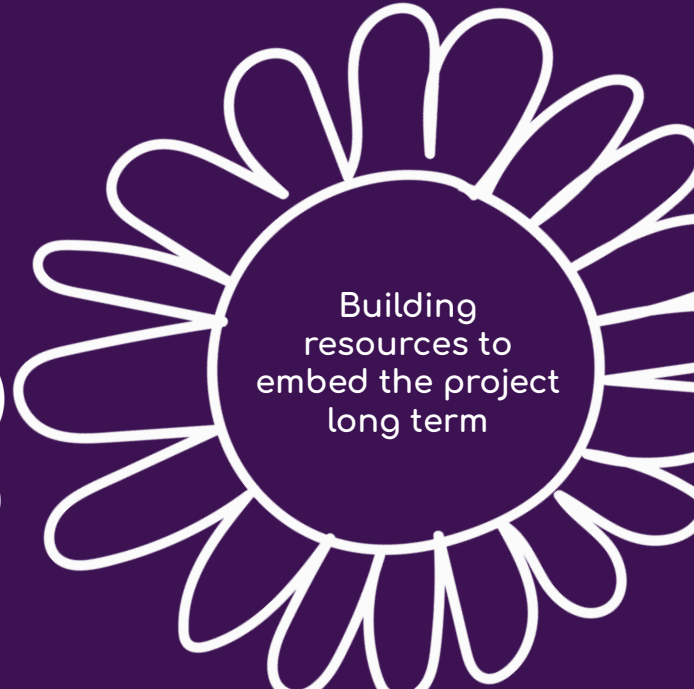




# Invest

You've hit on an idea that your testing shows could meet the goals you identified for participants and the system. Now, you want to build your evidence by measuring the impact and outcomes of your idea through robust research or evaluation, as well as starting to share the story of your project and think about how you build resources - most notably, funding, to secure your project long term.

Don't be afraid to stay reflective - if you identify challenges within your partnership, or things change, you may find it useful to refer back to the 'Groundwork' and 'Test' phases. Indeed you may move back and forth between phases many times; this is totally expected.





# invest



- measure the impact and outcomes of our idea
  - collect and share the story of our project
- build resources to embed our project long term

## resources and investment



### build infrastructure

we are bringing in more people - creatives, fundraising, management - who can continue the work beyond the initial team

### cost it up

we know the true cost of our project - per person, per month, per year

### plan to scale

we have explored, and are securing, a range of future income sources and we have considered our suitability to scale up

## delivery and pathways



### focus on quality

the participants and partners in the project consider the artistic and social experiences of the project to be first-rate

### refer on

we have a process in place to refer people on from our project to further support or creative activity

### be inclusive

the most marginalised people (e.g. those experiencing racism or socioeconomic deprivation) are safely able to access the project

## relationships and storytelling



### know the market

we are learning how our project answers a clear strategic priority in health and/or care

### know the story

we are developing a clear story to tell, collecting personal stories from our participants, and evaluation data

### tell the story

we have a range of assets - web, print, video, reports - to help tell our story to our different audiences and can access appropriate channels

## evidence and evaluation



### collect and measure

we are using suitable, viable methods of collecting data to establish whether we've met our goals

### draw on past research

we are using evidence that already exists (or doesn't), demonstrating that the type of project we're running is evidence-based

### involve people in learning

we have clear learning questions for our evaluation that link to our goals and have been created with participants and leaders

# Invest resources

You can find a few resources we've shared that will help evaluate and measure the impact of your ideas and consider how you will collect and share the story of the project.



An introduction to arts and health evaluation

Evaluation nuts and bolts

An example: cARTrefu evaluation

Mitigating discomfort: demographic information

The problem with 'measuring' and 'evaluating' wellbeing

Identifying who should invest in your project

Once you've identified your potential funders

Who are you telling your story to?

Mapping out resources and budget for your project

# Measuring impact and outcomes: an introduction to arts and health evaluation



# Evaluation planning

Evaluation is the systematic process of collecting and analysing data in order to:

- determine whether, and to what degree, your objectives have been or are being achieved
- make a decision (about whether and how to proceed, what resources to allocate, etc.)

## Why evaluate?

When you get to the 'invest' stage you should have a clear set of goals and a well-formed project idea that you've tested out and has shown early promise in terms of meeting those goals.

Now, as you look towards fully delivering and embedding this activity in health and care settings there will be an expectation - from partners, health leaders, funders and most importantly your participants - that you **measure the impact of what you're doing**, and specifically discover whether your project is meeting your goals.

This is crucial to its long term success: we know that robustly evidencing your project's impact will unlock many future funding, partnership and scaling opportunities.

Your evaluation at the 'invest' stage should therefore be a major feature of your work, and needs to be amply resourced, planned and delivered, ideally in partnership with a data contact such as an academic researcher, or someone from your team who knows how to collect, analyse and present impact data. Hopefully the discovery work you've been doing in the prior stages will help you set the right questions, and choose the right methods.

(The full HARP evaluation planning template can be downloaded [here](#))

# Why do we need evaluation?

To...

**Engage**  
stakeholders

**Understand**  
user needs

**Demonstrate**  
effectiveness

**Monitor**  
innovation

**Check** whether  
a project  
conforms to  
specification

**Identify** areas  
for (or of)  
improvement

**Increase capacity**  
for reflective,  
evidence-based  
practice

**Improve** team  
dynamics



# 10

## questions to help plan an evaluation

What do you want the evaluation to lead to? (future funding, more referrals, etc.)

What data does the health partner have access to that could help measure impact?

How will people be referred to this project, i.e. how will they consent to this evaluation?

Do you need ethical approval to do this evaluation? (If recruiting participants via the NHS, consider whether this is a research project or a service evaluation)

What is your budget for this evaluation?

Do you plan to commission an external evaluator? If so what funding do you need for this?

Who are your audience/s for an evaluation report? Who will read it, and why?

What support or resources do you have to conduct this evaluation? This could include people, time, funds etc.

What are the main challenges?

Who will collect the data and who will write up the evaluation report, by when?



# Move evaluation planning forward by looking back on goals

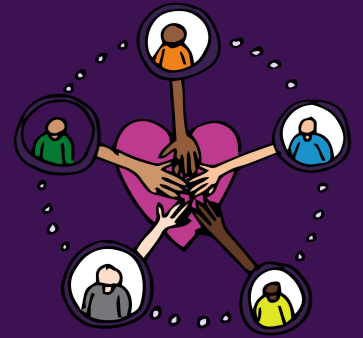
For each goal you set, ask yourself:

- ★ What evidence already exists (or doesn't) that the type of project you're running could meet this goal?
- ★ What data does the health/care organisation have access to that could help to measure progress against this goal?
- ★ What methods of data collection are suitable in enabling you to most robustly measure your impact against this goal?

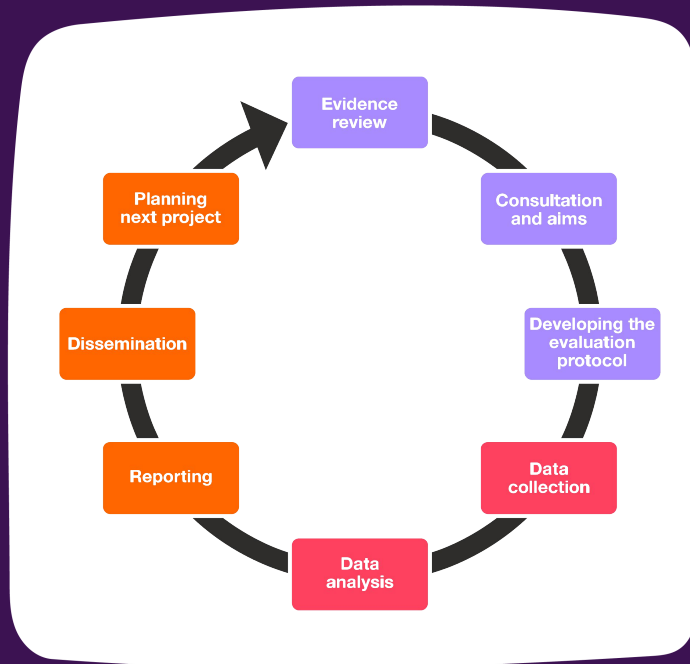


# Evaluation nuts and bolts

how to make an evaluation work for you and your audience



# The evaluation cycle



Source: <http://creativeandcredible.co.uk/>

# Types of evaluation - some terms

## *Formative* evaluation

examines processes as they are happening

## *Summative* evaluation

reports what happened

## *Participatory* evaluation

doing 'with' not 'to' - a partnership approach to evaluation with stakeholders

# What makes a good evaluation (theory)

- Clear and measurable statement of objectives
- A theory: how will activities lead to improved outcomes (a programme logic)?
- Structure the evaluation questions around that logic
- Let evaluation questions determine evaluation method



- To evidence impact, consider using a baseline or comparison group to reduce bias
- Be open-minded about findings
- Have a clear plan for how you want/need to use the results

# What makes a good evaluation (practice)

→ A succinct executive summary (1 page max)

→ Scale of analysis proportionate to your team/reach

→ 'Warts and all' NOT Disney

→ Do not describe, verify

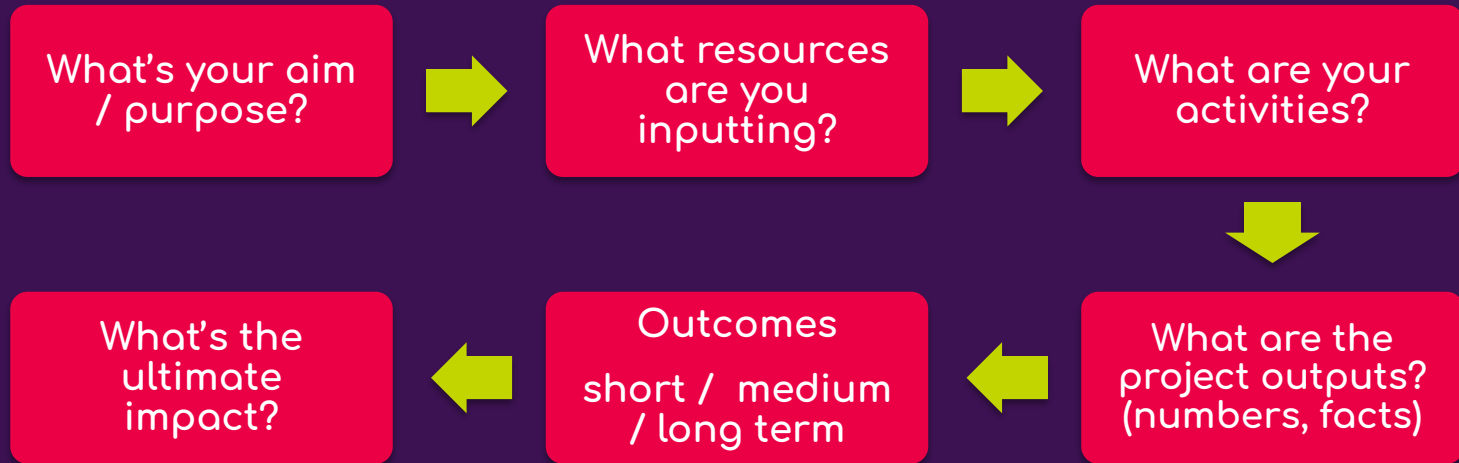


→ Understand and account for bias (empirical, methodological, personal, contextual): do you see a pattern when there isn't one?

→ Compare results to the counterfactual - what would happen if you didn't do anything?

# Understanding Project Logic

Creating a logic model helps you explore, understand and articulate how your project's resources and activities might lead to impact.



*What about barriers & enablers?*

# Types of impact relevant to arts and health

(Aesop framework)



## ● Health and wellbeing

What we're looking for: significant changes in multiple markers of health and wellbeing and data suggesting that these changes will have an effect beyond the end of the study.

## ● Social

What we're looking for: benefits extending to communities, reaching large numbers of people as a result of the project (e.g. the wider health system, arts system and with policy implications.)

## ● Economic

What we're looking for: positive financial impact of the project for the health service and other outside areas, such as local authorities and welfare.

## ● Artistic

What we're looking for: participants to possess the artistic skills to lead their own projects in the future and arts leaders have significantly expanded their way of working with the art form.

# Evaluation methods

Purpose: to help measure the impact and outcomes of your project

## Interviews

Talking one to one to participants to learn about how they experienced a project

## Focus groups

Talking to participants in a group setting to learn about how they experienced a project

## Questionnaires

Asking participants to fill in a form about the impact of a project. Can include validated scales.

## Validated scales

Questions to measure changes in (e.g.) people's wellbeing in numbers, validated by academics

## Comments box

A physical box where participants can leave anonymous comments in each project session

## Observations

Being present to observe what's happening in the session, making notes and analysing them

## Social media

Analysing what people have said about the project on social media posts

## Creative methods

Using artistic methods (e.g. painting, poetry) to discover how participants experienced a project

## Reflective diaries, journals

Real-time participant reflections on a project



# An example: [cARTrefu evaluation](#) - aims and methods

cARTrefu was a two year programme run by Age Cymru which aimed to improve access to arts experiences for older people in residential care

## Matching goals to methods

The team used different methods for each of their goals to measure whether activities:

→ contributed to improved wellbeing for residents

Method = smiley face questionnaire

→ Helped care home staff acquire new skills and the confidence to share them

Methods = staff questionnaire, approaches to dementia questionnaire

→ Developed the artist practitioners' professional practice

Methods = approaches to dementia questionnaire, reflective journal, focus group

## Results

2,000 hrs of arts tuition, in 1,000 workshops in 122 care homes  
1,500 residents, 200 staff members took part

### Impact on residents

- Statistically significant improvement in wellbeing scores
- 86% of residents rated sessions as highly enjoyable (4 or 5 on a 5-point scale)
- Wider impacts included socialising more and regaining skills, like using a knife & fork

### Impact on staff

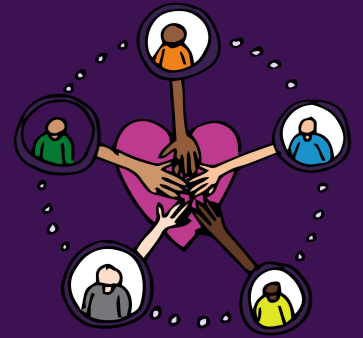
- Statistically significant improvement in attitudes towards residents, especially those living with dementia
- Statistically significant increase in confidence to lead a creative arts session in the home.

### Impact on artist practitioners

- Statistically significant improvement in attitudes
- Personal development and the development of new skills

# Mitigating discomfort: collecting demographic information

invest



# Demographic data

Demographic data is an array of socioeconomic information about people, including:

- Gender
- Age
- Occupation
- Religion
- Postcode
- Education
- Finances
- Disability
- Living arrangements

This can be a sensitive area of data collection in arts and health. Collecting demographic information often feels uncomfortable because it IS uncomfortable for participants to provide you with personal information. They know that you are seeking to assess disadvantage, and they also know that their data is your livelihood.

There are some things to consider when collecting this kind of sensitive data, when registering people for your project, or when asking them about its impact.



# Mitigating discomfort

→ Involve participants in the design of your demographic survey

→ Carefully determine your purpose and goals for collecting *each piece* of demographic data. Why do you need it?

→ Keep your survey as brief as possible

→ Explain to your participants how you will use their data



→ Pay attention to language

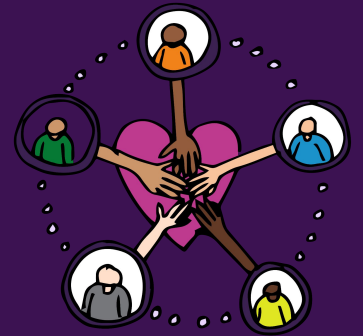
→ Focus on relationship building

→ Research the current best-practices for collecting demographic information

→ Consider open-ended vs closed questions and be aware of current debates eg. trans rights

# Identifying funding sources and telling your story

invest



# Identifying who should invest in your project

An approach to establishing your best funding sources

Whilst grant funding from arts councils, trusts and foundations remains the mainstay of arts and health work, fundraising for projects will remain somewhat responsive, by which we mean it'll depend on what funding calls these partners release.

However, when thinking about long term, embedded funding for your innovation, we believe it's useful to think about two things when identifying potential funders:

1. What stage is your project at?
2. Who will have the most vested interest in your project, based on its specific purpose and value within the health and care systems?

In the next few pages we've provided some models and questions to help you think about these.

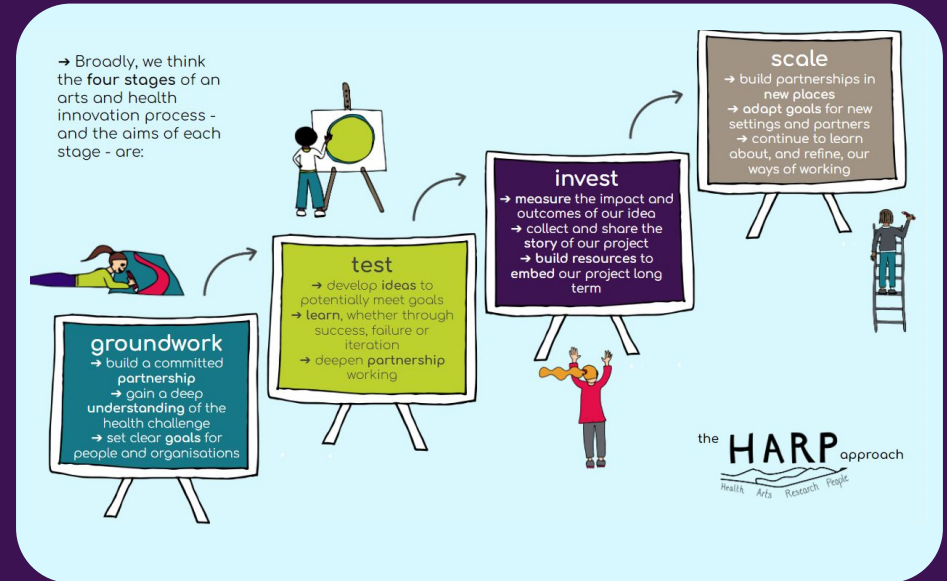
It's also useful to think about where you are located and what the local priorities of funders in your area are.

# What stage is your innovation project at?

It's important to take an honest look at where your innovation project is in its journey, to establish where the most realistic funding sources for your project might be. You can use the HARP Approach to do this!

Some investors, like trusts and foundations, are perhaps more likely to invest earlier stage, research and development projects, whereas the NHS will most likely step in as a funder later on, when there is strong evidence that a project delivers clinical or therapeutic benefits before investing in it. Of course, if you've been working well in partnership with a health or care partner since the beginning, they are the obvious place to start.

As well as helping you to identify funders, the HARP Approach tool should also help you identify exactly what you're asking for funding for. For example, if you're in the invest phase you might want to ask for investment in research or in a training programme for artist practitioners. This also helps you tell a story to funders, because you can demonstrate how their funding is allowing you to move through the stages of innovation and unlock future potential for impact.



# Who should fund our type of arts and health project?

It's tempting to think all arts and health projects are created equal when it comes to funding models and opportunities.

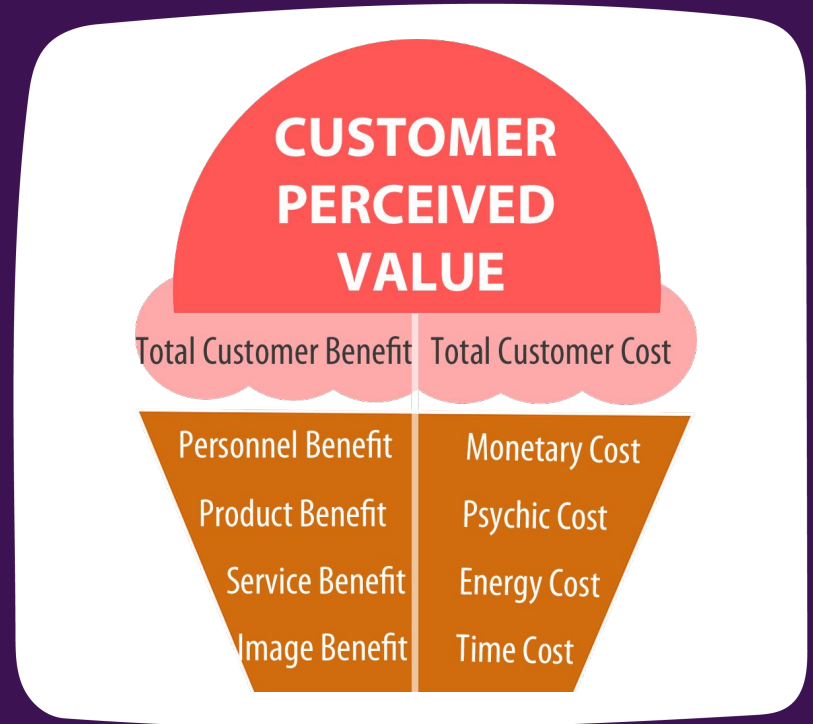
However, they aren't.

At this stage there's much to gain by carefully and honestly considering what value you are bringing to the health and care system, and who - NHS, local authorities, arts organisations - has most to gain from that value.

By value, we *aren't* talking about money. We're talking about whether - and how - the value (benefit) your project brings to an organisation matches their goals and priorities. That - and the cost of your project - is what helps partners (who in this case are your 'customers') decide whether its right for them to fund.

To do this, look back at your goals and what your evaluation data tells you about the impact of your project. How do your aims match up to the aims of different types of partners? The tool on the next page can help you figure this out - remember there may be more than one 'match'.

Bear in mind this is highly likely to be one of the partners you've worked with on your project to date, but it also may not be.





## How do the settings, needs and goals of your particular project 'match' those of different health partners?

Potential funder	What their aims and priorities might be around arts and health, in their remit (not exhaustive)	Types of arts and health projects that might meet these aims
NHS	Treating and curing disease (including mental health conditions), pain management, physical mobility, palliative care	More established arts projects with good evidence of impact, often with health practitioner directly involved; specific clinical aim (mental or physical health).
Local authorities	Keeping residents well through physical and social activities, reducing isolation and loneliness, offering care services	Community-based projects for general wellbeing, perhaps targeting isolated people, or particular groups more at risk of isolation (e.g. older people).
Health or hospital charities	Psychosocial or welfare support around specific health conditions, research and innovation	Projects targeting people with a specific health condition, or in a particular hospital, but addressing wellbeing rather than health improvement
Arts organisations and arts councils	Supporting artists, producing and making artistic work, ensuring access to the arts for everyone	Projects that are more creatively led, perhaps part of an arts organisation's outreach goals. Projects at an early stage (R&D).
Research funders (e.g. research councils, NIHR)	Growing the knowledge base around how the arts impacts on our health and wellbeing	University-led partnerships on projects which have completed a pilot/testing phase and have a promising idea that they now want to evidence the impact of.
Trusts and foundations	Innovation (R&D), place-based wellbeing, ensuring access to the arts for particular groups of people, health improvement	Projects at a relatively early stage, testing ideas in a particular place (could be NHS), or with a particular group.

## Once you've identified your potential funders...



### Tailor your story

For NHS organisations you will need statistical evidence of impact and probably a cost-benefit analysis. Local authorities may be more interested in reach, and philanthropic funders will place a high value on stories and qualitative information.



### Look at where others have been successful with that investor!

Analyse their approach to building evidence and relationships.



### Talk to them

Relationships are crucial. Ask them what they want to know, and how you can convince them to support your project.

# Who are you telling your story to?

Who?	What do you want them to know about your project?	What do you want them to feel about your project?

What channels (social media, newsletters, presentations) will be most effective in reaching your audiences?

Of course, think about potential funders, but also consider how you are building broader awareness of your work so that it gathers momentum and support.



# The Hero's Journey

A popular animation to help you think about how to gain support for your innovation project by 'telling the hero's journey'.

- Discover how digital tools are returning humanity to a new oral tradition and what kinds of stories will work in this new era of empowerment marketing.
- Inspired by Joseph Campbell's Hero's Journey, Sachs lays out a story model any brand or cause can use to get its message heard, and explains why stories must be not just told, but lived.



# Mapping out required resources and budget for your project

**Description** - give a brief description of the activity

**Delivery** - when will this take place (start and end dates)?  
How often (dates & times)?

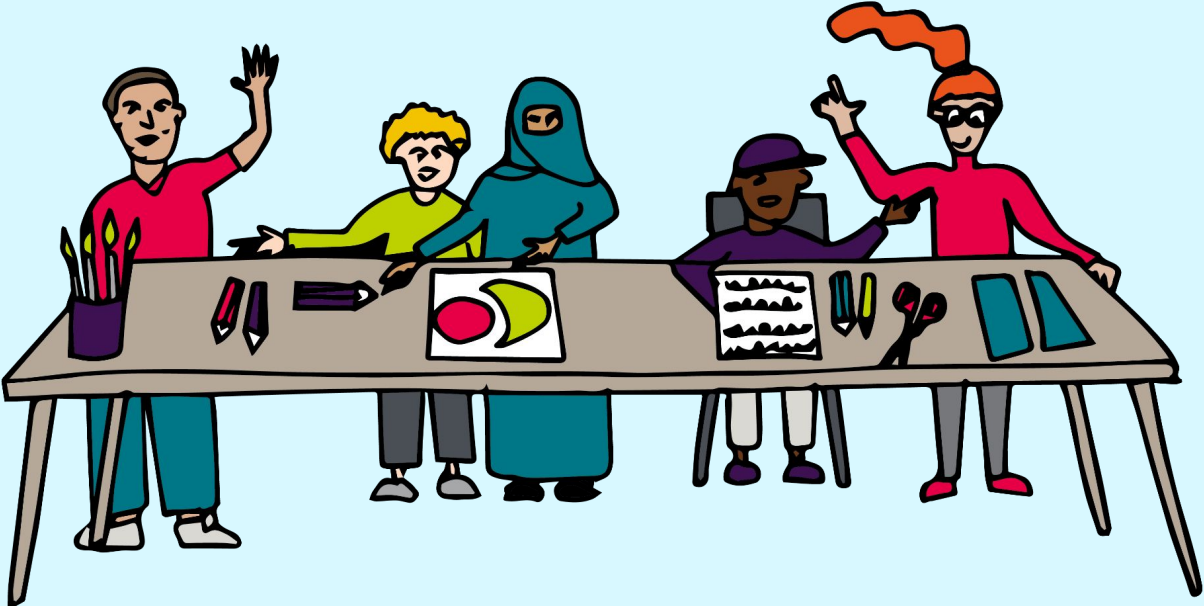
**Resources** - list all resources associated with activity e.g. people, materials, space

**Budget** - how much will this activity cost?

**Any potential barriers?** How will you overcome them?

**How will you measure success / evaluate this activity?**

General tools, resources and activities,  
useful at any stage for reflective practice,  
developing skills or team building



# Reflective practice resources

Resources, tools and activities that support people and groups to deepen their understanding, accelerate learning and improve self-assessment.



**Tool: Feelings wheel**  
A tool that helps people and groups explore and name feelings

**Activity: Writing letters to future and past selves**  
Challenges people to think about who they are, who they were and who they want to be

**Tool: Dot mapping**  
Helps provoke conversation about how things are going in a project

**Activity: What? So what? Now what?**  
Three reflective stages to think about an experience, its implications, and the future

**Tool: Chameleon Coach**  
An adaptive approach to coaching that supports coaches to respond to the needs of individuals or groups

**Tool: Active Listening Skills**  
7 key active listening skills that can help you become a better listener

**Activity: Active Listening**  
Encourages active listening from people who may be in 'observer' mode during a workshop or activity

**Tool: Reflective questions**  
A bank of questions to help people and groups access, make sense of, and learn through experience

**Tool: Question Funnel**  
Tips for structuring questions so they create safe, non judgmental spaces with individuals and groups

# Resource: Feelings wheel

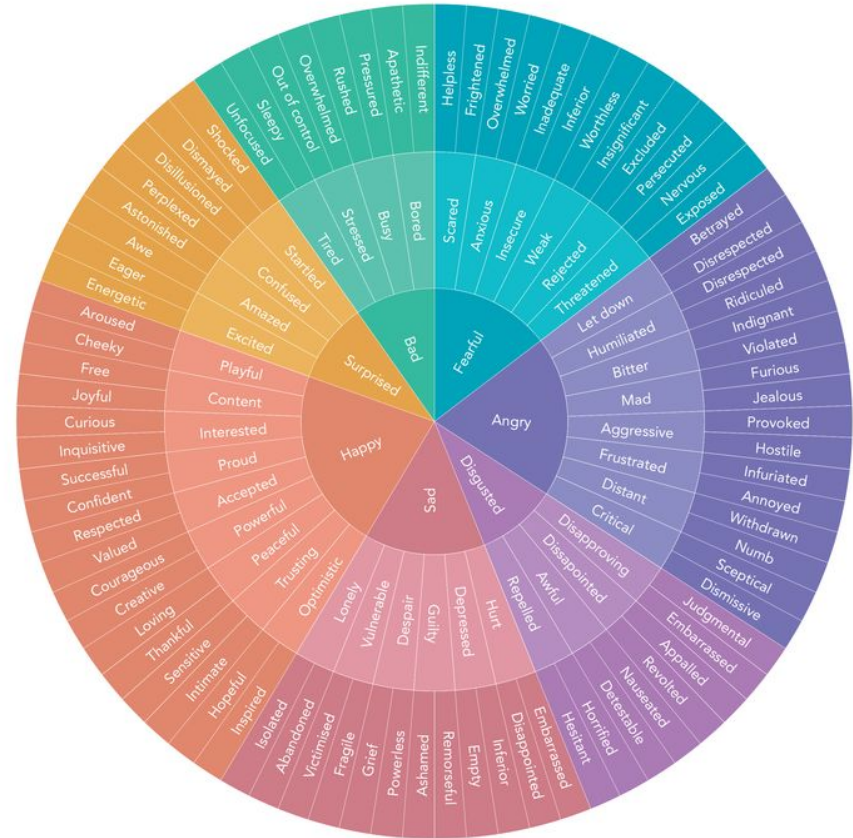
## Purpose

A useful tool that enables people to describe their emotions and feelings.

## How it works:

The feelings wheel can be used in any conversation or session where participants are encouraged to reflect on their experiences. You might design an activity around the wheel or just make it accessible during workshops or meetings to help people name how they are feeling.

The wheel is broken up into three sections involving a primary, secondary, and tertiary layer. In the first section there are six central emotions – sad, angry, scared, powerful, peaceful, and joyful. These primary emotions then branch out into secondary and tertiary emotions designed to help individuals decipher exactly what it is they are feeling.





# Activity: Writing letters to future and past selves

## Purpose

Writing letters can help you think critically about what you're doing in the here and now, and how that might impact your future. There is great value in both writing the letter and doing the assessment of your current direction. Remember that where we see ourselves in the future is likely to change, and therefore doing this activity occasionally can help you assure that you are heading the right direction.

## How it works:

Introduce the activity by explaining that it is about imagining where you are and who you are going to be sometime in the future. Five years is often used as the point in the future to envision as it is both far enough away that things could be completely different, but close enough for it to seem tangible. This letter will focus on who you want to be and what you have accomplished between now and then - you can focus on the whole project or an element of a project.

## Steps

- Identify a date in the future (for example five years)
- Write the letter to yourself to be received on that day in the future; write it as an actual letter
- In your letter address questions like the following: Who do I want to be?, Where do I want this project to be?, Who has been important to this work?, What do I want to have contributed to this work?, What is the impact I've had?

Putting the letters away to revisit at the middle or end of the project is a great way to reflect on the progress you have made.



# Reflecting on progress: Dot Mapping

**Purpose:** To provoke conversation about how things are going and encourage reflective practice. Can also help individuals and groups strategise about what needs to happen to move the dots upwards.

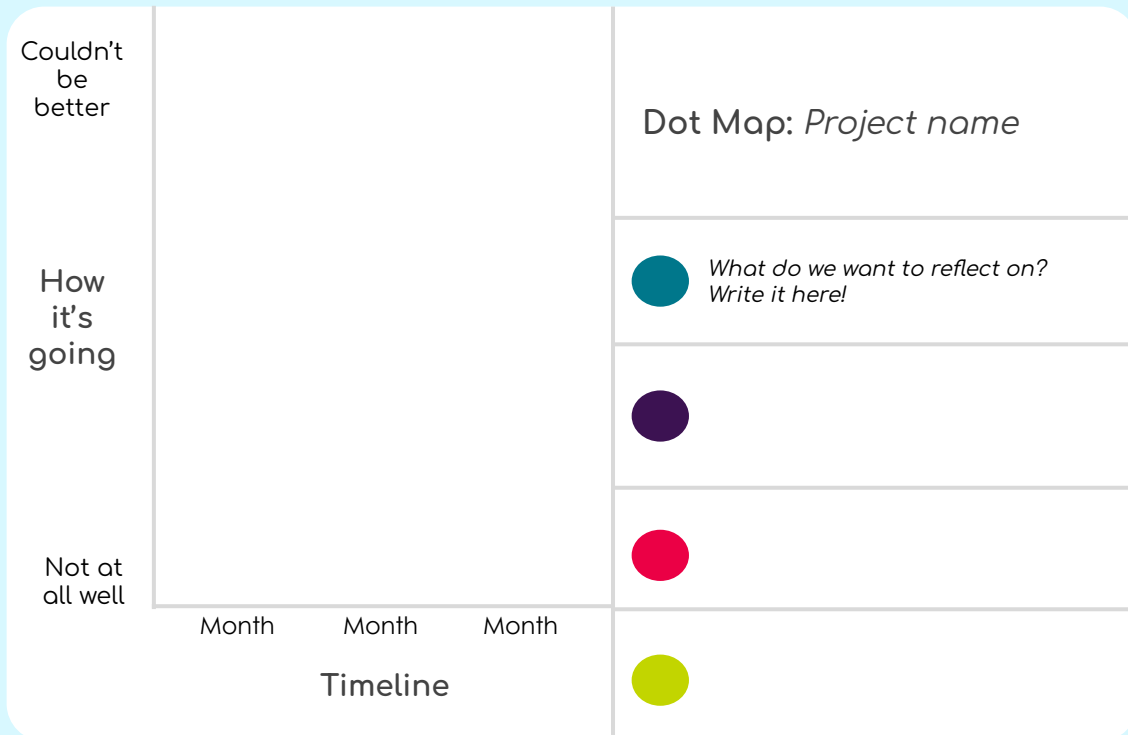
## How it works:

- Allocate a unique coloured dot for a few different areas around which you want to reflect (e.g. relationships, collaboration, level of innovation, involvement of people with lived experience, results achieved).

- Ask everyone to plot a dot on the graph according to where they think the project is at on each of those measures. You can think about this individually first and then discuss as a group, to draw out differences in opinion.

- Through conversation, the group has an open discussion about what's going well and what isn't as they place each of their dots on the graph.

- There is an optional component to the exercise where the group can strategise about specific things each person can do to help move the dots upwards over the next week, month etc.



# Activity: What? So what? Now what?

## Purpose

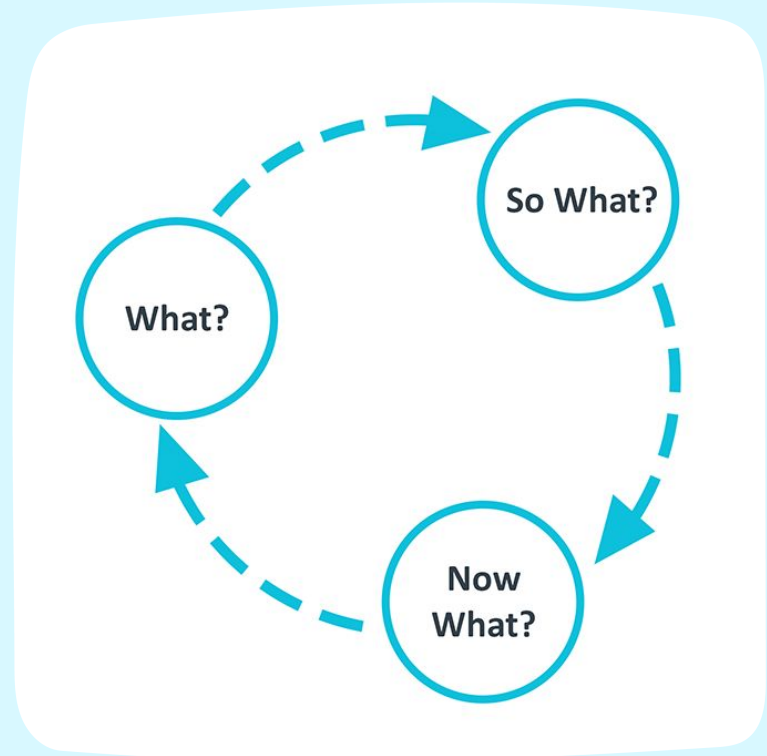
This tool provides a simple way for individuals or groups to reflect and extract learning from an experience. Driscoll (1994) developed this model of reflection based on three questions: What? So what? Now what?

## How it works:

### 1. Introduce the three questions:

- 'What?' helps you describe the situation you want to learn from. You should identify the facts and feelings of the situation.
- 'So What?' allows you to extract the meaning of 'What?'. What knowledge you and others had in the situation that could help you make sense of the situation.
- 'Now what?' encourages you to create an action plan for the future based on the previous questions.

2. Offer individuals or groups time to reflect on a particular challenge or experience using the three questions.



# Tool: Chameleon Coach

## Purpose

An adaptive approach that supports coaches to consciously operate across a number of core roles (or 'modes'), in response to the needs of individuals or groups.

## How it works:

When working with groups, there is a need to build relationships quickly, challenge people and groups to broaden their thinking when needed, and support people to make powerful cultural and practical shifts. Adaptive coaching can help you work responsively and adapt quickly to what's happening around you.

The Chameleon Coach offers insight into different 'modes' of coaching you might step into when delivering an innovation project.

**Outsider:** Stretches thinking and ambition, connecting the person to learning and people outside the local system.

**Critical friend:** Asks comfortable questions and challenges assumptions helping to shift the mindset and focus efforts better

**Actor:** When a certain perspective is missing, the coach can act a part to help understand another perspective

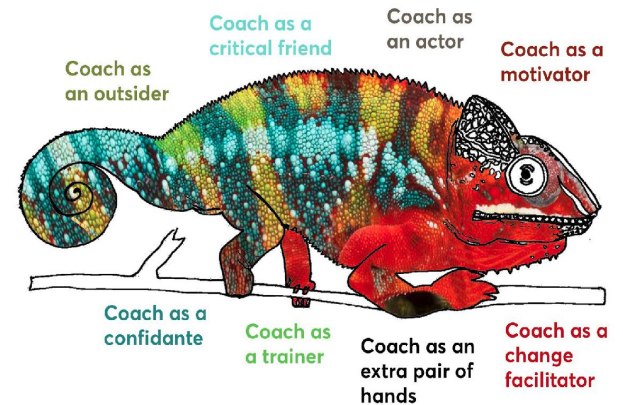
**Motivator:** Ensure positive morale by connecting to people's purpose, sense check how they are feeling, give positive feedback and celebrate achievements

**Confidante:** People we coach can be often under a lot of pressure and sometimes disengage from the process due to a lack of confidence/understanding. In these situations the coach can connect, listen to concerns and provide clarity to keep them engaged.

**Trainer:** Helps people grow as practitioners by shifting their thinking, adopting new skills and developing capabilities e.g Support to facilitate meetings

**Extra pair of hands:** Sometimes people's capacity is a challenge. You might need to step in to support people with practical actions e.g. sending out follow-up notes.

**Change facilitator:** supports creative thinking and clarity in thinking to move to practical action



The Chameleon Coach from [People Powered Results](#)

# Tool: 7 Key Active Listening Skills

**Purpose:** active listening is a skill that can help you become a better listener, improve your productivity and your ability to influence, persuade and negotiate.

**How it works:**

The way to improve your listening skills is to practice "active listening." This is where you make a conscious effort to hear not only the words that another person is saying but also the complete message being communicated. To do this you must pay attention to the other person very carefully. Try not to let yourself become distracted by things going on around you, or by forming counter arguments while the other person is speaking.



- 1 Be attentive
- 2 Ask open-ended questions
- 3 Ask probing questions
- 4 Request clarification
- 5 Paraphrase
- 6 Be attuned to and reflect feelings
- 7 Summarise

# Resource: Active Listening

## Purpose

This activity is designed to encourage active listening from people who may be in 'observer' mode during a workshop or presentation.

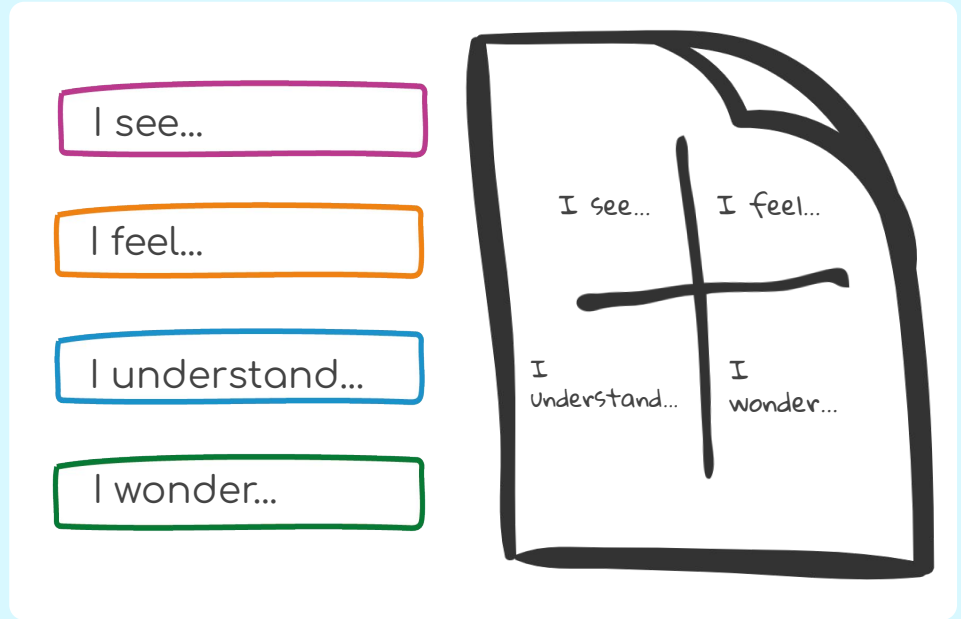
## How it works:

The soul of active listening is empathy. Seeking out connections with and being inspired by the journey that others have been on. From a place of empathy, this activity will tap into your active listening skills to take you on a journey of discovery.

You will need a piece of paper and a pencil. On the paper, draw a horizontal line and a vertical line to divide the paper into 4 quadrants. In each quadrant, write one of the prompts: I see, I feel, I understand, I wonder

Throughout this session, extend your awareness antennae and allow yourself to see the world differently, to feel something, to improve your understanding of an issue and to spark your curiosity and make you wonder!

By the end, you will ideally have at least one thing in each quadrant. You'll be invited to share your observations with your peers.



# Resource: asking reflective questions

**Purpose:** a bank of questions that can help individuals or groups reflect on an experience or situation.

## Question bank

- Now that it's over, what are my first thoughts about this?
- What were the most interesting discoveries I made? About myself? About others?
- What were some of my most powerful learning moments and what made them so?
- How well did I or my group communicate? What would I keep/do differently next time?
- What were some things that my group did that helped me to learn or overcome obstacles?
- Were my milestones and goals mostly met, and how much did I deviate from them if any?
- What did I learn were my greatest strengths? My biggest areas for improvement?
- What would I do differently if I were to approach the same challenge again?
- What moments was I most proud of?
- How will I use what I've learned from this challenge in the future



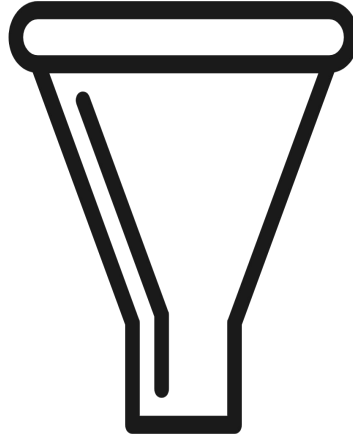
# Tool: Question Funnel

## Purpose

Good questions can enable you to test assumptions, invite participation, gather information, and help probe for hidden insights. The 'Question Funnel' can help you structure questions so they create a safe, non judgmental spaces with individuals and groups.

## How it works:

Designing and asking really good questions is a core skill in one-to-one coaching, and is also helpful when managing group dynamics. The way that you word a question can have a big impact on the response that it elicits. It is useful to keep a record of questions that you've found effective in eliciting thoughtful responses, managing difficult situations etc., and start building up a mental database of 'go-to' questions.



## If

**Purpose:** Unlocks desire and imagination  
**Examples:** 'imagine if...' / 'If money were no object...'

## Super open

**Purpose:** Unearths details  
**Examples:** 'Describe...' / 'Explain...' / 'Tell me a bit more about...'

## Open

**Purpose:** Clarifying reality/ goal, gaining more information, moving towards a decision  
**Examples:** E.g. Who, What, Where, When, Why, How

## Closed

**Purpose:** Reaching a decision, confirming something  
**Examples:** Yes / no questions

## Question Bank

*'Tell me a bit more about...?'*

*'What would success look like for...?'*

*'Can you think of a time when...?'*

*'Can you describe a practical example of...?'*

*'What would you like to change / be different about...?'*

*'What's most important to you in this situation?'*



# HARP



Health Arts Research People

Thank you to our partners: Arts Council of Wales, Nesta, Cardiff University's 'Y Lab', Welsh NHS Confederation, Wales Arts, Health and Wellbeing Network and all our HARP teams.

For more information about HARP, please visit [healthartsresearch.wales](https://healthartsresearch.wales)

To find out more about People Powered Results, please visit [www.peoplepoweredresults.org.uk](https://www.peoplepoweredresults.org.uk)

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