



Taking pART evaluation report

Autumn 2016

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Assurance and acknowledgements

Throughout the analysis, we received the continued and valued support from Elaine Knight, Nick Jones of Transported/artsNK and Sophie Deeks of Lincolnshire Partnership NHS Foundation Trust.

We would like to particularly thank the project co-ordinator, Marion Sanders of artsNK, who was key to the organisation and collection of the evidence that was gathered for this SROI analysis.

And we would like to thank the supporting partners and artists who were involved: Alison Wade, Amber Smith, Katie Smith, Phiona Richards, Sharman Morriss and Sue Rowland and the staff at Boston and Spalding Libraries.

Photography courtesy of Transported / artsNK.

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Awarded 18 December 2017

SUMMARY

Taking pART was a series of creative workshops for people from Spalding and Boston with a special emphasis to integrate those experiencing mild to moderate mental health issues. People could go to all 24 workshops if they chose, and 44 attended. A central cohort of 39 people attended more than once, 16 in Boston and 23 in Spalding.

The programme was evaluated using the Warwick and Edinburgh Mental Wellbeing Scale and other techniques including observation, interviews, surveys and a creative interaction. Most people had a very positive experience and the results were excellent. The experience of other stakeholders was also evaluated.

The results for those in Boston were much better than in Spalding, which seems likely to be in part due to the smaller group. Encouraged by the project manager and supported by the library, in both places the participants decided themselves to start a club that would continue in a similar form. This is one of the best ways for the arts to be sustainable.

Average scores risk hiding some real highs but also some lows. At least three people got jobs, but one person had to go into hospital for fulltime care. Participants valued the programme highly and we heard almost no criticism, so we conclude that negative results were due to other factors.

National research shows that for the general population the happiness that the arts can engender is equivalent to

good feelings from a £1K pay rise. Positive social encounters are even more highly valued, and this is where much of the value of the programme lies.

The obvious knock on effect of these benefits (which fall to the individual) is that there are savings to the state in the form of lower health and welfare costs, and potentially higher tax revenues too. It seems justified for the programme to claim benefit of this kind from the strength of some of the results along with the feedback, and this is where the greatest value lies.

We consider the return per pound of investment to be in the range 1.8 (if there was no affect on welfare) to 5.0 (if there was an additional audience) and think it highly most likely to be 3.4. The higher return could be achieved with relative ease by establishing an exhibition and promotion to share awareness of mental health further, and we understand this is already being planned. Without savings to the economy the value is halved, but still a positive result.

There was also a ripple effect on the staff and artists involved and it seems likely to families. This places libraries, which are vulnerable at the moment, in a stronger position as a more diverse service.

The key learning is:

- 1 Those who took part started with wellbeing below the national average 'score' (46 points against a

national average of 52), and ended above it – an eight point increase, above the five points considered ‘worthwhile’.

Participants in Boston and Spalding were on average:

- 16% and 9% happier personally
- 15% and 9% happier socially
- 16% more independent in Boston, but with no change in Spalding

After adjusting results for context (what might have happened anyway) and contribution by others, Transported/artsNK can confidently claim to have contributed about half of this benefit.

- 2 ‘The people’ and ‘the art’ were the reasons given for positive results in that order.
- 3 The smaller, more cohesive group in Boston translated directly into better results and is the right approach for the future.
- 4 Libraries can be good hosts for the arts and for vulnerable people as they are both central and non-judgmental, diversifying their role beyond book borrowing.
- 5 The opportunity to raise further awareness of mental health issues with a display, installation and better promotion should be explored and could create a lot of value.

- 6 As an arts development agency Transported/artsNK could now focus on sophisticated practice so that artists get benefit too by exploring these issues:

- Targeting families is complex and may be damaging where family relations are bad or non-existent. On the other hand, families can be very important.
- There are different benefits from working alone and in groups. Work alone at least distracts people from problems and is at best thoroughly engrossing. Working socially can engender mutual support with direct results.

- 7 To embed evaluation so it is neither burdensome nor awkward, staff should continue with SROI learning, and in turn train artists and others. An Impact Model should be created early in a project, so trade-offs in evidence collection can be better informed by how critical the evidence is to the results.

- 8 In conclusion the investment of £24K, roughly half and half from an arts and mental health care source, will go on creating benefit into the future, with new groups set up and most participants saying this was a long term opportunity rather than ‘nice to have’. A small amount of support here could go a long way.

FULL REPORT

Scope

This is a forecast analysis of a six month arts and mental health initiative. It uses substantial retrospective evidence from Taking pART, produced by artsNK with Transported in 2016, and funded by the Mental Health Promotion Fund and Arts Council England.

The impact is assessed for the main participants in the programme, the artists and library staff involved in delivering, families, potential audiences and the wider economy. We explore participant experience in most depth, including looking at groups from the two different areas and those who had a particularly strong experience or a negative one.

Because of the feedback of participants and ongoing activity, the return is assessed over a longer period than delivery.

Meeting SROI principles

The principles of Social Return On Investment analysis are what make it so appropriate for sensitive programmes; it is both caring and cautious:

- Involve the people who matter
- Understand what changes
- Value the things that matter
- Only include what makes a difference
- Don't over-claim
- Be clear and transparent
- 'Verify' the results

Establishing the Story of Change and agreeing likely outcomes required care, as a key objective was to avoid stigma. We initially asked health professionals, artists and library staff to represent participant views and then confirmed these with them once relationships were built. We used an approach recognised by health care, the Warwick and Edinburgh Mental Well-Being Scale (WEMWBS) and as far as possible used creative or people-centred techniques that would not detract from the creative and caring environment.

The final conclusions are cautious, having gained feedback from participants and other stakeholders, and used sensitivity analysis to check assumptions in detail.

Consultation and evidence collectionⁱ

Consultation to forecast outcomes

An initial workshop and phone and email exchange consulted with health and library professionals and delivery artists to establish the stakeholders and an expected 'Story of Change' including a long list of outcomes.

This was refined initially by the evaluators to accommodate the well evidenced WEMWBS outcomes and the risk of double counting in valuation. The rationale was further evidenced by a literature review (see appendices). It would have been unethical to question

participants until a relationship of trust was built and as soon as it was felt appropriate, a small group were interviewed. They supported the draft Story of Change.

There is a risk that these were not representative views. Over the next few months the story was fully refined through the evaluation, which used observation and project logs to ask artists and staff what works? and come up with a final chain of events. As the artists had been selected for mental health expertise, and the staff were dedicated at every event to observing the participants and listening, we are confident that there was a good picture of the breadth of experience for both the participants and their families.

Evidence for change

Evidence of what happened was comprehensive; both objective and subjective and qualitative and quantitative. Throughout we surveyed all the participants and whilst some feedback was skewed, the central WEMWBS survey was compulsory giving us high confidence in results. In addition, we spoke to all the artists and asked managers to ensure all library staff fed back. Our only area of concern was with families who we were only able to hear about second hand. The risk here is limited however as we are very cautious in our estimates which we also test for sensitivity.

Because it was important to capture negative and unintended outcomes, the surveys were anonymous, and observation was used systematically as a sense check. Regular updates were agreed by three people, the programme

manager and lead and supporting evaluator for a balanced view.

This meant we reinstated families outcomes, and included job satisfaction for those delivering the programme. It also allowed us to understand some subtleties. For instance, some families really appreciate being involved, whilst others appreciate the time off.

Validating with stakeholders

In a third stage the learning and impact model was updated with feedback from participants and staff. Two detailed replies from participants were keen that the report showed the project more positively than in its first draft.

The rationale and details of consultation and assumptions are included below in appendices.

Supporting national researchⁱⁱ

To give an objective perspective we used existing national research into similar work for a wider rationale in three areas:

- 1 Using arts to affect mental health
- 2 Working with libraries
- 3 Using group work as distinct from one to one counselling/clinical interventions (including Asset-Based Community Development and co-production)

We also looked locally for context information to support outcomes and adjustments in two areas:

- 4 Population - outcomes
- 5 Provision - services on offer

Finally, we used national research as well as local consultation for valuations.

Expected Story of Change

What happened

Taking pART was a free programme of creative workshops held in Boston and Spalding libraries for anyone who wanted to attend. It had a special emphasis on integrating people who were depressed or experiencing anxiety, with the idea that there should be no boundaries or stigma because of skills, money or health.

I really felt that people were so lovely and there was no pressure to pretend to be anything other than how or what we were at that time (participant)

From Boston and Spalding, 44 people participated in the workshops with 39 attending more than one activity. It is the group of 39 that we analyse here. Participants could be referred or book themselves onto a workshop directly. Though it was not declared, people with recognised mental health issues and others from the community worked side by side.

The only thing you need to bring with you is an open mind (publicity)

The open nature of the workshops gave the participants flexibility, for example one participant was accompanied by her children for a couple of sessions in the holidays.

There were six 'activities' in total between January 2016 and July duplicated in each library. Each consisted of four two-hour workshops that were held on a weekly basis at the

same time and place. The offer was intended to be clear, inspiring and unstressful. Participants could attend all 24 workshops in one library if they chose.



Participants' artwork

The activities included 2D and 3D work; collage, mini book making, journaling, stitching and banner making, silk painting and woven work with artists Amber Smith, Katie Smith, Phiona Richards and Sue Rowland. These professional artists were carefully selected, not just for their artistic competence but for their considerable sensitivity and mental health expertise. The Arts & Health Coordinator and Assistant were also at each workshop, supporting participants and observing for the evaluation.

Why it took place

The aim was to show that creative activities led by professional artists that were inclusive and non-judgmental could make a difference to individuals and groups.

The programme was intended to help participants develop new skills, increase wellbeing, build lasting relationships and encourage mutual support. As a result, they should feel more confident in themselves and with others. These intentions are characterised in this analysis as supporting participants to be happier, both in themselves and socially, and to be more independent.

This should then have a knock on effect locally and on the economy, through a more cohesive, supportive community and potential welfare savings.

The team hoped there would be a ripple effect on families who might feel better able to care, and be happier in themselves. There was also the intention for libraries to learn more about how to diversify their service.

Finally, we expected that Taking pART might change the perceptions of mental health, and of arts provision too across participants and staff, especially as it was designed to be a mixed group. However, this outcome is not separately reported as there is a risk of double counting with other outcomes.

The difference it madeⁱⁱⁱ

Key Participants
 Wider economy
 Library staff and artists
 Families

Outcome	Results
Participants	
Happier personally	16 in Boston and 23 in Spalding increased their personal wellbeing scores on average by 16% and 9% respectively (adjusted for context and contribution later)
Greater sense of independence	16 in Boston increased their feeling independent scores by 16% on average (adjusted for context and contribution later). There was no change in Spalding.
Happier socially	16 in Boston and 23 in Spalding increased their social wellbeing scores on average by 15% and 9% respectively (adjusted for context and contribution later)
Numeric evidence backed up by interviews and surveys, as well as anecdotal feedback and observation.	
Wider socio-economic outcomes	
Local services and people experience benefits to local health and social economies	
Diversification of libraries	Both libraries were diversifying through the programme as reported by managers and emphasised through new KPIs. This is backed up by strong support from visitors.
Community cohesion around mental health	<p>We expected participants, artists and staff might have their perception of mental health issues challenged, as a result be a more supportive and cohesive community in relation to mental health. Evidence was either inconclusive or there was a risk of double counting in showing an impact on participants and artists, but might happen in future delivery, and with the addition of an audience for the work could enhance this outcome. In this model, the only impact is on library staff but as this is a personal rather than professional outcome, we include them in 'community'.</p> <p>We consider the 9 library staff who reported a change in their attitude to mental health to be offering ongoing community cohesion, indicated by ongoing support for the spin off club.</p>
National services and population experience benefits from impact on welfare costs	
Impact on welfare costs	9 participants experienced a particularly significant change and we estimate that number of potential savings to welfare payments within the year (3 participants got jobs even within the time of the project).
Staff and families	
Job satisfaction for artists and library staff	11 library staff and 3 out of 4 artists had an above average experience of job satisfaction from the work.
Wellbeing from better family relationships	We estimate impact on 9 family members, the same as the number of participants with significant results and backed up by various types of family involvement.

The main stakeholder: Participants



Group artwork, Spalding

Taking pART worked with 39 participants in some depth, 16 from Boston and 23 from South Holland and 44 overall. It was challenging to meet the target of 50 participants, because participants wanted to stay on the programme and fewer spaces than expected became free. Clearly it was right to respond to

this demand and this sensitivity is borne out by the results. There is clear demand for this kind of service, the team had to start a waiting list.

A health survey that participants completed¹ showed that the average mental health scores for the group were in the bottom quarter of the population at the start of the project at 46 points, and considerably lower than the 52 point English population average.

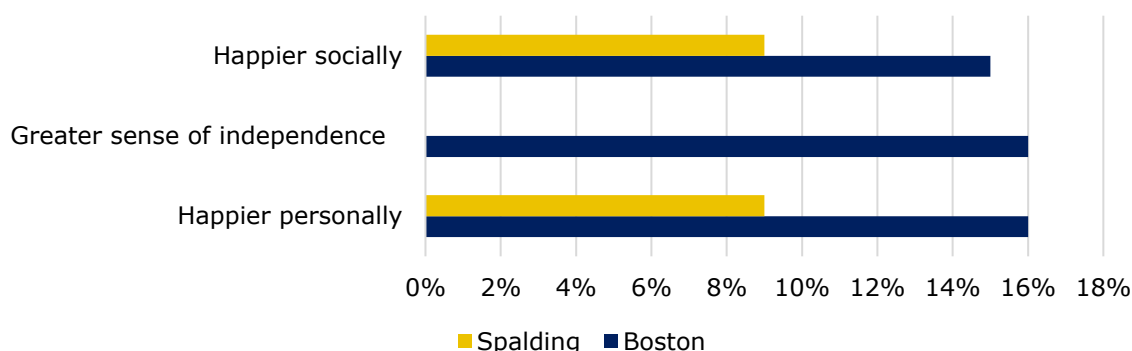
Final scores were an average of 54. This 8 point improvement exceeds the change of 5 points considered 'worthwhile' by the developers of the survey.

*I wasn't in a good place when I started. I have found work now and feel much better. Meeting people and getting to my art class once a week was important so the rest of the week was fine. To be creative took my mind off, sense of achievement.
(participant)*

The results for the three participant outcomes were similar within each group, except for in Spalding where we saw no impact on independence. In fact, Spalding participants fared less well than people in Boston across the results.

¹ Warwick and Edinburgh Mental Wellbeing Scale, known as WEMWBS

Participants' results (the change in their WEMWBS scores) before adjustment for context and contribution



These results come from grouped WEMWEBS scores from before and after the programme. We use the average in our assessment, but also recognise that there were some individual scores that were particularly strong and others that were negative.

Happier personally

Participants enjoyed the workshops enormously and described different ways in which the workshops at least distracted them from problems, and at best allowed them to feel good about themselves.

I believe that attending the groups helped me get through the months when I was out of work, as it was two hours a week where it was not related to looking for work, doing the craft helped me I think because you lose yourself in the work as you are busy concentrating on what you are doing (participant)

For me personally it meant two hours each week of 'me time' which I really looked forward to and in my 'stressed moments' would be a lifeline to cling onto (participant)

Greater sense of independence

The clearest indication of more independence is the drive and motivation shown by participants from both libraries in setting up a new group themselves which they self-manage. Others had further plans for artistic engagement, including applying to the Arts Council for funding, and three that we know of got a job. This independence has a close relationship with the mutual support that makes participants happier socially and with their individual happiness supported through the programme.

Happier socially

Although the numeric results show equal impact in outcomes, relationships were the most frequently mentioned benefit, with individuals highly valued in the group in a variety of ways. This story shows how deep that can go:

When one participant was taken to hospital everyone asked about them every week; the others sent care packages, and some visited in person. She sent a message to the project manager and assistant:

my apologies for the out of the blue disappearance on yourselves and the group, i really do miss you all. As you're probably more aware now than at the beginning, i am in a psychiatric unit, beforehand I thought it may have been a short admission and id be out to do the weaving session, but looking at things and what doctors and people are saying, i don't think I'll be back - hopefully for the celebration presentation showing, I will be out and able to come but i just want to say thank you all; yourselves, the artists and the group for your hard work and kindness! i honestly do miss the group SO much and am gutted that I'm unable to continue. It's been such a pleasure working with you all and it was/has really helping/helped me, at one stage it was my only go out place, only time I left the house, despite me ending up in hospital - craft and art work is my main inspiration whilst I'm in here and I continue to be creative, it's what keeps me going²; and that's because of the sessions i attended! once again thank you all, you all deserve gold stars ☆ for being so wonderful and fabulous! (participant by email)

Other stakeholders: The Ripple effect

Awareness, support, cohesion

We expected that the programme might raise awareness across the board, with participants, library staff, artists and families. Although around half of participants felt Taking pART made no

difference to their attitudes to mental health, no doubt because people are already well aware²;

Not changed my attitude to mental health, but it has reminded me that there are a lot of us, people going through things out there (participant)

It made quite a big difference to those that did report change. And although library staff had already worked with public health services, it nonetheless had some impact here too. Artists were already working in this arena, and we were unable to hear from families in depth, so we don't include results for them here. All of these people collectively make up the community, and we consider this outcome could be enhanced in future with these existing stakeholders and with an audience element.

The project also made a considerable difference to people's perception of the arts, with over three quarters of participants saying their feelings had changed. However, this outcome is not separately reported as there is a risk of double counting with other benefits.

Job satisfaction and better services

The work completed with the offer to library staff to have a new inspirational banner created for them from the results of the 'You know more than you think' activity with socially engaged artist Katie Smith. Both libraries have displayed the group banner for everyone to appreciate, with good feedback. Some staff have re-ignited their own passion for creativity. There was also an exhibition of the silk paintings the groups have created with

² With one in four likely to experience challenges in a given year²

artist Sue Rowland from July to November and artists generally went over and above their contract, one visiting a participant in hospital for example.

There is a general sense that this has contributed to a further role for libraries; diversifying their service from merely book borrowing. This is welcomed by library visitors who agreed 100% that this is something libraries should be doing. It is particularly helpful whilst libraries are trying to diversify:

We loved having the groups meeting in the libraries as it brought some life to the space they were using (library staff)

This service development was reflected in a high sense of achievement in both library staff and the artists; valuable job satisfaction which also has a knock on effect on others:

There was also a huge value in giving artists additional experience and training in working with participants with mental health issues, the greater understanding achieved will benefit other individuals in the future when working on similar projects (artist)

Other impact on the economy

The impact on welfare is in direct relation to the outcomes for participants and can include a reduction in need for mental health services and for other financial support. This might include a reduction

in Employment Support Allowance³ or Personal Independence Payment⁴ or other financial support. It could include an increase in tax revenue. We estimate these outcomes as asking about them directly may have undermined the sensitive approach of the programme. The individual WEMWBS results show that seven people saw a very large improvement (over 60%) and five a considerable improvement (over 20%). However, this was offset by 4 seeing a considerable decrease in their wellbeing score (over 25%) and 4 seeing a small decrease. These negative changes are accounted for in the average elsewhere, but here we assume that a net impact could be nine people seeing a substantial improvement, to the point where financial savings could be made.

Wellbeing from better family relationships

Disappointingly we were not able to gather evidence for the experience of families except for one survey reply, and the celebration events had limited attendance (they were during the working day, which may have been a barrier). Some participant feedback urged us to include families however, and as we know some involved their families directly in the programme, and others went on to attend Family Fun Fridays and a Family Arts Festival. We estimate impact on 9 family members, the same as the number of participants with significant results.

³ The benefit for people who can't work because of illness or disability

⁴ The benefit for people of working age with a long term health problem to help meet extra costs caused by their illness

What worked?

What worked well

Access, participation and quality

The projects worked well without barriers. They were easy to sign up to⁵, and the process was sensitively handled with contact through one person only. The mix of participants and variety of activities was appreciated. Attendance tended to build gradually, which made integration of newcomers easy; the longer nature of the programme worked well and could be built upon. A regular time and consistent place was also reassuring for people struggling with anxiety. One participant fed back that the target of 50 was unhelpful and *which people with mental health issues would have found too big and uncomfortable*. As the project assistant put it;

the group provided an open environment, away from normal social circles where participants could talk about problems or forget about them.

Coupled with the right kind of space in the library (100% reported a supportive environment) and ease of access to a central location (as much as it being a library), this was a very effective context.

As ever, artsNK and Transported have a commitment to working with excellent artists so both the conversations and the work produced are of quality:

The artists were good at engaging the users this time around and the workshops were targeted at the right people (library staff)

The result, as is often the case with Transported/artsNK, was that the work produced by participants was of a high standard. This is a significant element in a chain of events leading to *a huge increase in confidence and pride. This was seen clearly in the celebration days when showing friends and family their work (artist).*



Participant's artwork

In this instance the artists were perhaps more committed than ever.

⁵ 12/13 participants said the process was easy or very easy

Phiona, Amber, Katie and Sue all put a lot of thought into their work- both in terms of making people feel comfortable and adjusting physical artistic practice to suit different participants and bring out the best in their abilities. Sue went to great effort to accommodate a participant who had a physical disability that hindered their ability to weave- this was crucial for keeping their spirits up and keeping them included in the group. After visiting the groups a few times since the end of Taking pART I think it is noticeable that the strong, conscientious leadership with a professional artist was a big driver behind the success of the group. (Transported staff)

Results

The Boston Library project performed better than the project in Spalding Library in terms of measurable impact in all the participants' outcomes. The group had more consistent attendance, it was smaller and more cohesive. We also heard that there may be less stigma associated with mental health issues in Boston, though this is largely anecdotal.

■ Personal happiness

artsNK and Transported know that using the arts and creativity can engross people to the point where the activity has a real impact on their wellbeing. This principle was used again to good effect.

I could get absorbed for two hours and forget about everything else that's going on. Good for the brain, good to chat, lose the feeling of isolation. My partner and I can only get out so much [due to disability]. It's convenient to come to Spalding, I was

pleased I didn't have to go to Boston, it would have difficult to travel (participant)

■ Happier socially

On the other hand, bringing people together socially is perhaps the most significant opportunity, as isolation is so bad for mental health, and good relationships are so highly valued. Participant responses highlighted the people as 'the best thing' with the art being the second best. This is true even for those who are less extrovert.

I find groups of people unpleasant but this was very good. The venue was a nice space and the organisation just right so helped me no end to settle to all the activities (participant)

■ Independence

Both the personal and social outcomes impact on independence. The standalone nature of the workshops may have helped participants to move positively towards more independence, with something to achieve each week:

I liked the fact that in the sessions we each started from scratch with whatever the artist chose for us to do and were supported to be able to achieve something at the end of the two hours (participant)

Most encouraging of all is the self-organisation of participants in setting up their own group continuing at the same time and day to maintain consistency, which the library will also support with the offer of free space and refreshments. We see how effective this mutual support can be from the participant who had to go into hospital.

■ Attitudes to mental health and the arts

Generally, arts activities are what is sometimes called 'asset based', that is they focus on the positive rather than challenges in people's lives. They prove a very effective way of getting people to engage with agendas or issues that are challenging by offering something that is inspiring:

Good reminder to celebrate life....coming to the sessions reminded me of the person that I am now (participant)

What worked less well; unexpected or unwanted results

Access, participation and quality

Signposting in and out of the service didn't work as well as it might, and there is a sense that the mental health system is disjointed. Despite the team attending health and wellbeing meetings, sector conferences and producing publicity specifically for GPs, only 7 referrals came from support networks. One woman who came to the Spalding programme had not been referred by her GP and instead prescribed medication. Whilst there was not the capacity to take more participants, the feeling that they came across the service by accident could have undermined both participants respect for the programme and their self-respect.

Poor attendance might be due to the fact the article my mum found for me in the voice local paper was only a small article hidden half way through the paper (participant)

There is also some risk associated with the mixed attendance and activity. One area of challenge was an exercise that

asked people to communicate with their '15 year old self'. A person who had suffered abuse as a child found this uncomfortable. Another participant was offended by the lack of sensitivity from another, and didn't return to the group. And finally, there is also always a diversity of views about how innovative participants are prepared to be with their artwork, *interesting ideas but some are a little too different so may limit the people that take part (library staff)*.

■ Results

To generate more of a knock on effect, more work could be done to make a whole-family difference, though there is also the risk for some that this emphasises their own loneliness. And library users had limited involvement, although the programme was open to them. They could be developed as both participants and audience.

More could also have been done with the press to use the displays in the libraries to raise awareness of mental health issues (artist feedback)

The role of artists

As an arts development agency artsNK needs to support artists to develop their practice. In this instance artists were rightly chosen for existing experience with mental health issues – personally and professionally. This therefore limits their own ability to develop.

Nonetheless one artist describes how:

There was also a huge value in giving artists additional experience and training in working with participants with mental health issues, the greater understanding achieved will benefit other individuals in the future when working on similar projects

Whilst there may be little extra value to them in developing their practice, this is an essential investment to generating significant value to the participants from their expertise.

For example, Katie Smith was central to the group visiting a participant who was taken to hospital. She visited herself and organised a collection of packages from friends, contacts and the group.

Negative scores for participants

Four participants experienced significantly lower scores after the programme. Interestingly, two of them had brought their children to the sessions.

One person from Boston self-referred and was suffering from depression. Though the participant attended 22 times, and brought a family member too, their wellbeing still suffered. The feedback they gave was that they felt pressure to be 'better' when asked what they had been proud of in the last week. They preferred the sessions to focus on crafts rather than mental health.

Because the data is anonymous our ability to link results with stories is by observation only. We hear almost universally good feedback about the programme and it is therefore most likely other factors causing these distressing outcomes.

The role of families

From previous work on social value, we know the importance of programmes like this to families.

We agreed with taking pART to invite them to celebratory events, both to involve them more, and to reach them to gather evidence. But few attended, in part because they were during the day, but also it seemed anecdotally that they wanted more privacy, or even saw the programme as a break from family responsibilities. Coupled with a negligible response to our family survey, we assumed initially that the programme was not really reaching families.

In the validation stage however, we heard observation evidence to the contrary:

For example, a Spalding participant based most of their work around their daughter, and when the daughter underwent a serious operation they took their weaving into hospital whilst they were with her. A Boston participant bought equipment for weaving and did the activity with their son. Passing skills on is both an excellent way of cementing those skills, and will contribute directly to wellbeing and confidence.

Others gave the cards they created with Phiona and Katie to family members and friends who were in a difficult place.

And two participants also fed back explicitly that they felt families should be included.

In response to this feedback we reintroduced families as stakeholders but with a degree of caution. We did not have the resources to learn in depth about motivations, or to explore the difference between personal and relationship outcomes to families. In future, planning to include families

should take this complexity into account.

The two libraries

We think different experiences were due to group and venue differences rather than quality or delivery; there is no consistently better result from type of workshop or artist.

Staff noticed the groups were different from early on, more close-knit in Boston and larger in Spalding. This was partly because of a gradual join at Boston – one to two new members each time, but a sudden influx at Spalding. And there was higher turnover in Spalding.

The spaces were also different, with a private room in Boston, and a space on the top floor of the library in Spalding.

In terms of participation, there were 16 taking part in Boston, and 23 in Spalding. Nearly a third (31%) of Boston people came more than 15 times, compared with 13% of Spalding people. The average attendance was 10 and 8 respectively.

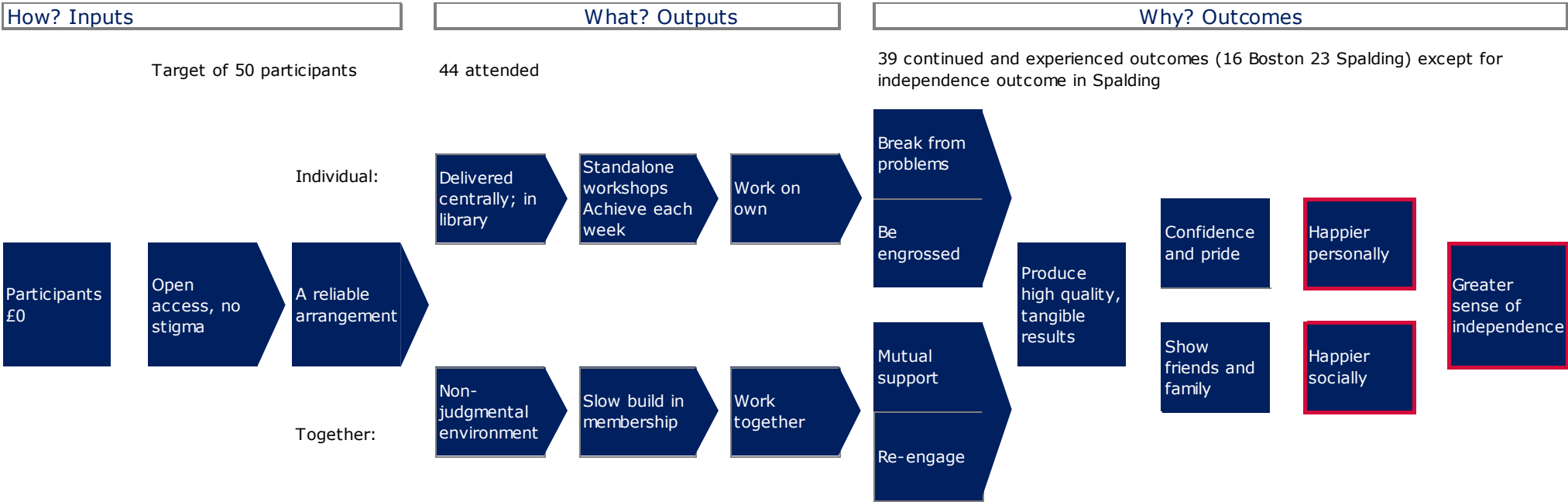
A conclusion could be drawn that the workshops were better in Boston than Spalding because of higher results. But the higher participating numbers in Spalding could also indicate success, and in both places groups continue to meet. So we conclude that recommendations should be about how to manage participation rather than deliver something artistically different.

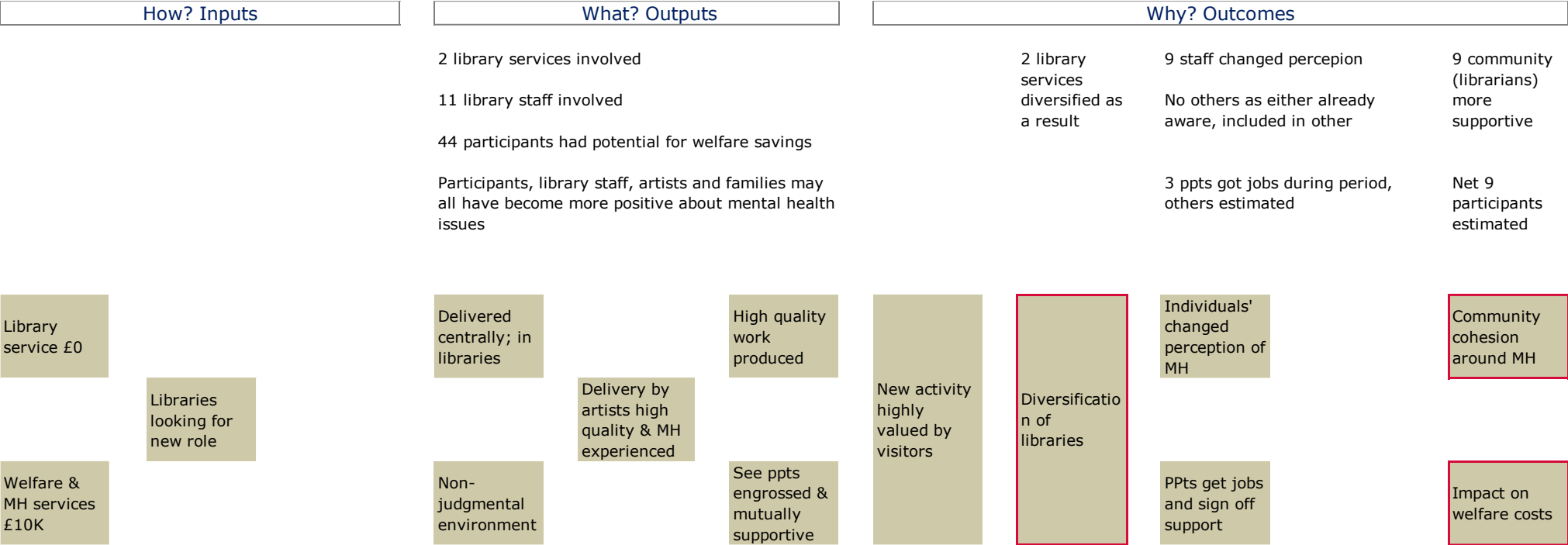
Chain of events

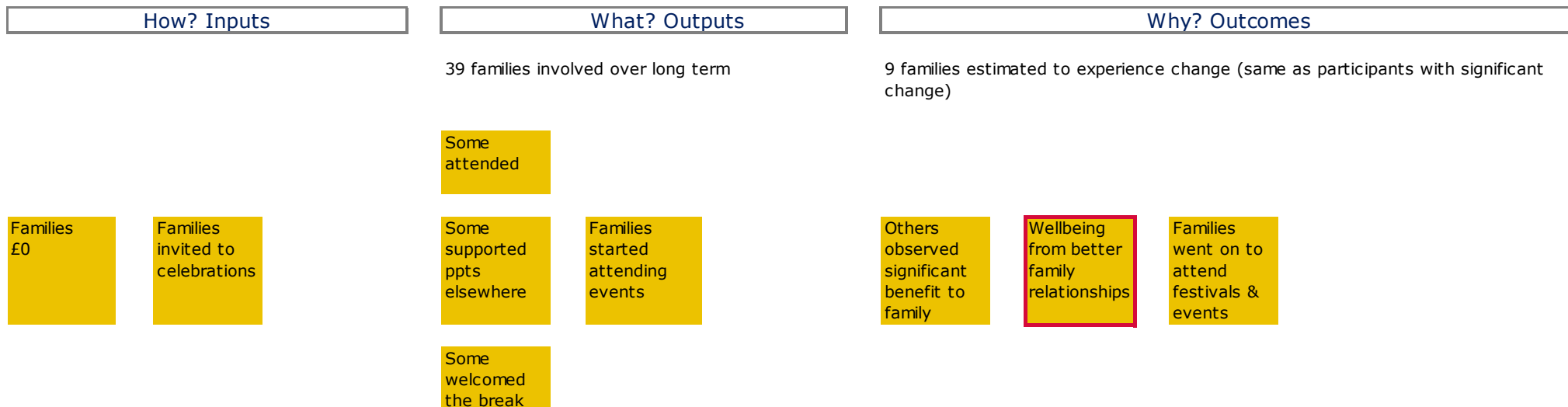
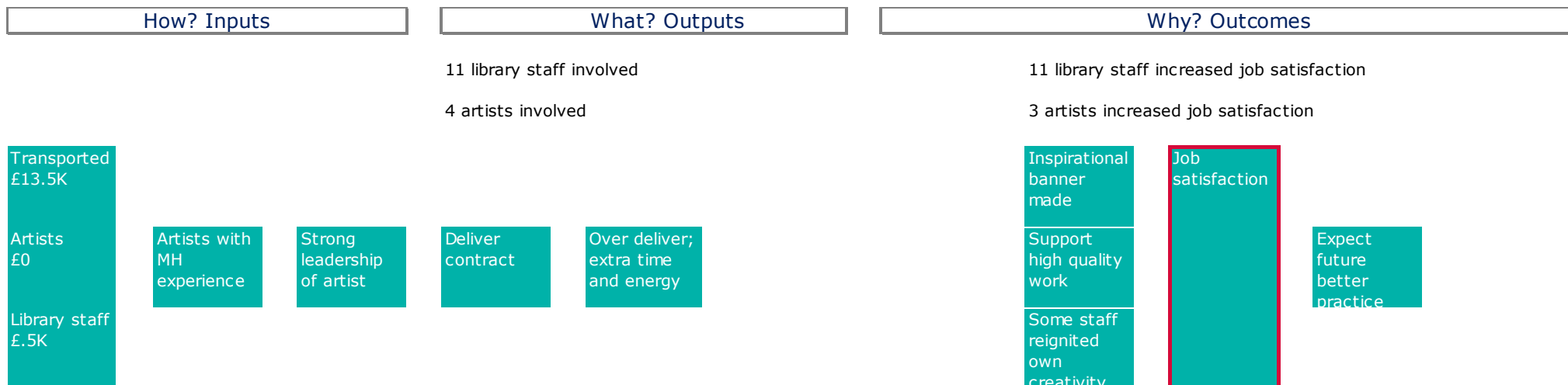
All this learning helped to refine the successful stages and steps in a chain of events showing how the activities lead to outcomes, and showing how outcomes for stakeholders are interlinked.

The red box shows at which point in the chain of events we apply valuation – whilst value is added (or lost) at each link in the chain, there is a risk of double counting without due care. We apply valuations at the furthest point that the programme can legitimately claim influence.

Chain of events







Impact: What was due to the project?⁴

See appendices for detail.

Adjusting the results for context and contribution

To make sure that the money was well spent we need to adjust the results to take account for the local context and any contribution by other people or activities. We account for what would, or could have happened to participants without the project, (deadweight and displacement) and what did happen to participants in the same period that could account for their results (attribution).

Over half participants (7 out of 13 surveyed) said they would have been doing nothing if they hadn't come to Taking pART; for some the future was looking very bleak, one would have been "*hiding in shrubbery*". Most couldn't attribute the results to anything else that they were engaged with⁶. In fact, they were very positive about the strength of this work and its ongoing impact:

I don't think so [is there anything or anyone else responsible] but have found a craft group here now which I do not think I would have gone to if not for attending Spalding activities (participant)

Later on, participants joined who had been on other Transported programmes, but the Project Assistant says that at the

start at least participants had *either had not heard of Transported or had no previous interest in art.*

It has made me realise I can be creative and believe in my ability more so that we are continuing doing the crafts on our own with the support of Transported when we need it (participant)

In terms of the wider impact, there were no other arts or mental health projects planned in the library or for these people (though new management of the libraries is subsequently looking for more diversity in delivery).

Adjusting the results to forecast long term benefit

This also means we can anticipate a longer term affect and we project that the impact will be felt in at least the next year and possibly longer.

Some participants took up other Transported offers like Family Fun Fridays and Family Arts Festival; others carried on the craft as a hobby.

Two people I have seen since in Boston have loved weaving so much they have made several pieces since the sessions and talked about this work with huge confidence and enthusiasm (artist)

⁶ Asked to 'score' how much was due to Taking pART, answers ranged from 43% to 100% averaging 66%.

But more significant evidence comes from those who set up ongoing groups at both libraries, in Boston including new work with the library staff on a Mapestry. Another participant is in discussion about setting up a pottery class and has been planning to apply to the Arts Council for funding for a kiln.

Our group are still meeting on Thursdays, as you know, and are currently working with the support of Charlie to produce a mapestry townscape of Boston. A new member has joined, and we keep it on all our flyers so new people can join in. Everyone seems to get such a lot out of it and the social aspect of it is just as important as the creative (library staff)

We know of at least two participants from Boston and one from Spalding who found jobs during the programme.



Participants' artwork

Return On Investment^v

Investment

As a local free project, the only costs to attend – travel - are considered so small as to be negligible for participants. The budget for the project was £21.4K, with £10K from mental health services and the rest from the Arts Council. We include a 10% allocation of overhead and as extra investment of time from the library was minimal, an allocation of £.5K here. In all this makes an investment of £24K.

Value for money

Because many of the benefits of a programme like Taking pART are not financial, we attach 'proxy values' to the outcomes using national research and consultation with the people involved.

The value for participants

Personal benefits to the participants have been valued here using academic research which compares the improvement in happiness from an increase in income, with the improvement in happiness generally gained from involvement in the arts for example. So we can say that the increase in happiness by being involved in the arts, is equivalent to a £1K pay

rise. These figures are available for the wellbeing derived from being involved in the arts, being happier socially and feeling you belong in a community.

Whilst peoples' mental health is the priority for this programme, the justification for its funding comes in part from potential savings to the public purse: if people no longer need clinical support for their mental health issues, or are more able to work and don't need welfare support.

We have tested this with some payments that could be saved for people in Taking pART. We suggest savings could be made in mental health care, (just short of £1K a year) and ESA or Child Tax Credits for example (at a little over £3K) using evidence from non profit agency Turn 2 Us.

We heard that at least three people got a job and have allocated this value to a sub-group of those people (9) whose WEMWBS score saw a very large improvement. We know there were people on the programme with severe needs, or who had multiple mental health conditions and that outcomes could be materially different for these people. This means the potential for savings over time could be much higher.

In summary

The value to a participant from the programme in terms of a contribution to them being happier personally and socially, and of being more independent is on average £1,575	+	The value to the economy in savings in mental health services and welfare costs, for a few participants who felt a significant difference, could be £4,325
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The value to other stakeholders

Although we were changing perceptions in individuals the *value* of this outcome falls to the community by undercutting division and a sense of ‘other’ towards people with mental health issues. We consider this to be about community cohesion or social capital, using a valuation for a ‘good’ neighbourhood.

The value of greater awareness of the arts is captured in individual’s own outcomes.

With both library staff and artists extremely positive about the programme their job satisfaction was enhanced beyond what is normal in the

role. We value this by looking at willingness to accept a lower salary of people in libraries and the arts, to working with less public service ethos, in say publishing. Finally, we expected some value to the libraries through learning about diversification. This might equate to the service being willing to pay for training.

The table below uses ‘monetised’ values but this is purely to enable a comparison across outcomes and with the investment. Note that the value of the outcome overall is the number of results multiplied by the % change which is not included in this table.

Value of the outcomes

Key Participants
 Wider socio-economy
 Library staff and artists
 Families

Outcome	Proxy value	Value of one full outcome	No. stake-holders	Value of outcome overall	Value per person/ stakeholder
Participants					
Happier personally	SWB Valuation of happiness from involvement in arts	1,084	39	4,841	303
Greater sense of independence	Cost of a distance learning motivation course	325	39	803	21
Happier socially	SWB Valuation of 'belonging' in a neighbourhood	3,919	39	16,898	1,056
Wider socio-economic outcomes					
Local services and people experience benefits to local health and social economies					
Diversification of libraries	Cost of customer care excellence course	329	2	82	165
Change in perception of mental illness and the arts	For participants, the value of this outcome is captured by feeling happier socially, so we avoid double counting.				
	For library staff, the value falls to the wider community as community cohesion around mental health.				
Community cohesion around mental health	SWB Valuation of a 'good neighbourhood'	2,795	9	3,075	824
National services and population experience benefits from impact on welfare costs					
Impact on welfare costs	Mental health costs saved	942	9	38,931	4,325
Sitting alongside participant values above	Savings of PIP or Child Tax Credits	3,543			
Staff and families					
Job satisfaction for artists and library staff	Willingness to accept a lower salary to work in the arts or libraries	484	14	11,101	290
Wellbeing from better family relationships	Life satisfaction valuation of seeing more of friends or family	12,000	9	6,511	723
Total value				82,242	
Net present value				80,565	

Where does the value lie?

Making a difference	Total value =				How many? x	How much? x	Value 1 outcome	Value per person
Happier personally	4,841				16	7%		1,084
					23	4%		124
Greater sense of independence	803				16	7%		325
					23	0%		21
Happier socially	16,898				16	7%		3,919
					23	4%		433
Diversification of libraries	82				2	13%		329
								n/a
Increased community cohesion around mental health	3,075				9	13%		2,795
								349.41
Impact on welfare costs	38,931				9	46%		4,484
								4,325.70
Job satisfaction	11,101				11	14%		4,848
					3	25%		793
Wellbeing from better family relationships	6,511				9	3%		12,000
								723.46

Materiality⁷

After the first impact assessment was tested with participants and partners, the following amendments were made:

- Participants and the project assistant commented strongly on the impact for families, so these results were reinstated, having been removed because of limited feedback from families. There are several examples of families coming to the workshops, starting to attend other Transported events and providing other support to participants for example with their healthcare. We also know anecdotally that others did not want to be involved and welcomed the break. This doesn't mean they don't care, and value the improvements the programme made. Without this feedback results had to be estimated we think cautiously, as it seems likely that all families would appreciate better relationships if a family member's wellbeing is improved
- Job satisfaction was included for library staff and artists after their feedback that there was significant value to this.

Ratio

In total the value of the investment is £24K. The value of the return is £79K. This is a return of 3.3 to 1.

The return for the health service investment of £10K is 7.9.

An alternative opportunity for the health service could have been paying for 'behavioural activation' or 'mindfulness' group sessions. For the budget they could have supported 48 and 58 participants respectively with these methods.

This approach would not have generated the opportunity for participants to focus on craft as a vehicle to continue their relationships. It would have been unlikely to generate mutual support to the point where people would visit each other in hospital. Nor would it have had impact on the wider community in the library. It would also not have leveraged in an investment from the Arts Council. Overall, we think the investment in Taking pART is good value for money.

⁷ Materiality is tested by ensuring that the results are both relevant to the story and significant in size.

Impact Model

Story of change		Difference it makes	Evidence				Establishing impact			
People who matter		Outcomes	Indicators/evidence	How many?	How much?	Adjusted for context		Adj result		
						Less deadweight & displacement				
Participants										
Boston	16	Happier personally	Self assessed feelings (WEMWBS); response to workshops by obs and colour swatch; participant's comments; interview or survey	Participants in Boston who came to more than one session	16	Cheerful, feeling good about self and optimistic - Boston	16%	Deadweight: 4/13 could have been engaged with another activity that would have impacted wellbeing	31%	11%
Spalding	23			Participants in Spalding who came to more than one session	23	Cheerful, feeling good about self and optimistic - Spalding	9%			
		Greater sense of independence	Self assessed feelings (WEMWBS); response to workshops by obs and colour swatch; participant's comments; interview or survey	Participants in Boston who came to more than one session	16	Make up own mind, dealing with problems well - Boston	16%	Displacement: Wellbeing is a genuinely new outcome; no displacement.	0%	11%
				Participants in Spalding who came to more than one session	23	Make up own mind, dealing with problems well - Spalding	0%			
		Happier socially	Self assessed feelings (WEMWBS); response to workshops by obs and colour swatch; participant's comments; interview or survey	Participants in Boston who came to more than one session	16	Interested, close and loved - Boston	15%		0%	10%
				Participants in Spalding who came to more than one session	23	Interested, close and loved - Spalding	9%			
Wider socio-economic outcomes										
Local health and social economies										
Local services and people		Diversification of libraries	Indicated by staff opinion & objective KPIs. Backed up by visitors' enthusiasm	Both libraries experienced a new service	2	Based on results experienced by staff	50%	DW: Alternative project could have had same results	75%	13%
								Included in deadweight	0%	
		Increased community cohesion around mental health	Indicated by self-assessed perception of MH, feedback from managers, ongoing support	Library staff but not participants as would be double counting with happier socially	9	Average change in perception of mental health	50%	DW: Alternative project could have had same results	75%	13%
								Included in deadweight	0%	
State										
National services and population		Impact on welfare costs	Indicated by ppts with significant results (net effect) and getting jobs within the time	Indicated by ppts with significant results (net effect) and getting jobs within the time	9	Assume a saving made for each as we only count 'considerable' change	100%	As participants above	31%	69%
								As participants above	0%	
Transported, artists & library staff										
Library staff	11	Job satisfaction	Self assessment by online survey and feedback from library managers and artists	Library staff	11	Library staff survey score	56%	Job is generally satisfying; could have been another project	75%	14%
						Included in deadweight	0%			
Artists	4				Artists	3	Artists responded 'a lot' and 'huge value'	50%	Job is generally satisfying; could have been other work	50%
								Included in deadweight	0%	
Families										
Families	9	Wellbeing from better family relationships	Indicated by family participation/interest and ppts view	Estimated from report feedback and checked with artists as too much contact with participants was sensitive	9	Estimate half of participants result for happiness	6%	Assume to be same as participants	31% 0%	4%
Total										
Present values										
Ratio										

		Calculating the SROI in year 1				Establishing long term		Calculating long term SROI		Outcome total	Stakeholder total			
Adjusted for contribution	Adj result	Value of investment	Proxy value of outcome	Value Y1	Years change lasts	Drop off	Value Y2	Value Y3						
Less attribution to others														
Ppts score for 'how much due to others?'	7%	It is considered that the travel costs for participants would be so small as to be immaterial.	SWB Valuation of happiness from involvement in arts	1,268	2,293	3	33%	1,529	1,019	4,841	22,542			
	4%			1,025										
	7%		Cost of a distance learning motivation course	380	380	3	33%	253	169	803				
	0%			-										
	7%		SWB Valuation of 'belonging' in a neighbourhood	4,298	8,004	3	33%	5,336	3,557	16,898				
	4%			3,707										
												42,088		
Nothing else in library within time	0%	13%		Websearch for cost of customer care excellence course	£329	82	1	100%		82				
Nothing else in library within time	0%	13%		Value of a 'good neighbourhood' HACT	£2,795	3,075	1	100%		3,075				
Ppts score for 'how much due to others?'	34%	46%	Managed Care Network investment	£10,000	Mental health costs	£942	3,873	18,441	3	33%	12,294	8,196	38,931	
				Savings of ESA or Child Tax Credits	£3,543	14,568								
Nothing else in library within time	0%	14%	Library investment in-kind reported as very low	£500	WTA lower salary to work in arts or libraries	£4,848	7,465	11,101	1	100%		11,101	11,101	
Nothing else for artists within time	0%	25%	ArtsNK/ Transported investment	£13,529		3,636								
Assume to be the same as participants	34%	3%	Assume none other than participants'	£0	Life satisfaction value of seeing more of family/friends	£12,000	£3,084	3	33%	2,056	1,371	6,511	6,511	
				24,029			46,461			21,469	14,313	82,242	82,242	
				24,029			46,461			20,743	13,361	80,565	80,565	
												1 to	3.4	

What next? Learning and recommendations

What if?^{vi}

These recommendations come from assessing the Impact Model and testing scenarios and different assumptions.

We consider the most likely return to be 3.4 of social benefit, on £1 of investment. Testing various assumptions and scenarios creates a range of potential returns from 1.8 and 5.0 (the lowest is still above break-even). These arise from excluding any impact on welfare costs, and from a higher number in the community becoming more supportive of mental health issues, achieved by creating an audience. Whilst families have given us much pause for thought, removing them completely from the model changes things little; social value can be more easily affected by getting a quality audience for the work. We explore these further below.

■ **Testing numbers of participants and results in different libraries**

Spalding results were lower than Boston and had they been the same the ratio would have been 10% better. However, these results were unlikely with the larger, less coherent group. If the group size and the results were both the same as Boston however the result would have been the same. We recommend that the project works with smaller cohorts concentrating on making them operate well as a group.

■ **Length of impact**

If participants had not set up clubs themselves, we would have been less confident of an ongoing impact. Without projected impact the return would have gone down by 14%. It is well worth Transported/artsNK making a small investment to encourage clubs to survive – they are vulnerable left completely to their own devices.

Though some people have been happy to continue meeting, projects are now limited to what group members can teach each other and there was initially more pressure on them to find something to do. In Boston, the group have now started working with the library staff on a couple of arts projects, while in Spalding the group play board games and complete adult colouring books during their meetings (Transported staff)

I have found it difficult to carry on going now mainly because I think that the emphasis is on taking some of your own craft along to carry on with and I don't have the confidence in myself or my abilities to be able to do that.

■ **Valuing family impact**

There was an appetite for family provision;

I am sorry that you didn't get any feedback from families. I know that my family really encouraged me to go along each week and that they

noticed a great difference in me and how I could cope through the rest of the week. They looked forward to seeing what I had made, and I was able to feel proud of the things I took home, my children would all look forward to seeing what I had done, and in the school holidays came along to a couple of sessions with me which was lovely.

And participants went on to attend family events.

Testing higher or lower numbers of family involved, and higher and lower values for them did not make a great deal of difference to the overall value. And there is also a concern voiced by some that a focus on families makes those without, or with troubled family relationships feel worse.

Investing in a wider audience makes a larger difference, and considering opportunity costs, that may be a better place to spend time.

- **Risk of double counting because participants' relationship outcome may be contributing to their independence outcome**

Removing the independence valuation altogether only reduces the ratio by 6% to 3.2.

- **Generating an audience for the work by adding more interpretation and promotion**

Whilst there are issues around sensitivity and anonymity, gaining an audience for the work in the libraries could increase exposure in the region of 1,500 (estimated by library staff from previous analysis). If these people felt a small fraction (say a hundredth) of the

impact of others in their attitude to mental health issues (valued at £28) this could be an additional return over £40K. This increases the return considerably, to 5.0. We recommend that the project needs not just to make a difference, but to be seen to making a difference and we hear this is already planned.

- **Finally, the most significant difference to the state comes from participants' reduced dependence on services and ability to get a job. Removing this value entirely reduces the return by almost a half.**

We tested higher and lower numbers of people experiencing this impact, and of values attributed to it. This value could come from around 9 or 10 people benefiting and saving the state just over £4K (less mental health and ESA provision) or just 4 or 5 people experienced a bigger difference including contributing through taxation. We think something along these lines likely, so feel relatively confident of the values included.

Evaluation recommendations

We know it is difficult to speak to busy professionals and can be insensitive to speak to participants and families. In both instances the best approach is to embed consultation, evidence collection and validation into the programme itself. To this end staff should continue their training in SROI with a CPD approach. A useful way to consolidate this learning would be for them in turn to train artists.

Future decisions on assurance need to recognise the level of consultation

required with stakeholders and make a judgment about both proportionality and ethics. If reports are to be assured the consultation process should be planned and recorded distinguishing the three phases of: story of change, evidence collection/adjustments and validation. We suggest the following taking account of the need to build relationships:

	SoC	Evidence & adjustment	Validation
Participants (ppts)	No Via former ppts	Yes	Yes
Wider socio-economy	Via others	Via others	Via others
Artists and staff	Yes	Yes	Yes
Families	No Via staff	Yes, from mid-point	No Via ppts

Improved consultation and evidence should come from:

- More investment in keeping in touch with participants
 - to advise on future programmes
 - to assess duration and socio-economic impact

- Differentiated programme for families that want to take part or want a break. This should be established mid-way through delivery when families know the programme, to reduce assumptions. This is likely to generate two different family outcomes; relationships (for those who want to be involved) and family members' own wellbeing (for those who need a break).
- The evaluation with participants is already comprehensive. Finding out more about the diversity of impact, and longer term effects could be supported by a shared approach to evaluation with other professionals (and an ethical protocol).

The narrative to support the process should be separated from a shorter, stakeholder focused report.

To support more accurate assumptions being made generally, we recommend future projects begin with an estimated Impact Model and scenario and assumption testing is run in addition early on. Decisions can then be made about the proportionality of collecting more robust feedback considering potential negative impact on delivery too.

Conclusion

Bringing together learning from the what works section with this value analysis, we can conclude that Transported/artsNK has been very effective in this programme. The organisation knows what to do and how to do it and could not have got significantly more value from the investment for the main beneficiaries. In future it should:

- 1 Focus on consistency and cohesiveness in groups which may need to be smaller as a result.
- 2 Put a little support for a lot of value into ongoing groups if they want to set up. Involve those groups in future activity by invite.
- 3 Make the most of every project with installations and promotion of what happened to gain a larger audience. This both highlights issues like mental health and the ability of the arts to make a difference.
- 4 Only then develop a focus on families and handle that with care; it will be an intensely personal experience and could alienate some.
- 5 The main focus on open access mixed groups with professional, non-judgmental arts provision in a library worked well. Group and social issues need handling very carefully. More consideration of the relationship between individual work and a group approach would be a sophisticated development of the practice and may provide a focus of socially engaged arts development.

Appendices

Expected Story of Change

Devised with professionals and then tested with participants. They are asked about the who, how, what and why of the project.



Who? Stakeholders

- Participants (referred and self referred), Carers who are present
- Families and carers and friends
- Library staff
- Artists
- Transported staff/project team
- Greenwich Leisure Ltd, County Council & public health
- Participants workplace
- Communities
- The State: Funding bodies & wider sector
 - Shine
 - Health professionals
 - all other orgs doing projects (MCN)
 - Managed Care Network
 - Mental health provision funding
 - Vitality Funding
 - Transported/Arts UK funding

How? Investments, commitments, context

- Funding
- Advice of managed care
- Make the application easy
- Criteria for referral and inclusion
- A long time since people have done something
- Skilled facilitators
- Protected environment
- Responsive, supportive environment
- Ethical confidential approach
- Spirit of the everyday
- Encourage full duration / attendance
- Maintain library ethos of quiet time
- Positive approach

What?

- Recruitment of artists Block 1
- Recruitment of artists Block 2
- Shared experiences
- Plan for changes
- Mental health training? Info if needed
- Continuous evaluation
- Comprehensive Comms plan
- Referral of all kinds (on offer)
- Recruitments of participants Block 1
- Recruitments of participants Block 2
- Celebration events
- On duty library staff to have a role
- Decisive social media approach, e.g. Facebook
- Plan for future
- Delivery Block 1
- Delivery Block 2

Why?

Participants

- Breaking down barriers
- Overcoming fear
- Increasing confidence and sense of freedom
- Feeling pride
- Developing new relationships
- Using creativity
- Developing skills
- Having mutual support
- Increased feelings of happiness
- Greater sense of independence

Families

- Pride in family member
- Better carer/ increased ability to support?

- Extra time / freedom
- Feel inspired
- Confidence and motivation to seek more opps
- Improved wellbeing

Library staff and artists

- Feeling challenged/under pressure
- Career development
- Sense of achievement
- More engaged with library (artists)
- More engaged with arts (library staff)
- Improved / more flexible customer service

Transported staff/project team

- New working practice, more sensitive to user group
- New evaluation practice
- New evaluation makes the case for this kind of work
- New evaluation makes the case for this kind of work

Workplace and communities

- Diversification of libraries
- Curiosity aroused

The State

- Promote and use of own service
- Impact on welfare costs

All stakeholders

- Change perception of mental illness
- Build community
- Build relationships
- Change perception of arts

SROI validation

ⁱ Evidence and consultation

The Story of Change was established through the consultation below including asking questions in plain English of new participants that also drafted investment, deadweight/displacement and attribution content.

The programme was then evidenced throughout and reviewed and re-presented as a chain of events for each stakeholder.

Finally, the chain of events and report was validated with stakeholders by email.

It was not appropriate to pursue feedback assertively because of challenges with busy professionals, and the delicacy of talking to participants and families. To limit inaccuracies updates were therefore made at each stage by a group of three professionals in discussion; the programme manager, lead evaluator and support evaluator, with input by the programme delivery assistant who observed every session.

Consultation to forecast outcomes

Story of Change

Review of supporting national research (see below) for what works in programmes about mental health in a universal setting

Review of investment information and phone and email consultation with Mental Health Promotion Fund manager

Workshop with (Mental Health Promotion Fund manager accepted invite but was unable to attend on the day):

- 2 library managers
 - 2 artists
 - Transported delivery staff
 - Sensitivity to mental health issues meant that consultation with participants had to be handled with care, later in the process once relationships had been built.
-

Draft Story of Change commented on by workshop participants plus other library staff and artists:

Phone interviews with new participants to amend the Story of Change asking:

- If you agree / disagree with the journey and the difference it could make
 - If there is anything else that you feel should be happening in the activity or project
 - What you have had to do to attend. For example, how far do you travel
 - What else you would have been doing if you were not attending the activity
 - What other activities you are taking part in
 - What difference it may make for those around you
-

Evidence for change

Participants	
WEMWBS Survey completed before and after each 4 week programme – provides numeric change	39
Colour swatch creative tool asking two questions – how confident do you feel in yourself? How confident do you feel in the group? Before and after the activity – counted to assess a generally positive experience	39
Formal observation by artists/Transported staff of session – 5 minute observation of each participant at each session	4
Ad hoc observation by staff – looking for negative or unexpected change and to establish the chains of events	Throughout
Participant in-depth interviews	5
Participant surveys	8
Artist reflections	6
Wider socio-economy	
Artist interviews	4
Artist survey after	2
Library survey before and after	9, 6
Library manager interviews	2
Comment cards in library	6
Evidence as above for participants to inform welfare cost outcome	As above
Transported, artists, and library staff	
Artist interviews	4
Artist survey after	2
Library survey before and after	9, 6
Library manager interviews	2
Families	
Celebration observation (no data gathered)	-
Graffiti wall at event (no data gathered)	-
Family survey – only one survey was returned and initially families were removed from the analysis, but then re-instated after participant feedback.	1
Evidence from artist reflections, artists' and Transported staff observations and participants' interviews was used to estimate family effect	As above

Validating results with stakeholders

Review of model and report

- Email feedback from
- 2 participants,
 - 2 library managers,
 - 1 artist,
 - 2 members of staff

ii Supporting national research

Author	Date	Title
Anglia Ruskin/University of Central Lancaster Research Team	2001	Art for Mental Health's Sake
Arts Council England	2014	Value of Arts and Culture to People and Society: evidence review (The)
Bakhshi, H; Fujiwara, D; Lawton, R; Mourato, S and Dolan, P	2015	Measuring Economic Value in Cultural Institutions
Barnett, Fujiwara	2015	Towards Plan A
British Library	2010	Measuring our Value
Brook, Orian	2016	Spatial equity and cultural participation: how access influences attendance at museums and galleries in London
Bungay H, CliftS	2010	Arts on prescription: A review of practice in the UK. Perspectives in Public Health 130:277-281
Coffey, Daniel	2015	Leaked report reveals scale of crisis in England's mental health services
Consilium	2013	What do we know about the role of arts in the delivery of social care?
Coulton, Simon; Clift, Stephen; Skingley, Ann; Rodriguez, John	2015	Effectiveness and cost-effectiveness of community singing on mental health-related quality of life of older people: randomised controlled trial
Create	2014	Create - a journal on perspectives of the value of arts and culture
Crossick, Geoffrey & Kaszynska, Patrycja	2016	Understanding the value of arts & culture, the AHRC Cultural Value Project
Daykin, Norma; Joss, Tim.	2016	Arts for health and wellbeing - an evaluation framework
DCMS	2014	Independent Library Report
Dr Thomson, Louise; Duke, Laurie Hare	2015	Evaluation of the effectiveness of the Managed Care Network for Mental Health in Lincolnshire: Phase 3 results
Fujiwara, Daniel	2015	The health and wellbeing benefits of public libraries
Grace, D. & Sen, B.	2013	Community Resilience and the Role of the Public Library
Health & Culture	2013	How Museums and Galleries Can Enhance Health & wellbeing
HM Govt	2016	Arts and Wellbeing All Party Parliamentary Group
Lin ST, Yang P, Lai CY	2011	Mental health implications of music: insight from neuroscientific and clinical studies. HarvRev Psychiatry 19(1):34-46.
Lincolnshire CC	2016	Lincolnshire Joint Health and Wellbeing Strategy and Mid-Term Review
Mental Health Foundation	2007	Evidence Review of the Impact of Participatory Arts on Older People, An
NCVO	2014	Creativity works: co-production for mental health

ONS Digital	2016	How does the UK healthcare spending compare internationally?
Open Museum	2011	Opening Minds: Mental Health, Creativity and the Open Museum Achievement Summary
PHE	2015	Health Profile 2015 Boston
PHE	2015	Health Profile 2015 Lincolnshire
PHE	2015	Health Profile 2015 South Holland
PSSRU	2015	Unit costs of health and social care 2011 & 2015
Ramsden, H, Milling, J, Phillimore, J, McCabe, A, Fyfe, H and Simpson, R	2011	Connected Communities: The role of grass roots activities in communities: a scoping study

iii Results

We have longitudinal evidence from all participants, and use the average movement applied to all. We discuss sub-group results (ie particularly high and negative results) qualitatively within the report. We use the very strong results only to estimate the impact on the wider economy.

Because the numbers of staff and artists involved were small, we were able to calculate results simply from answers. We saw no negative affects to this group.

Families were more complex, and this is the area where our assumptions are least strong, so we test this in sensitivity and make recommendations. We have assumed that a strong participant experience would equate to a strong family experience, but this needs further work in future programmes.

	No. and/or amount	Further description or rationale
Participant number experiencing change		
We used the 14 WEMWBS questions to tell us about three participant outcomes that the team had targeted.		
1.	I've been feeling relaxed	
2.	I've been interested in new things	
3.	I've been feeling confident	
4.	I've been feeling useful	
5.	I've been feeling interested in other people	
6.	I've been feeling close to other people	
7.	I've been thinking clearly	
8.	I've had energy to spare (supporting question?)	
9.	I've been feeling cheerful	
10.	I've been able to make up my own mind about things	
11.	I've been feeling loved	
12.	I've been feeling good about myself	
13.	I've been dealing with problems well	
14.	I've been feeling optimistic about the future	

Participants in Boston who came to more than one session	16	Effect of those attending only once deemed to be negligible
Participants in Spalding who came to more than one session	23	
Amount of change for participants		
Indicators and evidence for three outcomes from ALL participants:		
<ul style="list-style-type: none">• Self-assessed feelings (WEMWBS results) provides numeric evidence, with further supporting evidence from:• Observed response to workshops including through colour swatch activity• Participant's comments informally to artists and others• Response to formal questioning in interview or survey		
Participants happier personally		
Average change to WEMWBS questions 9,12 and 14 in two groups	16%, 9%	WEMWBS questions: <ul style="list-style-type: none">• I've been feeling cheerful,• I've been feeling good about myself,• I've been feeling optimistic about the future
Participants have greater sense of independence		
Average change to WEMWBS questions 10 and 13 in two groups	16%, 0%	<ul style="list-style-type: none">• I've been able to make up my own mind about things,• I've been dealing with problems well
Participants happier socially		
Average change to WEMWBS questions 5,6 and 11 in two groups	15%, 9%	<ul style="list-style-type: none">• I've been feeling interested in other people,• I've been feeling close to other people,• I've been feeling loved
Diversification of libraries		
BOTH libraries considered that they had developed a new approach or service	2	<ul style="list-style-type: none">• Judged by managers in interviews• Further evidenced objectively by new KPIs requiring libraries to diversify• Backed up by library visitors' enthusiasm for new role
Reduced welfare costs		
Estimated NET effect considering improvements and worsening situations for ALL participants	9	<ul style="list-style-type: none">• Indicators and evidence from:• Participants reporting considerable change; net improvement (very large and considerable increase, less considerable decrease).• And 3 participants getting jobs even within the time of the project• NB this method is an alternative to counting the smaller 'distances
3 from Boston and 4 from Spalding saw a very large increase in their WEMWBS score (over 60%)	7	
3 from Boston and 2 from Spalding saw a considerable improvement (over 20%)	6	

However, 1 from Boston and 3 from Spalding saw a considerable decrease (over 25%)	4	travelled' which could have led to reduction in welfare demand
1 from Boston and 3 from Spalding saw some decrease (over 5%)	4	
Community cohesion around mental health		
Indicators and evidence from:		
<ul style="list-style-type: none">• Self-assessed change in perception of mental illness in all stakeholders• Anecdotal feedback from library managers and ongoing commitment to programme in the library• Numbers with declared mental health issues (therefore already aware)		
Participants and artists removed from outcome as they were either already aware of mental health issues, or this risked double counting with social or job satisfaction outcomes		
Number from 11 library staff whose perception of mental health has changed (resulting in ongoing community support), and % change	9, 50%	<ul style="list-style-type: none">• 4/5 Library staff reported a change and provided a 'score' in survey self-assessment.• Ongoing support for programme demonstrates this objectively
Job satisfaction		
Library staff	11, 56%	<ul style="list-style-type: none">• Self assessment by survey• Feedback from library managers Nb it is worth noting that expectations of professional change were slightly higher before the programme
Artists	3, 50%	<ul style="list-style-type: none">• Three out of four artists responded, 'a lot' and 'huge value'
Wellbeing from better family relationships		
Estimated to be the same number as those participants experiencing considerable improvement but half their 'result'	9, 6%	<p>Indicated by families demonstrating they care:</p> <ul style="list-style-type: none">• Family members attended workshops• Family members supporting participants in other ways• Families participating together in ongoing events• And by reports that families welcomed the break. Then estimated by no. of participants experiencing significant change <p>As feedback was limited to one survey and informal conversation this was tested with participants some of whom were very certain of family improvements. However as this is fairly removed from delivery we estimate the change as small</p>

⁴ Impact

Deadweight

Adjustments for deadweight and displacement are characterised in plain English as adjustment for context, - what *would*, or *could* have happened to participants without the project.

Participants were asked 'What else would you have been doing if you were not attending the activity'. This is backed up by our conversations with the Managed Care Network and observation and feedback from participants that there is little else on offer and a national picture where mental health services were reducing not increasing. Where we were unable to ask stakeholders specifically, we made assumptions based on what we knew about the project, for example that artists were selected specifically for existing mental health experience. We err on the side of caution, by using high adjustments for artists and staff. See below for further explanation of our assumptions.

Because of the risk of consultation fatigue and the sensitivity and potential complexity, these results are allocated by stakeholder rather than outcome.

	Adjustment	Further description or rationale
Participants		
4/13 participants had been engaged with another activity that could have impacted wellbeing or perception of mental health	-31%	7/13 said they would have been doing nothing if not engaged on this programme. Of those who were doing something positive, only 4 were engaged with something likely to impact outcomes.
Library staff		
Estimated likelihood that alternative project could have had the same results	-75%	Library professionals tend to choose their job as a vocation. Libraries generally provide a satisfying job, and there is a reasonably high possibility that another project may have engaged library staff, though probably not with a mental health focus
Artists		
Estimated likelihood that alternative project could have had the same results	-50%	Artists generally choose their job as a vocation. Artists would have been employed in other socially engaged work, but unless (which is unlikely) it focused on mental health, it would not have had the same results
Families		
We assume family results to be the same as participants	0	Using participants' evidence
Wider socio-economy		
We assume adjustments for local economy impact to be the same as the relevant stakeholders	0 -75%	Using participants' and library evidence

Displacement

	Adjustment
Participants	
Displacement of wellbeing and personal outcomes not relevant	0
Library staff	
Estimated likelihood of project displacement included above	0
Artists	
Estimated likelihood of project displacement included above	0
Families	
We assume family results to be the same as participants	0
Wider socio-economy	
We assume adjustments for local economy impact to be the same as the relevant stakeholders	0

Attribution

Results for attribution are characterised in plain English as adjustment for contribution, that is what *did* happen to participants in the same period that could account for their results.

Participants were asked 'what other activities are you are taking part in that might have affected you?'. Where we were unable to ask stakeholders specifically, we made assumptions based on what we knew about the project, for example that there were no other competing activities in place during the time that could have impacted staff or artists. See below for further explanation of our assumptions.

Because of the risk of consultation fatigue and the sensitivity and potential complexity, these results are allocated by stakeholder rather than outcome.

	Adjustment	Further description or rationale
Participants		
Participants self-assessment	-34%	Self-assessed 'score' in survey in answer to the question 'how much was due to others?'
Library staff		
No other relevant activity in the library in the time	0	Interviews with library managers
Artists		
No other relevant engagement for artists in the time	0	Interviews with artists

Families		
Assumed to be the same as participants	0	As participants
Wider socio-economy		
WE assume adjustments for local economy to be the same as the relevant stakeholders	0 -34%	As relevant stakeholders (library services, staff and participants)

Drop off

		Duration
Participants		
Objective evidence for a longer lasting impact comes from the groups set up in both libraries with participants self-organising ongoing meetings with the in-kind support of the libraries. Participants were asked about the programme, 'is this a long term effect or just nice to have?' Of those who responded to this question (7 in total), 6 said that participating would have a long term effect on them. 9/13 specified 'making friends' as the best thing about the project. In addition, 8 out of 12 said that they would do something different as a result.		3
Library staff		
Because of the likelihood of other factors taking over in terms of influence, we judge the impact to be no longer than the duration of the project ie the operational year.		1
Artists		
Because of the likelihood of other factors taking over in terms of influence, we judge the impact to be no longer than the duration of the project ie the operational year.		1
Families		
Because we only include families with a very strong experience in this group, we estimate the duration to match those of participants.		3
Wider socio-economy		
The duration of these outcomes will be dictated by the duration of the relevant stakeholder outcomes, ie one year for the impact on local services and people, and three years for the impact on the state (national services and population) which is as a direct result of participants' outcomes.		1 3

✓ Valuations

Participants happier personally		
SWB Valuation of happiness from involvement in arts	£1,084	SWB Valuation by Daniel Fujiwara for Happy Museum, 2011
Participants have a greater sense of independence		
Cost of a distance learning motivation course	£325	From Global Value Exchange

Participants are happier socially		
SWB Valuation of 'belonging' in a neighbourhood	£3,919	SWB Valuation by Daniel Fujiwara for HACT, housing organisation in value calculator .
Change in perception of mental illness		
Value to participants without MH issues captured by participants happier socially.		
Value falls to individual as job satisfaction and community as support around mental health.		
Diversification of libraries		
Cost of customer care excellence course	£329	Web search for cost of customer care excellence course (similar to a value used in SROI report by Social Value Lab devised from approximately 60 hours study of £454)
Impact on welfare costs		
<p>Because the welfare context is changing dramatically in the UK this valuation is politically sensitive and required care. Consulting policy makers or officials would be unlikely to provide the information we needed, so we used national and online research.</p> <ul style="list-style-type: none"> We looked at the Global Value Exchange and found a proxy value from the Centre for Mental Health, Economic and Social Costs 2010 of £2,014. This proxy is derived from estimating the impact and value to the state in treating an individual with mental health issues. It incorporates the costs of health and social care, covering such costs as the services provided by the NHS and local authorities for people with mental health problems; the costs of output losses in the economy that result from the adverse effects of mental health problems on people's ability to work. (The report has since been deleted) We researched with a local family what benefits they received which were in the main Employment Support Allowance and Child Tax Credits We looked at the PSSRU Unit costs and found average treatment costs of £942 We review the Kings Fund report 2008 Paying the Price. The cost of mental health care in England to 2026 which emphasises the significance of the issue, though we didn't use figures because of the age of the report and changing context We finally used the non-profit agency Turn 2 Us calculator and entered two representative participants from the programme which gave us values of £3,801 and £3,284. We took an average of these. We tested results in sensitivity 		
Mental health costs - Average cost of mental health services per individual (anxiety and depression)	£942	PSSRU Unit Costs of Health and Social Care, 2015
Savings of ESA or Child Tax Credits	£3,542.50	Average of two calculations below
Yearly ESA rate for 25 or over	£3,801.20	Turn2Us calculation
Yearly CTC based on no income with 2 children	£3,284	Turn2Us calculation
Community cohesion around mental health		
Value of a 'good neighbourhood' HACT	£2,795	SWB Valuation by Daniel Fujiwara for HACT, housing organisation as above. NB these sorts of values are as high as £11k, as reported by Living Well West Midlands
Job satisfaction		
Willingness to Accept a lower salary to work in arts or libraries	£4,848	ASHE 2016

Creative, arts and entertainment activities average salary	£25,003	ASHE 2016
Publishing activities average salary	£29,971	ASHE 2016
Wellbeing from better family relationships		
With limited engagement from families this was hard to value. However what values might be relevant are high. We include these in the model, but are cautious in terms of the amount of outcome we include, and we test removing the outcome altogether in sensitivity.		
Life satisfaction of seeing more of family friends – from once or twice a month to once or twice a week	£12,00	The difference between a value of £57,500 and £69,500. Powdthavee, N. 2012. Putting a price tag on friends, relatives and neighbours.
The value a parent might place on their relationship with their children, ie the average yearly cost of bringing up a child	£10,917	NB not used but included to support figures above. Centre for Economic and Business Research for the insurer Liverpool Victoria

vi Sensitivity

Test higher results in SPALDING to match those in BOSTON		
Cheerful, feeling good about self and optimistic - Spalding	16%	
Figure used in Impact Model	9%	
Make up own mind, dealing with problems well - Spalding	16%	
Figure used in Impact Model	0%	
Interested, close and loved - Spalding	15%	
Figure used in Impact Model	9%	
Investment	24,029	
Return	88,420	
Ratio	3.7	110%
Test same number and results in SPALDING as BOSTON	16	
Figure used in Impact Model	23	
Investment	24,029	
Potential return	82,064	
Potential ratio	3.4	102%
Test lower number DISPLACING a potential positive activity	10%	
Figure used in Impact Model	31%	
Investment	24,029	
Potential return	87,160	
Potential ratio	3.6	108%
Test no club and SHORTER TERM outcome of 1 year	1	
Figure used in Impact Model	3	
Investment	24,029	
Potential return	69,257	
Potential ratio	2.9	86%
Test higher results for FAMILY happiness	13%	
Figure used in Impact Model	6%	
Investment	24,029	
Potential return	87,423	
Potential ratio	3.6	109%
Test removing value for FAMILY happiness	0	
Figure used in Impact Model	12000	
Investment	24,029	
Potential return	74,214	
Potential ratio	3.1	86%
Test fewer results for FAMILY happiness	3.9	
Figure used in Impact Model	9	
Investment	24,029	
Potential return	76,966	
Potential ratio	3.2	96%
Testing higher numbers of people changing perception of mental health, offset with cost of more installation	0	
Figure used in Impact Model	0	
Cost of interpretation and promotion of mental health needs and this programme	1000	
Audience numbers	1574	
Value of effect	28	
Potential investment	25,029	
Additional return	43,985	
Potential return	124,549	
Potential ratio	5.0	148%
Test higher number having impact on welfare costs	18	

Figure used in Impact Model	9	
Investment	24,029	
Potential return	118,535	
Potential ratio	4.9	147%
Test lower net benefit from people having impact on welfare costs	2,014	
Figure used in Impact Model	942	
Figure used in Impact Model	3543	
Investment	24,029	
Potential return	67,622	
Potential ratio	2.8	84%
Test higher net benefit from people having impact on welfare costs	8,969	
Figure used in Impact Model	942	
Figure used in Impact Model	3543	
Investment	24,029	
Potential return	126,510	
Potential ratio	5.3	157%
Test lower number...	4.5	
...and higher net benefit	8,969	
Investment	24,029	
Potential return	84,552	
Potential ratio	3.5	105%
Test no impact on welfare costs	0	
Investment	24,029	
Potential return	42,594	
Potential ratio	1.8	53%
Test 20% overhead	4278	
Investment	26,168	
Potential return	80,565	
Potential ratio	3.1	92%
Test 10% overhead	2139	
Investment	24,029	
Potential return	80,565	
Potential ratio	3.4	100%
Test no independence value (risks double counting with relationships)	0	
Investment	24,029	
Potential return	75,974	
Potential ratio	3.2	94%