

# Creating Wellbeing

marketing creativity as a step to positive mental wellbeing



## The evidence base

The role of arts and creativity in improving mental health and well-being is demonstrated within research and UK policy.

Research by Reeves (2002, Measuring the economic and social impact of the arts: a review, London: Arts Council) and Evans and Shaw (2004, The Contribution of Culture to Regeneration in the UK: A Review of Evidence, a report to the Department for Culture, Media and Sport, London: London Metropolitan University) has demonstrated the role of creativity and participation in the arts in improving mental health at a community level.

Improving mental health and wellbeing is one of the government's six public health priorities, as outlined in the Choosing Health White Paper (Department of Health 2004). National guidance on this priority (NIMHE, 2005, Making it Possible: improving mental health and wellbeing in England, CSIP) identifies the need to raise public awareness of the steps to positive mental health, so that "people are well informed and motivated to look after their own mental health and that of others. The positive steps specifically include "doing something creative". Participation in creative and cultural activities also addresses another five of the 12 steps, "valuing yourself and others", "talking about your feelings", "getting involved and making a contribution", "learning new skills" and "taking a break".

The need to market mental health through the positive steps was further prioritised in the Our Health Our Care Our Say White Paper (DH 2006). This most recent health policy calls for a greater emphasis on prevention and wellbeing and seeks to engage individuals in taking more responsibility for their health and wellbeing through increasing their knowledge and skills.



## The regional context

Improving community mental health and wellbeing is a key priority for improving health and tackling health inequalities in the North West.

Research undertaken at Manchester Metropolitan University, as part of the Invest to Save Arts in Health project found that engaging in arts and cultural activity had a significant impact on mental health and wellbeing; reducing symptoms of depression, stress and anxiety and increasing feelings of wellbeing in people affected by mental health issues. (Kilroy, et al 08)

Marketing mental health was the subject of a North West seminar exploring how social marketing principles can be adopted to improve mental health and wellbeing. New research was presented on the evidence of the positive steps, showing some good evidence that creative pursuits improve mental health (Friedli, 2007, Social marketing and mental health, CSIP). It was recommended, therefore, that action be taken to market 'creativity' as a positive step that individuals can take to improve their mental health.

The Creating Wellbeing project was developed within this framework and as a response to this call for action. The project was actively developed and guided by a steering group of arts, health and voluntary sector professionals from the four districts involved led by the Greater Manchester Arts and Health Network. Although appearing complex in structure due to the number of partners involved, the project is in essence about linking together to raise awareness of and increase time spent in activities known to enhance mental wellbeing. (Appendix 1)

During the development period of this project the New Economics Foundation Centre for Wellbeing presented a report '5 steps to Wellbeing' to the Foresight Project on communicating the evidence base for improving people's wellbeing. These five steps were adopted as baseline from which to develop a more local and culturally relevant language for messages and images. (Appendix 2)



## The underlying objectives

Communities for Health funding, (Department of Health), Arts Council England North West and Association of Greater Manchester Authorities jointly funded this project.

The steering group for the project was made up of arts, mental health and voluntary sector representatives from each of the four districts. Guided by the Greater Manchester perspective of the project lead, the regular steering group meetings developed the project in the manner of action learning, developing a common framework of reference through a mutually clear professional language, through debate and by sharing expertise. Key organisations from the arts and arts and health sectors were involved in the evaluation and workshop delivery and benefited through the development of their organisations work. Start Salford provided training opportunities for five of their service user artists but in turn were guided and mentored by a freelance facilitator and the project lead. The positioning of Greater Manchester Arts and Health Network as part of the Greater Manchester Public Health Network fostered links with the Public Mental Health and Wellbeing lead DH/NHS NW, with the Greater Manchester Mental Health Network and provided a line of communication with Directors of Public Health.

Underpinning the project campaign to market creativity as a step to wellbeing were a number of objectives that reflected this mix of funders and steering group partners. Promoting creativity in general and creative activity in specific districts was a benefit of the campaign and workshops. The focus on raising awareness of mental health contributed to de-stigmatising campaigns like Time to Change. New activities for World Mental Health Day were stimulated in Oldham and existing activities enhanced in other districts to build capacity in the sector. Delivery involved 'layers' of partners like a family of tree, with the project coordinator and project steering group acting as the key filter for all decisions. (Appendix 3)

This co-ordinated approach aimed to promote good two way communication providing a line of communication to Mental Health Commissioners and Local Implementation Teams and setting up joint working practices for organisations involved in mental health locally.

A wide range of diverse groups including mental health service users and local artists contributed. The local variation allowed Arts Officers and Mental Health professionals to be responsive to district priorities and opportunities while also developing a joint approach that could potentially stimulate future mutually beneficial activities.



## What the Creating Wellbeing project delivered

The aim of the project was to capture peoples' imaginations through a campaign to raise awareness of the benefits of creativity for mental wellbeing. This was achieved by developing a mix of creative community workshops to generate artistic images and wellbeing messages. These images and messages were intended to communicate with the population across Oldham, Rochdale, Trafford and Stockport.

Although this was not a social marketing campaign in the truest sense as it did not target a specific population group, a lot of the same principles were applied. The other difference was that the images and messages were tailored to appeal locally by developing the campaign messages with the input of local community groups. This was intended to strike a chord with the audience and by featuring people in the process of being creative, highlight the call to action of the campaign. The additional benefit of the creative activities was to provide active steps for workshop participants' individual wellbeing.

Over 50 art workshops led by Start Salford offered an exciting opportunity to influence a public facing campaign and created a thousand hours of artistic activity during June and July 2009. Nine community groups representative of a cross section of the local population engaged in art activities focusing on mental wellbeing. A range of art forms were matched to each groups interests. A variety of activities were offered including calligraphy, photography, enamelling and clay modelling. A conceptual brief looking at 'I am' and 'We are' was developed collectively by the Start Salford lead artist team, their artists and the steering group for the project. (Appendices 4 and 5)

The 'I am, We are' brief was pivotal to the development of the key messages and phrases about mental wellbeing and as a framework for the creation of the artworks. These statements were the starting point from which participants began their journey of personal exploration and artistic production. It was also important to allow creative freedom for the workshop participants. Evidence from the Invest to Save study led by Manchester Metropolitan University has shown that a prescriptive approach can limit the transformative possibilities of how arts engagement works. Humour and honest self discovery was encouraged within the workshops and it was understood that all artworks and messages were equally valued.



Participants agreed that the selection process for their work should focus on positive messages as this was considered an essential element of a campaign to encourage others. Being part of this campaign development added value for individuals and was an important focus around which workshop groups could gel. The involvement of local groups also created champions who would spread the messages wider and personally encourage others to be creative.



## Campaign Development

The biggest initial impact of the campaign would be created by displaying large posters concentrated in shopping areas and on busy travel routes to coincide with World Mental Health day on 10th October.

As the budget for this pilot project would not allow for the large scale purchasing of billboard and advertising space, free or low cost alternatives were sought.

There was some local variation in where the images appeared as each district offered different opportunities and restrictions. In Rochdale 43 bus stop adverts were utilised through a town centre agreement. In Stockport there was an established mechanism for using empty shop windows through a similar agreement. In Oldham a local shop was transformed using the images as vinyl transfers with complementary activities taking place in the shop. In Trafford a key bus route into Manchester offered the opportunity to use additional bus advertising.

The campaign also produced a postcard 'set' of the five images with an explanatory sixth card. These were used during local World Mental Health day activities which coincided with the campaign and distributed alongside smaller posters to local community and health venues. They were also given out during the street survey evaluations of the campaign. The postcards are intended to have a longer life as a call to action and will continue to be distributed by the steering group over the next twelve months, to community and professionals alike.

The campaign designs featured images of the workshop participants and their artwork. Professional designers developed a number of design styles, ten of which were then tested on the project steering group and four independent focus groups, one from each district. Clear messages were developed from the workshop feedback. The call to creative action was summarised by the headline 'Be Creative, Feel Good'. A set of five messages illustrated how this could enhance mental wellbeing; Change how you feel, Develop New Skills, Connect with others, Discover something new, Take some time for yourself.

The campaign featured the telephone numbers of the local authority arts teams in Oldham, Rochdale, Stockport and Trafford as a direct link to current and future creative activities. A public facing website was considered essential to inform the workshop participants and to provide an additional method of communication for the campaign. This was developed as part of the Greater



Manchester Public Health Network 'I love me' website to provide the appropriate health context and links with other health information. [www.iloveme.org.uk/creatingmentalwellbeing](http://www.iloveme.org.uk/creatingmentalwellbeing) features project information, workshop participant feedback, campaign image downloads and links to mental health contacts and information. Briefing for those answering the phone was important as enquiries could potentially be about mental health not just arts activities. (Appendix 6)



## Evaluation

### The campaign

The aim of the campaign set of actions is to communicate behaviour changes at the individual level. An indication of how well the call to action was communicated can be gained from the public's response to the campaign. This was measured through on-street surveys, website views and telephone calls generated.

Arts about Manchester was engaged to assess the impact of the public images of the 'Be Creative Feel Good' campaign. The campaign was evaluated via interviewer led street surveys during a number of sessions planned around World Mental Health Day on October 10 in Oldham, Rochdale, Stockport and Trafford. The formulation of the street survey questions used the following criteria; capturing imagination, raising awareness, changing perceptions and prompting action. (Appendix 7)

The campaign was successful in creating images which positively associated mental wellbeing and creativity, as well as motivating and inspiring action. There is evidence that respondents engaged with and were willing to discuss the topic, and that there is potential for future community development to encourage participation in creative activities as a way to proactively look after mental wellbeing. All of the interviewers commented that the respondents engaged with the questionnaire with curiosity and enthusiasm, suggesting that there is considerable public interest in this topic.

There were considerable differences between the districts in capturing imagination, from 26% of respondents in Rochdale remembering the images to 7% in Oldham. The words most commonly associated with the images were 'creative' and 'happy'. 'motivational', 'educational'. Also selected were 'a clear connection between creativity and feeling good' and 'inspirational', indicating success on the campaign informing and encouraging action.

It was not unexpected that the majority of respondents (57%) were not aware of research linking mental well being and participation in creative activities. However 89% of respondents stated that they thought it important to actively look after their mental wellbeing and importance was placed on 'taking time for yourself' and 'connecting with others'.

Similar percentages of respondents (averaging around 60%) understood mental wellbeing to mean 'having an overall sense of feeling healthy both



physically and mentally', to mean 'being able to cope with life's problems and making the most of life's opportunities', and 'feeling good and functioning well'. Interestingly only 36% considered 'feeling connected with the world around you' and there was a roughly equal split (55% and 40%) of respondents who saw or did not see stress as a mental health problem as important. These responses can now be used to guide future public conversations and activities about mental wellbeing.

The number of direct telephone calls generated by the campaign through the posters, postcards and website will be measured over the next few months. Early results show that initial numbers were small, averaging about ten calls per district for October. This was not unexpected given that the campaign aimed to prompt people into thinking about creativity as being important to their wellbeing. Prioritising this as part of their lives and taking action takes an extra commitment. However the less prominent and prolonged display of the images in some districts due to a reliance on low cost or free display sites led to lower public exposure than had been expected.

District World Mental Health day activities provided opportunities to enquire about and partake in creative activities. There was an increase in website traffic, the creating mental wellbeing page being the most popular content sub-section on the 'I love me' website with 154 page views in September (9.11% of site traffic).

Press coverage in the Manchester Evening News 'I love me' supplement flagged up the campaign in advance followed by local press releases linked to World Mental Health day. The project is featured as a case study on the Arts Council England NW website. Links were made with other organisations for World Mental Health day, notably with Stockport College at their Manchester city centre event and with Time for Change's event in Oldham.

Be  
Creative  
Feel Good



## Wellbeing

As the community workshops provided practical steps to wellbeing it was possible to measure any changes in participants' wellbeing. The Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) was chosen for this project as it looks at an individual's mental wellbeing. It is considered a valid and meaningful measurement within the mental health and arts and health sectors in the North West and was carried out by Arts for Health at Manchester Metropolitan University.

Participants were asked to complete the WEMWBS scale at the start of their first session in week one, and then again in their last session in week five. Of the 38 participants who agreed to take part when looking at their scores for the pre and post questionnaires, 84% of participants experienced an increase in wellbeing, 5% of participants wellbeing remained at a stable level and 11% of participants experienced a drop in wellbeing.

Another way to look at this is to use the mean scores for the whole group of 38 participants. The overall mean score for the group from the pre questionnaires was 48. This mean rose in the post questionnaires to 55. The WEMWBS questionnaire has been tested on the general public in a study in Scotland which found the mean to be 50.7, therefore the Creating Wellbeing Project workshop participants went from having wellbeing just below the average, to just above it.

A paired samples t test was done to see whether the difference in pre to post mean scores is statistically significant or whether such a difference could have been achieved by chance alone. There was found to be a statistically significant increase in wellbeing,  $p < 0.001$  indicating that overall, wellbeing improved significantly during the time spent working on the project. (Appendix 8)

Arts for Health at MMU undertook semi structured interviews with workshop participants to explore further about how creative activity makes people feel and any changes in the way participants feel about themselves when they are being creative. This created feedback and quotes for use in the campaign messages and explored eudaimonic wellbeing. The notion of participants entering a flow state when engaging in creative activities was found to be a key impact of creativity from the Invest to Save research.

Quotes from these interviews show the importance of the focus on mental wellbeing and include:

"It helps my confidence. I like being with people. Otherwise I would be stuck at home and I'd get depressed"



"Its' funny, the project ties into my CBT..... I have had to learn to say I am a creative person and not just that was good"

"I've done things which if I hadn't been to this group I'd never have achieved"

"I have really enjoyed the process of putting my book together, it has felt like a journey and has exceeded my expectations"

"Because of being out of my comfort zone when I have gone home I have felt quite pleased with myself"

"I don't think about the down side of myself, I become engrossed only in the activity at hand. The sense of achievement if the outcome is good is great. The sense of having tried .. if not"

"Enjoyed doing something different, looking at something that meant something to us. Made us think"

"It is very personal, brings out empathy, you can express feelings that the group can relate to"

(Appendix 9)



## Conclusions and recommendations

The intention of this pilot was to influence and inform the development of future arts and mental health projects and to provide evidence of the benefits of involving creative activity as part of social marketing campaigns.

The evidence from the evaluations would suggest that marketing creativity as a step to mental wellbeing was successfully received by the public. The workshop activities not only benefitted the wellbeing of participants, they contributed to the positive response the campaign images and messages generated. The next step would be to try this approach as part of a larger social marketing campaign where paid advertising would provide the exposure needed for greater impact.

A combination of behaviours will help to enhance individual wellbeing and may have the potential to reduce the total number of people who develop mental health disorders in the longer term. The example of and resources from this project can be used by arts health and voluntary sector organisations, to incorporate creativity as one of these behaviours as part of their ongoing work.

This is the first time that creativity has been marketed in this way and yet there is a rich stream of changing arts activities delivered through local authorities on an almost continuous basis. Closer links between creativity and mental wellbeing can be fostered by developing more intervention based strategies that use creativity as their focus, to help set up favourable conditions for sustainable behavioural change.

The approach was very successful at raising the profile and impact of the project and represented good value when compared to health social marketing campaign costs. The project addressed mixed agendas and framed new approaches to delivery as part of the City Region. The evaluation and dissemination contributed to the accepted body of evidence advocating for an arts and health approach.

Jude Stansfield, Public Mental Health and Wellbeing Lead, DH/ NHS North West comments;

"Improving community mental health and wellbeing is a key priority for improving health and tackling health inequalities in the region. This project has been great in showing how creativity can do that. It's been innovative in

using the latest evidence on what improves mental wellbeing in a really accessible and engaging way with communities. It's good to see how the '5 ways to wellbeing' have been applied and adapted. Useful and valuable to share with others."

**Emma Reid, GM Healthy Communities Partnership Coordinator, Manchester Joint Health Unit comments;**

"The project is an excellent example of reaching people in their own communities, engaging them in their own health and empowering them to take steps towards adopting healthier lifestyles, which are cornerstones of the Communities for Health programme. One of the key strengths of the project is its success in enhancing local partnerships and testing out this new approach to improving wellbeing in four areas of Greater Manchester, with a view to rolling it out across the sub-region next year. The evaluation report from the project will be very useful for us to demonstrate not only how an arts and health approach can enhance the wellbeing of communities, but also highlight the importance of community based health improvement initiatives."

**Helen Darlington, Health Improvement Manager, Trafford PCT said;**

"The Creating Wellbeing project in Trafford fits well with our strategic work around emotional health and wellbeing. To progress this work, we asked a range of people 'What's Your 5-A-Day For Good Mental Health' to capture how people maintain their own mental health and what resources within Trafford are available to support this. Participants responded with a variety of effective methods they use for good mental health that included "Joining an art group" and "Taking up a hobby such as jewellery making and beading."

**Next steps:**

Co-presenting with Professor Lynn Froggett (University of Central Lancashire) as part of a master class looking at how creativity influences wellbeing at the NW Public Health Conference in Manchester on 11 September 2009.

Project Dissemination Event 3rd December 2009

A joint event with Greater Manchester Mental Health Network to share project methodology and contribute to the development of a framework for future mental health initiatives across Greater Manchester.

Anne Crabtree  
Greater Manchester Arts and Health Network Coordinator  
Creating Wellbeing project lead  
November 2009

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## Appendix 1

### **Greater Manchester Arts and Health Network 'Creating Wellbeing' project brief 2009**

The aim of the project is to raise awareness about mental health issues and mental wellbeing through art and creative activity. This will be achieved by developing a mix of creative activity workshops and generating artistic images that will capture people's imaginations. This pilot project will take place across Greater Manchester in four districts, Oldham, Rochdale, Trafford and Stockport and will be used to inform the development of a larger project involving all 10 Greater Manchester districts.

A public workshop arena will be developed through large scale and/or smaller scale workshops in each district. Creative workshops and activities in a variety of settings will open up access to as many groups across the community as possible. This co-ordinated approach aims to promote good communication and set up joint working practices for organisations involved in mental health locally. A good example of partnership working is demonstrated through joint project planning in Stockport Art's Team. They will coordinate WMH activity and act as a signposter to other agencies. ARC will hold a series of WMH workshops as part of a Summer School programme but will work with Stockport Arts Service to draw in other users and groups from the mental health field such as Arts on Prescription and Progress House. In Trafford blueSCI will facilitate the delivery (in partnership with Trafford Arts Service) through its social inclusion and recovery partnership network and through use of town centre shops to run workshops and promote the projects aims. Both Stockport and Oldham will also use town centre shops as venues for activities, exhibitions and information.

The key messages/images created will be aimed at the general public and appear in a variety of town centre and key travel routes in each district. There will be some local variation in where the images appear and the format, but the shared approach would be to produce a corridor of images using a mixture of bus stop adverts, banners and empty shop windows to coincide with World Mental Health day 2009 on 10th October. The images produced are intended to be both visually arresting artworks and thought provoking messages, developed and co-ordinated through the same artist.

This project will complement separately funded activities which take place in each district leading up to and on World Mental Health Day. A wide range of

diverse groups including mental health service users and local artists will be expected to contribute. The local variation will allow Arts Officers to be responsive to district priorities and opportunities while also developing a joint approach.

The project is being developed through the Greater Manchester Arts and Health Network led by the Network Coordinator. In addition to the involvement of Arts and Health professionals at Greater Manchester and Regional levels, Arts Officers will work in partnership with district Mental Health Promotion leads and local Arts and Health organisations or community groups. Developing this work with multi sector partners will be important to provide a co-ordinated approach, embed the work in the community and leave a legacy for future arts and health projects. There will also be a focus on providing a forum for artists working or aiming to work in mental health.

The evaluation of the project will be carried out in partnership with Arts for Health at Manchester Metropolitan University and Arts about Manchester and will be an important element of the project. This will guide a co-ordinated approach to evaluating the value of the workshops for participants and the impact of the images on the general public.

### **The project aims to:**

- To develop high impact creative and engaging messages and images about mental wellbeing to engage audiences across four Greater Manchester districts
- To raise awareness of mental health issues and promote good mental health in Greater Manchester
- To show how engaging in creativity and art is linked to good mental health
- To encourage individuals to take responsibility for their own mental wellbeing
- To develop new partnerships between Arts and Health professionals at a GM level
- To develop new partnerships and channels of communication between artists, arts professionals, health professionals and community organisations/groups at a district level.
- To develop cultural and creative activities at a district level for World Mental Health day 2009 and research and apply for funding streams for 2010
- To leave a legacy in districts for future arts and health World Mental Health day projects
- To develop a model for future GM wide arts and health projects

### **The Strategic Background**

The role of arts and creativity in improving mental health and well-being is demonstrated within research and UK policy.

Research by Reeves (2002, *Measuring the economic and social impact of the arts: a review*, London: Arts Council) and Evans and Shaw (2004, *The Contribution of Culture to Regeneration in the UK: A Review of Evidence*, a report to the Department for Culture, Media and Sport, London: London Metropolitan University) has demonstrated the role of creativity and participation in the arts in improving mental health at a community level.

Improving mental health and well-being is one of the government's six public health priorities, as outlined in the *Choosing Health White Paper* (DH, 2004). National guidance on this priority (NIMHE, 2005, *Making it Possible: improving mental health and well-being in England*, CSIP) identifies the need to raise public awareness of the steps to positive mental health, so that "people are well informed and motivated to look after their own mental health and that of others (p 15). The positive steps specifically include "doing something creative" – which this project addresses. Participation in creative and cultural activities also addresses another five of the 12 steps i.e. "valuing yourself and others", "talking about your feelings", "getting involved and making a contribution", "learning new skills" and "taking a break". Research undertaken at Manchester Metropolitan University, as part of the *Invest to Save: Arts in Health* project found that engaging in arts and cultural activity had a significant impact on mental health and well-being; reducing symptoms of depression, stress and anxiety and increasing feelings of well-being in people affected by mental health issues. (Kilroy, et al 08)

The need to market mental health through the positive steps was further prioritised in the *Our Health Our Care Our Say White Paper* (DH 2006). This most recent health policy calls for a greater emphasis on prevention and wellbeing and seeks to engage individuals in taking more responsibility for their health and well-being through increasing their knowledge and skills.

Marketing mental health was the subject of a recent North West seminar, exploring how social marketing principles can be adopted to improve mental health and well-being. New research was presented on the evidence on the positive steps, showing promising and some good evidence that creative pursuits improve mental health. It was recommended, therefore, that action be taken to market 'creativity' as a positive step that individuals can take to improve their mental health. (Friedli, 2007, *Social marketing and mental health*, CSIP)

## Project Objectives

- Have an effective GM wide steering group through GMAHN
- Engage with minimum of 4 groups (one in each district) to work with an artist who will then create images/messages and a language to describe key issues
- Engage local audiences across GM in creative and cultural activities leading up to World Mental Health day 2009
- Gain positive media coverage to raise awareness and promote debate about mental wellbeing across GM
- Measure the impact of the project at district and GM levels
- Develop creative and engaging mental wellbeing messages/artworks
- Provide an opportunity for local arts and health or community organisations/groups to develop new activities in relation to mental wellbeing
- To provide forums for discussion, information sharing and training opportunities focusing on creativity and mental wellbeing

## Timescale

The lead in for the project will be from April 2009. The workshops, activities and evaluation will take place between June and November 2009 to allow for variation in each district, with a focus on co-ordinating image displays for World Mental Health day during October.

## Project delivery

There will be four stages to the work:

1. Determining and agree with partners the content and shape of the project linked within the wider strategic context for sustainability
2. Delivering a series of engagement sessions/events, working alongside Mental Health Practitioners and Voluntary sector organizations
3. Creating a package of coordinated visual images and assisting the Steering group to display them as a 'corridor of images' at the same time across 4 districts for World Mental Health Day 2009
4. Evaluating the project, participant experiences and responses to the images, and dissemination of the project across Greater Manchester

## Expected project outcomes

- A participatory visual arts project delivered in 4 Greater Manchester districts.
- Involvement of agreed district community groups in creating images through 10 workshops in each of the 4 districts
- Clear evidence of the engagement of participants including photo documentation
- Clear evidence of the effect of creative activity on the participants wellbeing
- A bank of dramatic visual/text images about why creativity is good for mental wellbeing (from district workshops and final designed images)
- A coordinated corridor of images on display in public locations in 4 districts around World Mental Health Day (10th October 2009)
- A record of the findings of the project, how it was developed and the project images for future use
- Dissemination event – November 2009 to stimulate the wider dissemination of the project images, a joint responsibility with the Project Manager and project Steering Group
- The project will influence the commissioning by the Steering group of 3 articles on arts and health and mental wellbeing
- Link to appropriate regional and district developments in e.g. mental health, social marketing, NW Wellbeing Activities through the Project Manager and Greater Manchester Arts and Health Network
- Evidence of the impact and effectiveness of the images created in raising awareness with the wider public audience

## Additionality

The artistic development for the project is being led by Start Salford and as part of their management of the creative activities they will also be providing training opportunities. This will take the form of an opportunity for a number of Start Salford artists who are recovering from or have in the past accessed mental health services to work with the bank of professional artists appointed to work on this project.

# Appendix 2

## 5 ways to Wellbeing

### Centre for wellbeing, nef (the new economics foundation)

An extract from a report presented to the Foresight Project on communicating the evidence base for improving people's wellbeing:

A review of the most up-to-date evidence suggests that building the following five actions into our day-to-day lives is important for well-being:

#### Connect...

With the people around you. With family, friends, colleagues and neighbours. At home, work, school or in your local community. Think of these as the cornerstones of your life and invest time in developing them. Building these connections will support and enrich you every day.

#### Be Active...

Go for a walk or run. Step outside. Cycle. Play a game. Garden. Dance. Exercising makes you feel good. Most importantly, discover a physical activity you enjoy and that suits your level of mobility and fitness.

#### Take Notice...

Be curious. Catch sight of the beautiful. Remark on the unusual. Notice the changing seasons. Savour the moment, whether you are walking to work, eating lunch or talking to friends. Be aware of the world around you and what you are feeling. Reflecting on your experiences will help you appreciate what matters to you.

#### Keep learning...

Try something new. Rediscover an old interest. Sign up for that course. Take on a different responsibility at work. Fix a bike. Learn to play an instrument or how to cook your favourite food. Set a challenge you will enjoy achieving. Learning new things will make you more confident as well as being fun.

#### Give...

Do something nice for a friend, or a stranger. Thank someone. Smile. Volunteer your time. Join a community group. Look out, as well as in. Seeing yourself, and your happiness, linked to the wider community can be incredibly rewarding and creates connections with the people around you.



# Appendix 3

## Strategic Health Advisors

Will Blandamer, Director, GM Public Health Network  
 Jude Stansfield, Public Mental Health and Wellbeing Lead, DH/ NHS North West  
 Dominic Harrison, Deputy Regional Director Department of Health NW  
 Emma Read, GM Healthy Communities Partnership Coordinator  
 Linda Colgan, Network Director, GM Mental Health Network

**Project lead** – Greater Manchester Arts and Health Network Coordinator

## Project Steering group

GMAHN Coordinator – Anne Crabtree  
 Stockport MBC – Jo Ward  
 Trafford MBC – Robina Sheikh  
 Oldham MBC – Rachel Wood  
 Rochdale MBC – Beate Mielemeier  
 Rochdale PCT – Shabnam Sardar  
 Stockport PCT – Elysabeth Williams  
 Arts for Recovery, Stockport – Michael Anderson/Jacqui Wood  
 BlueSci, Trafford – Stuart Webster

**Project Facilitation and Support** - Nick Birkinshaw

## Lead Artists (workshops)- Start Salford/Start Creative

Start Creative Manger and project lead – Ben Thomas  
 Freelance Artistic Consultant – Jane Forster  
 Workshop Delivery Artists- Daniel Moore, Annette Coble, Anne-Marie Rickus, Loretta Harmer and Brian Whitmore  
 Service User Artists – Sian Roberts, Steven Walker, Constance Fearn, Zeke Clough, Jackie Thomas.  
 Visual Arts Coordinator – Elaine Molyneux  
 Post Production Photographer- Daniel Moore  
 Start Salford Manager – Bernadette Conlon

## Evaluation Partners:

Charlotte Garner, Arts for Health, Manchester Metropolitan University,  
 Rachel McCrum, Arts about Manchester

## Other Partners

Neil Fallon, Oldham Community Health Services  
 Helen Darlington, Health Improvement Service, Trafford PCT  
 Sian Wimbury, Mental Health Professional, Oldham PCT (new in post during project)  
 Neville Stott, John Winney, Epigram Design and Communications  
 Katie Grant, Raincharm Communications

## Funders

Arts Council England North West  
 Association of Greater Manchester Authorities (AGMA)  
 Communities for Health funding (Department of Health)



# Appendix 4

## Greater Manchester Arts Health Network 'Creative Wellbeing Project - Lead artists final report

Ben Thomas, 'Start Creative Studios' Manager and Department Coordinator for 'Start In Salford'

### 1. About 'Start In Salford' and 'Start creative Studios'

- 1.1 Start In Salford is a Community Arts and Wellbeing Charity based in an Arts Studio and workshop complex at Brunswick House Pendleton Salford. Established in 1993, Start provide a range of high quality Arts training for Salford residents that promotes and maintains positive mental health and wellbeing.
- 1.2 'Start Creative Studios' was formed as the trading arm of the Charity to provide positive, professional, artistic and commercial experience for Start members and to help further their artistic skills and inspire the desire to move along the path to employment.
- 1.3 Start Salford were commissioned to develop the workshop element for the Creating Wellbeing project through a team led by Ben Thomas, Manager of Start Creative Studios.

### 2. Lead Artist Delivery responsibilities

#### 2.1 Delivery responsibilities

- Artistic lead and delivery to develop images
- Some project management in partnership with the GMAHN Coordinator
- Organization of project delivery location, participants and timetables.
- Maximize opportunities for and participate in profiling, publicity and advocacy events.
- Budget management.
- Supervision of any sub-contracted workers and associated volunteers.
- Provision and/or fabrication of necessary and appropriate workshop and project equipment and materials as necessary.
- Clear written and verbal communication with project partners and participants.

- Evaluation of impact of arts activity on workshops participants wellbeing with Arts for Health, Manchester Metropolitan University
- Assisting in measuring the impact and effectiveness of the images/ messages created on the wider public audience
- Collation of monitoring information as required.
- Ensuring that NHS policies are adhered to including confidentiality, security, health and safety, child protection and financial regulations

### 3. I am/We Are, conceptual brief

#### 3.1 I Am

The basis of the original brief focused on the individual and was developed through discussion with the project workshop artists. Participants would begin their journey during the creative workshops by creating a written residual image of themselves and producing 10-20 statements about who they thought they were i.e.; I am a Mother, I am Lacking in confidence, I am drinking tea. (please see appendix 5 for the full conceptual brief)

#### 3.2 We Are

Through discussion and debate with the steering group and the project lead the concept was further developed to include space for the participants to look at the collective rather than the insular, re-focusing participants on the importance of the community around them, in effect the 'we are'. The project campaign which the participants would contribute to focused on positive aspects of creativity across the population so it was agreed that the wider format would be more appropriate.

The steering group debate centred around whether focusing purely on the self would lead to an insular approach that could reinforce negative mental states. There were differing views about which of two beliefs came first, in order to be well we must be an active part of the community first, or in order to be well enough to be an active part of the community we must first be well ourselves.

## 4. Start In Salford and Start Creative; The Creative Team

### 4.1 Creative Wellbeing Project set up

Start in Salford employs a large number of freelance artists to deliver projects region wide. For this project we enlisted the help of a conceptual artist, who worked with us as a creative consultant in the development of the project and its themes. A brief and the artistic concept were sent to a selection of freelance artists, asking them to respond with a programme of work for one 5 week block of workshops.

The project workshops provided an opportunity for service user artists from Start's 'Core Arts Training' and 'Arts on Prescription Services' to gain commercial and professional experience in the arts world. Five were selected from those interested, to work alongside professional artists as part of the Creating Wellbeing project. The 'Service User Artists' had the option to work voluntarily or to be paid via 'permitted earnings' for their assistance. The Visual Arts co-ordinator from Start In Salford supported them in this role.

The management and administration team of Start In Salford assisted in the implementation of this project. In addition a freelance Project Consultant acted as a guide and critical friend. This was invaluable in the communication and mediation with the steering group and many partner organisations involved in this cross district project.

### 4.2 Team and Titles

Start Creative Manger and project lead – Ben Thomas  
 Freelance Artistic Consultant – Jane Forster  
 Workshop Delivery Artists – Daniel Moore, Annette Coble, Anne-Marie Rickus, Loretta Harmer and Brian Whitmore  
 Service User Artists – Sian Roberts, Steven Walker, Constance Fearn, Zeke Clough, Jackie Thomas.  
 Visual Arts Coordinator – Elaine Molyneux  
 Post Production Photographer – Daniel Moore  
 Start Salford Manager – Bernadette Conlon  
 Freelance Project Consultant – Nick Birkinshaw

## 5. The Groups and Locations

The project Steering group incorporated a local Arts and a Health lead from each district. After consultation with Start Creative Studios and the rest of the steering group, local leads provided SCS with contacts for specific groups

within their district. The nine community workshop groups aimed collectively to involve a representative selection of the social diversity found across Greater Manchester.

## 6. Approach/Issues

### 6.1 Flexibility

A very flexible approach to the project was essential. The content of the workshop delivery was discussed and guided by the project steering group and project manager on an ongoing basis. Start in Salford offered additional support to local leads in the identification of the workshop groups, and in liaising with the groups in order to build up the necessary relationships. The timetabling of nine creative workshop blocks, with five artists over four districts within a six week period had its complications. Despite the tight timescale both Greater Manchester and district priorities were met within the workshop schedule.

### 6.2 Longer term roles of the creative workshops

The creative workshops also had another role, which was to act as a venue for the semi-structured interviews and wellbeing surveys to take place. The assistance of the Start workshop artists ensured that the evaluations were incorporated smoothly within the workshops. The Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS); semi-structured interviews about creativity and consent forms for the project images were successfully completed. Although participation in the evaluation process was not compulsory for participants most were willing to take part.

## 7. Delivery

### 7.1 Quantitative, Group attendance

Group And hours per week	Date + Number attended	Total Participant Hours					
New Way Forward Trafford (2hrs)	22.06.09 9	29.06.09 8	06.07.09 9	13.07.09 8	20.07.09 6		80
Blue Sci Trafford (3hrs)	23.06.09 13	30.06.09 9	07.07.09 11	14.07.09 7	21.07.09 8		144
Stockport Town Centre Drop In (2 ½ hrs)	04.07.09 3	11.07.09 2	18.07.09 1	25.07.09 3	01.08.09 3		30
Kingsway Secondary School (4hrs)	01.06.09 9	04.06.09 11	06.06.09 10	08.06.09 10	11.06.09 10	13.06.09 6	224
Leopard Theatre Group Oldham (3hrs)	03.07.09 8	10.07.09 7	17.07.09 7	24.07.09 9	31.07.09 7		114
Men Behaving Dadly Oldham (2hrs)	27.06.09 17	04.07.09 12	11.07.09 14	18.07.09 15	25.07.09 10		136
BME woman's Group Oldham (2hrs)	25.06.09 14	02.07.09 9	09.07.09 11	16.07.09 12	23.07.09 12	30.07.09 8	132
Rochdale Mind Rochdale (2hrs)	01.07.09 4	08.07.09 8	15.07.09 6	22.07.09 4	29.07.09 5		54
Spiral Dance Rochdale (2hrs)	01.07.09 9	08.07.09 8	15.07.09 9	22.07.09 6	29.07.09 5		74
Total Number Of Participant Hours Across the project							988

### 7.2 Evidence

Throughout the project a large amount of documentary photographic evidence of both the process of delivery, workshop participants and final art work was collected.

## 8. The legacy for Phase 2

### 8.1 Bank of work and Documentation

Once delivery of the workshops was completed all evidence, images and comments were collated to be filtered by the project lead and steering group for use by the professional designers. The designers were appointed at the end of the workshop process to develop the first draft design styles. These went through a selection process via community and professional focus groups to shape the final campaign style.

### 8.2 Effect on the community

The effective delivery of creative workshops is integral to all Start in Salfords work. Working with practising professional artist with a wealth of experience in community delivery offers an extensive diversity of skills and disciplines. This flexibility is combined with a deep rooted belief that being creative helps maintain wellbeing.

Focusing the creative workshops around the self and the development of the wider links to the self, the journey that the participants make is of real value to their wellbeing. Participants not only an experience new and exciting media but coupled with the focus on wellbeing they are offered positive steps towards maintaining or gaining mental health.

Without exception the participating groups asked to continue with these workshops. As a representative sample of the population this suggests a need and desire for more of the same to be developed in the community.

## 9. Learning and recommendations

### 9.1 Cross district projects

Delivering a cross district project is very different to delivering with one or two local organisations. The challenge of having not only four districts but also health and arts leads from each district made delivering to schedule in the short term quite a task. However by working across more than one district and creating a forum for debate, this raised the profile of the project activities and resulted in clearer messages being developed.

### 9.2 Delivery (timescale, hours)

If this project were to be repeated SCS would recommend that there was a longer period of time before delivery was due to take place for the preparation and refinement of delivery concepts. The number of workshop hours that were able to be delivered had a direct relationship to the budget, but if more time was spent in delivery, a greater range of artworks could be produced, which could result in a higher standard of individual pieces.

### 9.3 Start Creative

This was the first time that Start Creative, as a collective, worked on a commission of this sort. However by adapting to the demands of working on a cross district project with a large steering group, we have developed clearer

communications skills, and have gained knowledge about what is required for the successful delivery of this kind of project. Start Creative have confirmed that our organisations strengths are in the delivery of high quality creative workshops that encompass a strong wellbeing theme. The SCS affirmation that in order to maintain wellbeing we must all be creative, is evidenced in the collective choice of wording for the final campaign, 'Be Creative Feel Good'.

### Additional information about Start In Salford

Start provides a range of city wide projects for all age groups which includes 'Core Arts Training', 'Time Out', (arts on prescription service), a 'Youth Arts Inclusion Programme' and Creative Start 50+ (activities for older people in Salford). Within our 'Core Arts Training' members are trained in multiple art mediums from basic skills to accredited levels 1 and 2.

'Start Creative Studios' offers a variety of services to public and private markets. Which include; the delivery of creative workshops and master classes across Greater Manchester, Design and manufacture of one off art pieces and craft items, and the conceptualisation and implementation of public and community art works. Start Creative Studios is managed by Ben Thomas and the members of the charity, but shares the wealth and breadth of knowledge and experience of Start In Salford's Management Team.

[www.startinsalford.co.uk](http://www.startinsalford.co.uk)



## Appendix 5

### 'I Am' 'We are' conceptual workshop brief

The workshop brief is loosely based on the 'Orange' campaign depicted on TV, cinema and in magazines, showing individuals listing factors that have been formative in their lives. This project, through the creation of artwork, will discuss the self and our perceptions and misconceptions of who we are, and what it means to be who we are connected to our wider communities.

The concept of 'I am' and 'We Are' will remain as the two essential pivotal starting points from which participants will begin the dynamic journey of exploration and artistic production.

Participants of all groups will be asked to write down 20 statements that they feel resemble them best.

To avoid the emergence of aspects of the negative within the response process, we propose to encourage humour and honest self discovery and could incorporate examples such as;

'I am a tap dancing cup I won when I was 18'

'I am a good friend'

'I am great at making tasty homemade risotto'

'I am a good listener'

'I am an accomplished cartoonist'

The group will then reflect on which statements are the most positive from these 20 and they will then link their chosen positive statements to the NEF 5 steps to well being (listed below).

#### NEF 5 steps

- We are Active
- We are giving
- We are taking notice
- We keep Learning
- We are connecting

Up to five of the participants statements will then be individually developed with the groups artist using varying techniques and mediums and including the reconstruction and rearrangement of text. Participants may produce an artwork for each statement, or one for all statements (depending on time and medium/method used)

The same process will then be repeated for 'We are'; looking at participants family, friends, communities. The artwork produced from these statements can be produced as individuals or as a group.

The 'We Are' responses having been discussed and potentially reworded within each participating group will form separate pieces of art to the 'I am' pieces. There will be scope and flexibility within each workshop for creative decisions to evolve based on the nature of participants own input. At the end of the last workshop or at a local event /exhibition coinciding with world mental health day, participants will be asked to re-write the 20 'I am' statements to see if they have changed.

This exciting formative process will avoid the restrictive limitations of being prescriptive and confined within the wording of the 5 NEF steps although these remain intrinsic to the development of outcomes. We anticipate thought and debate to be a large part of the process of making and thus outcomes will be unpredictable and unique within each artistic discipline.

An essential part of the project brief is the ongoing and regular group meetings of the Start artist delivery team which will provide an opportunity for a creative hotbed of artistic minds to refine and build on developments and subsequently feedback to the steering group who will ensure that the desired strategic focus is maintained throughout.

Outline of sessions 1 – 5 (based on 5 x 3 hour sessions). This is a generic outline for all sessions. This will alter slightly with the various group's time frames. The individual delivery artists will also provide a detailed plan of each session.

### Session 1

WEMWEBS Survey with participants (Charlotte Garner Arts for Health MMU)

Introduction to artist and project

'I am' statements

1 piece artwork or exploratory artwork to get used to techniques

### Session 2

'I am' art work

### Session 3

Semi structured interviews – Charlotte (to be fitted into sessions as appropriate)

Exploring 'we are'

'We are' artwork

### Session 4

'We are' artwork

### Session 5

WEMWEBS survey

'We are' artwork

Repeat 'I am' list?

What next update

The Art work will be collected by the artists and stored at Start In Salford, where it will be used to develop the final high resolution images. The Art work will then be exhibited in the local exhibition/event and returned to the groups after world mental health day.

# Appendix 6

## Campaign and in situ images

### Posters



### Postcard sets



### Bus advert



### Bus stop advert



### Oldham shop vinyls



# Appendix 7

## Greater Manchester Arts and Health Network 'Be Creative: Feel Good' Campaign

### Arts About Manchester Street Survey Evaluation October 2009

#### Executive Summary

AAM was engaged by the Greater Manchester Arts and Health Network in autumn 2009 to assess the impacts of public images of the 'Be Creative Feel Good' campaign against the following criteria.

The campaign was evaluated via interviewer led street surveys during a number of sessions planned around World Mental Health Day on October 10 in Oldham, Rochdale, Stockport and Trafford. Images from the campaign were placed in and around the pedestrian and shopping areas in each district.

**Capturing imagination:** 14% of the respondents recollected seeing the images around the district. There were considerable differences between the districts, from 26% of respondents in Rochdale remembering the images to 7% in Oldham. The display of the images was managed differently at each site and this affected the visual impact of the campaign (although footfall was also lower than expected at all sites)

The words most commonly associated with the images were 'creative' and 'happy', 'motivational', 'educational', 'a clear connection between creativity and feeling good' and 'inspirational' were also selected, indicating success on the campaign in informing and encouraging action.

**Raising awareness:** This section aimed to understand public perceptions around mental wellbeing. 89% of respondents stated that they thought it important to actively look after their mental wellbeing and provided an extensive list of suggestions of ways to do this, from physical exercise to spending time socialising with friends and family to taking up hobbies and activities outside of work.

Importance was placed on 'taking time for yourself' (67% of respondents) and 'connecting with others' (69% of respondents).

The majority of respondents (57%) were not aware of research linking mental wellbeing and participation in creative activities.

**Changing perceptions:** 66% of respondents understood mental wellbeing to mean 'having an overall sense of feeling healthy both physically and mentally', 65% to mean 'being able to cope with life's problems and making the most of life's opportunities', 61% of 'feeling good and functioning well' and 36% of 'feeling connected with the world around you.' Interestingly, there was a roughly equal split (55% and 40%) of respondents who saw or did not see stress as a mental health problem.

**Prompting action:** 40% of respondents stated that they understood what the telephone numbers on the images referred to. 6% of respondents claimed to have rung the numbers as a result of seeing these images (from a total of 14% who had seen them prior to the survey). A number of respondents indicated that they would probably not phone the numbers, but would be happy to visit the website, take a postcard, or leave their contact details for follow up information.

At a community level, few people had heard of the project prior to the marketing campaign from participants or promoters in the workshops. However, 73% of respondents would consider passing information about the project on to friends and family, which indicates potential for a successful social marketing campaign.

The campaign was successful in creating images which positively associated mental well being and creativity, as well as motivating and inspiring action. There is evidence that respondents engaged with and were willing to discuss the topic, and that there is potential for future community development to encourage participation in creative activities as a way to proactively look after mental well being.

However, a lack of commitment to prominent and prolonged display of the images in some districts led to less public exposure than was hoped. This is clearly evidenced by the difference in the number of respondents who recollected seeing the images in areas where the campaign was given maximum visibility to those where it was not. There are also indications of confusion over the prompt to action on the images, which may need to be clarified at a later date.

All of the interviewers commented that the respondents engaged with the questionnaire with curiosity and enthusiasm, suggesting that there is considerable public interest in this topic.

# Appendix 8

## Creating Wellbeing Project – Statistical Findings

Charlotte Garner & Kevin Rowley  
Arts for Health, Manchester Metropolitan University

The Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) was chosen for this project as it looks at an individual's mental wellbeing. This can be defined as a person's psychological functioning, life-satisfaction and ability to develop and maintain mutually benefiting relationships. Mental wellbeing encompasses both eudaimonic wellbeing, meaning psychological functioning, good relationships with others and self realisation, as well as hedonic wellbeing, the subjective experience of happiness and life satisfaction.

Participants were asked to complete the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) at the start of their first session in week one, and then again in their last session in week five. The results of the two questionnaires would be looked at to see whether participants' wellbeing had improved over the five week period whilst engaging in the Creating Wellbeing Project.

During the first week, 68 people were introduced to the evaluation and completed the first questionnaire. Due to some participants having dropped out or not completing both questionnaires in full, 38 participants completed both the pre and post questionnaires. Of these 38 participants, when looking at their scores for the pre and post questionnaires, 32 of the participants scores increased over the period, showing an increase in wellbeing, 2 participants scores remained the same, showing wellbeing remained stable and 4 participants scores dropped, indicating a decrease in wellbeing.

In percentages this shows that 84% of participants experienced an increase in wellbeing, 5% of participants wellbeing remained at a stable level and 11% of participants experienced a drop in wellbeing. Statistical analysis will be used to explore how many of these changes in wellbeing were to a statistically significant level.

Another way to look at this is to use the mean scores for the whole group of 38 participants. The overall mean score for the group from the pre

questionnaires was 48 (standard deviation 9.26). This mean rose in the post questionnaires to 55 (standard deviation 9.86). The WEMWBS questionnaire has been tested on the general public in a study in Scotland which found the mean to be 50.7 (standard deviation 8.79), therefore the Creating Wellbeing Project participants went from having wellbeing just below the average, to just above it.

## Cronbach Alpha Test of Internal Consistency

This reliability test is used to ensure participants have answered questions in a quite consistent way within the questionnaire. Such internal consistency is an important aspect of ensuring that an individual's total score on the questionnaire is a reliable measure of their wellbeing. Internal consistency can be assessed using Cronbach's alpha. This statistic may vary between 0 (no internal consistency) to 1.0 (highest possible internal consistency). By convention, a value of 0.7 or higher is considered reliable.

**Table 1: Cronbach Alpha reliability scores for pre and post questionnaires**

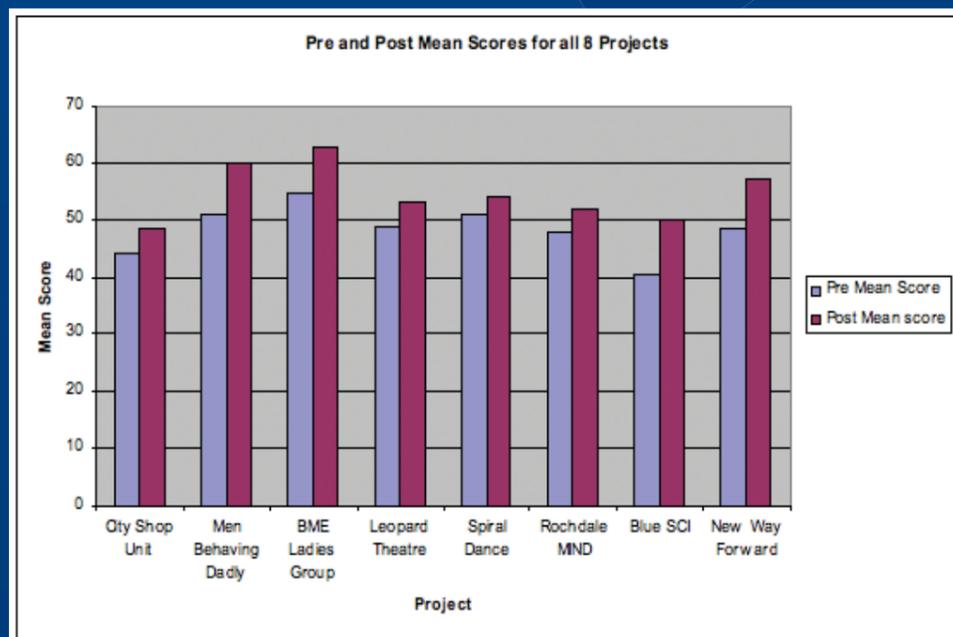
	Cronbach Alpha Value	95% Confidence Interval for Alpha Value	
		Lower Bound	Upper Bound
<b>Pre Questionnaire</b> (first session)	0.91	0.86	0.95
<b>Post Questionnaire</b> (last session)	0.92	0.88	0.95

As can be seen from Table 1 above, Cronbach Alpha values for both the pre and post questionnaires within our sample were found to be well above 0.7. The 95% confidence interval shows the likely range of alpha if we had based the analysis on a much larger sample of similar participants. The lowest value we were likely to obtain is still well above 0.7. Finally, the alpha values of 0.91 and 0.92 for our participants compare very well with the alpha value of 0.89 obtained from the much larger general population study conducted in Scotland.

## Comparing Means

A paired samples t test was carried out to assess whether there is a significant difference between pre and post mean scores. Also, a Pearson's correlation was carried out to assess the extent to which participants' relative wellbeing is maintained over the pre and post test scores. For example, if test scores from pre to post were to improve for all participants to about the same extent then the correlation would approach the highest possible value (i.e. 1.0)

Figure 1 below shows each of the eight groups and their pre and post mean scores. It is clear from this figure that every group experienced an increase in mean scores from pre to post.

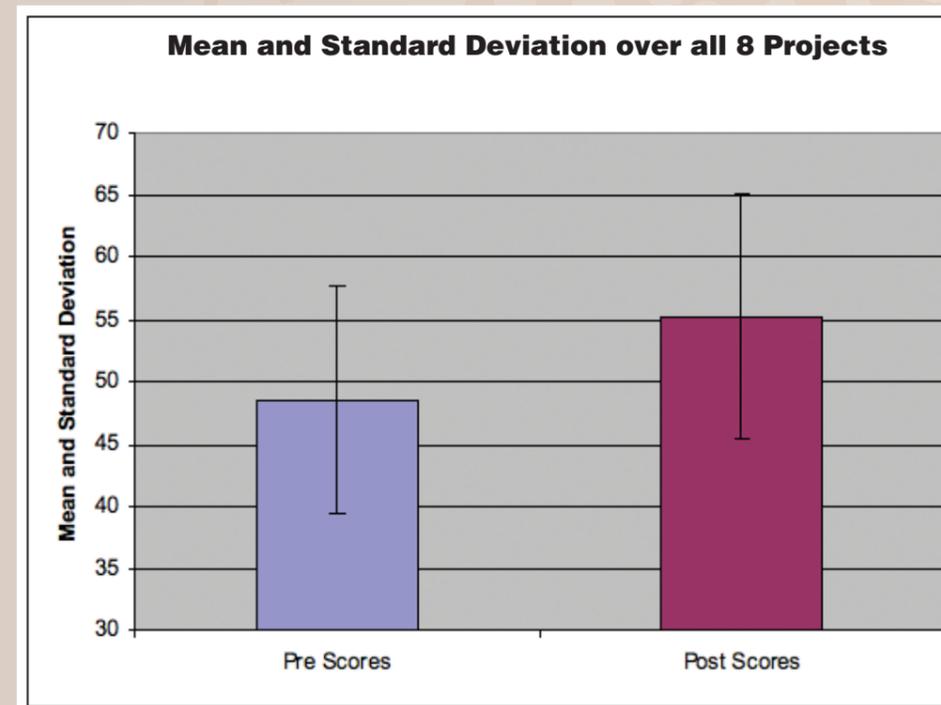


**Figure 1: Graph showing pre and post mean scores for each group individually**

Due to the low numbers in some groups, which were as few as 2 participants in some cases, it is not viable to perform a paired samples t test on each group individually. It is however worth using the t test to look at the overall mean across all groups.

### Paired Samples t Test

The t test is run to see whether the difference in pre to post mean scores is statistically significant or whether such a difference could have been achieved by chance alone. A significant difference would be indicated by a probability value of 5% or less (i.e.  $p < 0.05$ ). A difference in mean scores that has such a low probability of occurring by chance would be indicative of a significant change. The correlation between pre and post scores can be assessed for statistical significance in the same way i.e. a correlation between pre and post scores that has such a low probability of occurring by chance would be indicative of a significant relationship between the two sets of scores.



Error bars show +/- 1 Standard Deviation

**Figure 2: Graph showing mean scores and standard deviation when scores of all 8 groups are combined**

**Table 2: Results from paired samples t test carried out on scores from all 8 groups combined**

Project	n	Pre mean score	Post mean score	Difference in means	Correlation value	Correlation value probability	t value	t value probability
<b>All projects combined</b>	38	48.53	55.24	6.71	0.713	0.000	-5.698	0.000

Figure 2 above shows there to be a large increase in mean scores from pre to post questionnaires when all 38 participants' scores are looked at together. The final column in table 2 shows that the t test found a statistically significant difference between pre and post mean scores,  $p < 0.001$ , indicating that overall, wellbeing improved significantly during the time spent working on the project.

The correlation between pre and post scores is 0.71 with a probability of  $p < 0.001$ . This value would be considered a strong correlation and indicates

that if a participant scored relatively high on the pre questionnaire, they are also likely to score relatively high on the post questionnaire. This is demonstrated in figure 3 below.

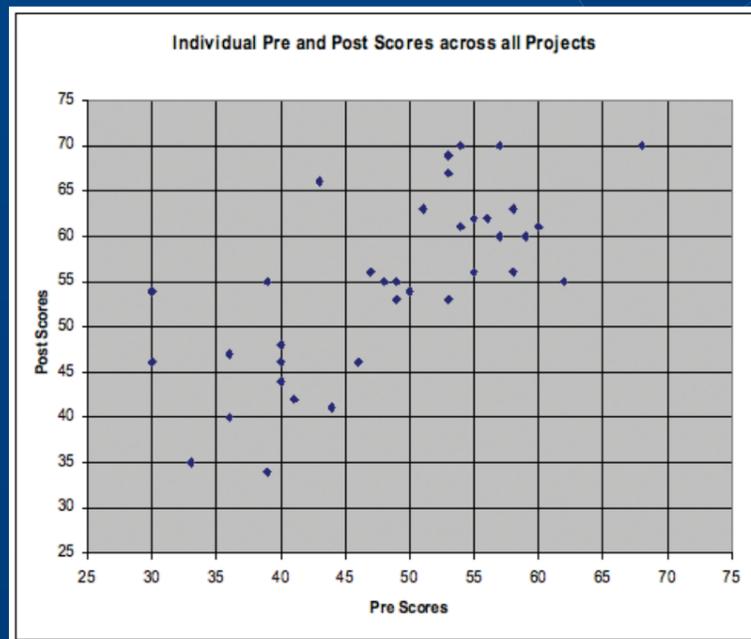


Figure 3: Scattergram showing pre and post mean scores and the correlation between them

### Reliable Change Index

This test is a way of analysing the data for each participant individually. It is a method of exploring how many people experienced a significant increase or decrease in their wellbeing over and above the change that might be expected due to error in measurement. The test was run twice, firstly using a stringent 95% confidence level for reliable change. Here there is only a 5% chance or less that the difference is due to unreliability in the measures. The test was also run at a less stringent level of 68% confidence for reliable change. Here there is a 38% chance or less that the difference is due to unreliability in the measures.

Table 3: Results from test of Reliable Change Index at 95% and 68%

Project	Participant Number	95% Confidence Level	95% Summary	68% Confidence Level	68% Summary
City Shop Unit	1	No sig. difference	2 no sig. diff (100%)	No sig. difference	1 no sig. diff (50%)
	2	No sig. difference		Significant increase	
Men BD	3	No sig. difference	1 no sig. diff (50%) 1 sig. increase (50%)	No sig. difference	1 no sig. diff (50%) 1 sig. increase (50%)
	4	Significant increase		Significant increase	
BME Ladies Group	5	No sig. difference	5 no sig. diff (62.5%) 3 sig. increase (37.5%)	No sig. difference	3 no sig. diff (37.5%) 5 sig. increase (62.5%)
	6	No sig. difference		Significant increase	
	7	No sig. difference		No sig. difference	
	8	Significant increase		Significant increase	
	9	Significant increase		Significant increase	
	10	No sig. difference		Significant increase	
	11	No sig. difference		No sig. difference	
	12	Significant increase		Significant increase	
Leopard Theatre Co	13	No sig. difference	3 no sig. diff (60%) 2 sig. increase (40%)	No sig. difference	3 no sig. diff (60%) 2 sig. increase (40%)
	14	No sig. difference		No sig. difference	
	15	Significant increase		Significant increase	
	16	No sig. difference		No sig. difference	
Spiral Dance	17	Significant increase	5 no sig. diff (100%)	Significant increase	3 no sig. diff (60%) 2 sig. increase (40%)
	18	No sig. difference		No sig. difference	
	19	No sig. difference		Significant increase	
	20	No sig. difference		No sig. difference	
	21	No sig. difference		Significant increase	
Rochdale Mind	22	No sig. difference	4 no sig. diff (100%)	No sig. difference	2 no sig. diff (50%) 2 sig. increase (50%)
	23	No sig. difference		Significant increase	
	24	No sig. difference		Significant increase	
	25	No sig. difference		No sig. difference	
Blue SCI	26	No sig. difference	4 no sig. diff (57.1%) 3 sig. increase (42.9%)	No sig. difference	3 no sig. diff (42.9%) 4 sig. increase (57.1%)
	27	Significant increase		Significant increase	
	28	No sig. difference		No sig. difference	
	29	Significant increase		Significant increase	
	30	Significant increase		Significant increase	
	31	No sig. difference		No sig. difference	
	32	No sig. difference		Significant increase	
New Way Forward	33	No sig. difference	3 no sig. diff (60%) 2 sig. increase (40%)	No sig. difference	1 no sig. diff (20%) 3 sig. increase (60%) 1 sig. decrease (20%)
	34	Significant increase		Significant increase	
	35	Significant increase		Significant increase	
	36	No sig. difference		Significant increase	
	37	No sig. difference		Significant decrease	
	38	No sig. difference		No sig. difference	

### 95% Confidence Level for Reliable Change

As table 3 above shows, at this 95% confidence level, the majority of participants (71.05%) experienced no significant change in their wellbeing, whereas 28.95% of participants were found to have a significant increase in wellbeing and no participants experienced a significant decrease in wellbeing.

### 68% Confidence Level for Reliable Change

With this less stringent confidence level, the majority of participants were found to have experienced a significant increase in wellbeing, 52.63%. Just under half were found to have had no significant change in wellbeing (44.74%) and only one participant experienced a significant decrease in wellbeing (2.63%).

### Group Types

This analysis also allows us to look at each group and see whether there is a pattern emerging to suggest some groups to be more successful than others. At the stringent 95% confidence level, City Shop Unit, Spiral Dance and Rochdale MIND didn't have any significant increases in wellbeing, whereas all the other groups did. At the less stringent 68% level, all groups found at least 40% of their participants to have had a significant increase in wellbeing. The BME Ladies group proved to be the most successful at this level with 62.5% of participants having a significant increase in their wellbeing.

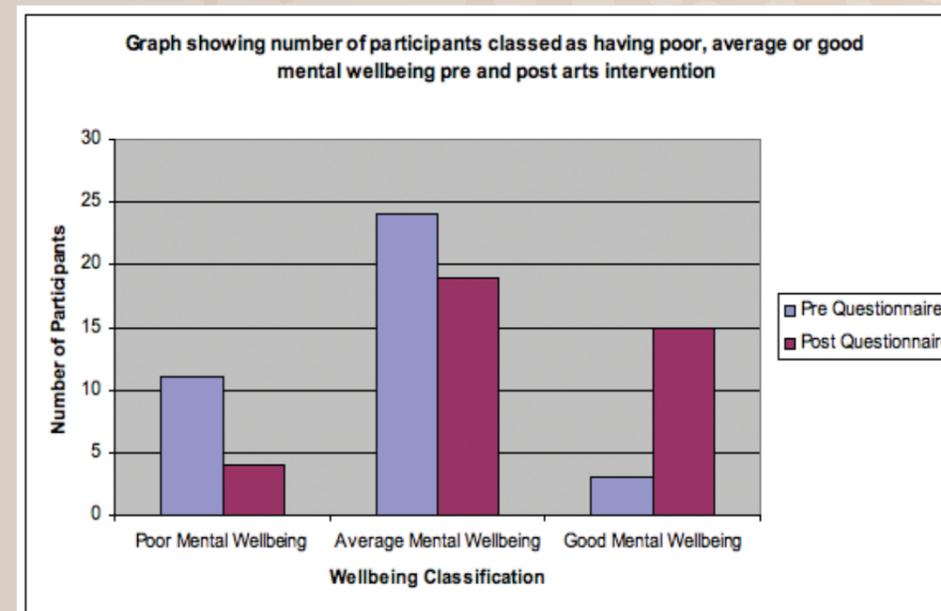
### Critical Change

Due to WEMWBS being a relatively new scale, as of yet it does not have a 'cut off' level to divide the population into those who have good or poor mental wellbeing. The 'Well? What do you think?' Scottish survey from 2006 2 decided to split their sample into three groups on the basis of their combined scores. The three groups were those with good mental wellbeing - a WEMWBS score of over one standard deviation (8.79) above the mean (50.7), those with average mental wellbeing - a WEMWBS score within one standard deviation of the mean and those with poor mental wellbeing - a WEMWBS score of more than one standard deviation below the mean.

This categorisation of scores was used to explore our data further.

**Table 4: Number of participants who were classed as having poor, average or good wellbeing pre and post arts intervention**

	Poor Mental Wellbeing	Average Mental Wellbeing	Good Mental Wellbeing
Pre Questionnaire	11	24	3
Post Questionnaire	4	19	15



**Figure 4: Graph showing number of participants classed as having poor, average or good mental wellbeing, pre and post arts intervention**

As table 4 and figure 4 above show, between the pre and post questionnaires, many participants were found to shift categories with a reduction of participants found to have poor and average wellbeing and an increase in those whose wellbeing could be classed as good.

### References

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- 2) Braunholtz, S., Davidson, S., Myant, K., Ipsos MORI, O'Connor, R. University of Stirling. Well? What Do You Think? The Third National Scottish Survey of Public Attitudes to Mental Health, Mental Wellbeing and Mental Health Problems. 2006.

# Appendix 9

**Arts for Health at Manchester Metropolitan University**

**Charlotte Garner**

**Arts for Health Project Coordinator**

## **Creative Wellbeing Feedback – A selection of quotes from interviews with workshop participants**

- It helps me to relax, lets me forget my problems.
- When I first started I was still suicidal, in such a deep depression. Its something you can do and cope with – you don't necessarily enjoy it but it's something you can do. In the rest of life you can't do anything. Over time you learn to enjoy it too. Now I love it, it gives me a lot of wellbeing.
- I feel a lot better in myself.
- Sort of forget what problems I got, because I've got physical disabilities I sort of forget I have them because people treat me normal.
- I think for me it's the creative thing – it's the joy of creating.
- By doing something you're concentrating on something and it takes you out of a bad place.
- Then there's the social side, you get to meet people which is a big problem with depression. And it's the looking forward to it each week. You still have relapses but you don't fear them so much as you know you have coping strategies.
- I have really enjoyed the enamelling – it's a very different challenge, very different to what I've seen before.
- We didn't know that we can do this kind of work. We are very happy to do this work. We are confident about ourselves that we can do creative work.
- It's made me enjoy art even more. Its made me think outside the box.
- Not hard, challenging in a good way. A learning curve. Something different and new.
- It's very interesting; I'm going to carry on. I'm going to make my own cards and use calligraphy in them.
- It's like doing something which I never thought I could do. I never thought I could ever do it. Self achievement.

- It's helping my confidence. I like being with people. Otherwise I'd be stuck at home and I'd get depressed.
- It gives me more confidence. I go away telling everyone I'm an artist!
- Resolves lots of issues – mental health. Creative activity works the same for mental wellbeing as walking and climbing.
- Quite good – no time otherwise to do it for yourself. Gets you out and spending time with son.
- Enjoyed doing something different. Looking at something that meant something to us, made us think.
- It's my first time at calligraphy. At first I thought it would be a bit hard but I've got used to it. I haven't become an expert but I've enjoyed it.
- I look forward to it each week. Its been a challenge because its been quite intensive. The week we did the boxes was really good because it had to be right, you knew if you had made a mistake as the box wouldn't work. With this (calligraphy) I've not got much confidence but you know with a box. I'm sure I'll be doing more, I'm interested to progress, I have bought a book.
- It gives my hands something to do. I've got Cerebral palsy, so it helps.
- That's the most significant thing I have learned, it's all about yourself. The 'I am' and 'we are' all tied that together.
- I like trying new things. There's a wide range of things to do, you need to try new things.
- I have enjoyed it, but I find it harder than drawing. It takes more confidence which is a good thing. I was lacking in confidence. It all helps.
- I've done things which if I hadn't been to this group I'd never have achieved them. I get a sense of achievement.
- I feel like it is something to look forward to – it brings you out of yourself. I have started knitting again at home despite my arthritis. It makes me calm.
- It has made me realise what is important in my life – thinking about myself and reflecting on what has inspired me.
- I wasn't sure at the beginning as I am not artistic but I have realised what I can produce and it works. I would carry on only if the group does more.
- I have thought about myself, who I am and how I feel much more. I found myself looking through old photographs and remembering people and places that have touched my life.
- I will always be creative! It is my 'time out' and I find it very relaxing. I would like to work on more personal projects in the future like this one.

# Appendix 10

## Acknowledgements

Thanks are due to all the project participants, workshop local coordinators and focus group members across Oldham, Stockport, Rochdale and Trafford who made such a valuable contribution to the project and helped to shape the campaign.

**The Greater Manchester Public Health Network** is an alliance of key stakeholders who work collaboratively to improve the health of people living and working in Greater Manchester and reduce health inequalities.

**The Greater Manchester Arts and Health Network (GMAHN)** is a network of arts and health practitioners from across the ten districts of Greater Manchester. The network provides a focal point for all aspects of Arts and Health development. It aims to build capacity operationally and strategically in Greater Manchester around the wellbeing agenda and advocates for Arts and Health best practice locally, regionally and nationally.

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