

'What is it about?'

Illustrating research a collaboration to narratively disseminate research findings

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British Psychological Society Seminar Series
8th July 2019, University of the West of England



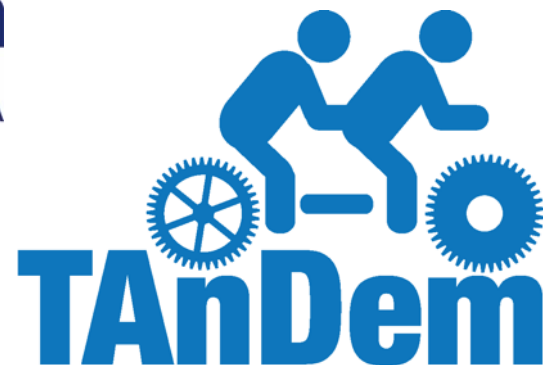


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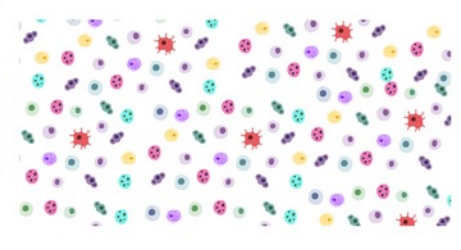
'Perinatal Positivity'



'My Mum's got a Dodgy Brain'



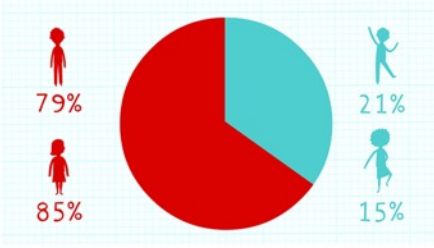
'A Little Deep Sleep'



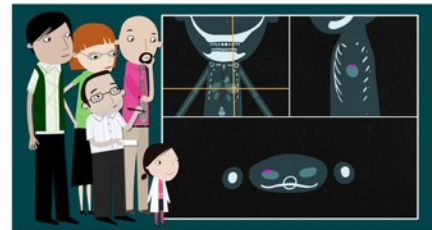
'Your guide to cervical screening'



'Mother of Many'



'Movement is Life'



'One of a Kind'



Showreel

'DogShaped'

'History of an orange'

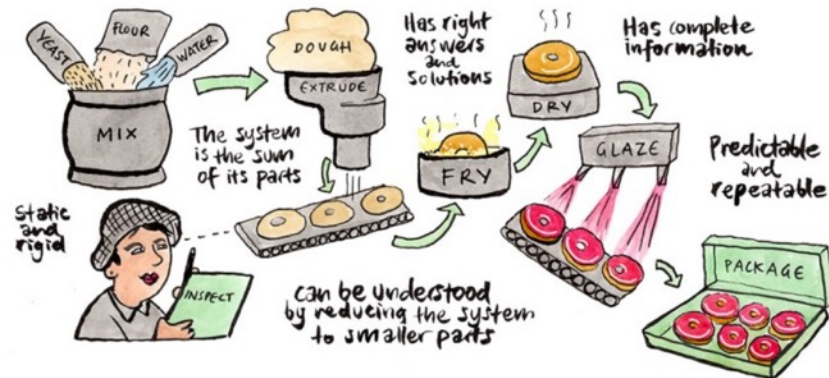
We make animated films and illustrations to help people to better understand medical and health issues.

What is it about
ARTS and **DEMENTIA**
that makes it so hard to
EVALUATE?

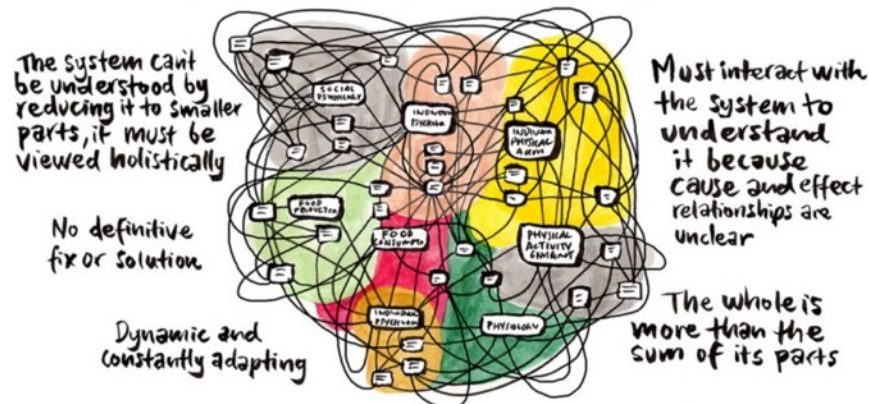
Gradually as scientists from all disciplines explored these sorts of unpredictable phenomena, a new theory emerged called **COMPLEXITY THEORY**. This approach helped distinguish simple, ordered and mechanical systems from complex systems.



The simple organised system of a doughnut factory



The complex adaptive system of obesity in the UK



[INT_028_EVA_180221](#)

I think projects have lots and lots of different conceptions of value. I think it's when they enter into the domain of kind of – health and social care – and, you know, general sort of funding. It's where you then start to get the values of different organisations all trying to come together. So you'll have projects that are using lots of different evaluation frameworks because they've got lots of different funders, and it doesn't necessarily lend itself to a coherent evaluation approach and if they insist on... they'd have to be quite, you know, well established organisations to be able to insist on their own evaluation framework. But I think often funders impose these things and it kind of can... it can be quite destabilizing for organisations, because it can change as well. So it means that the data that they've been collecting over a number of years could be quite different.

Interviewer

Change because of particular funders...?

[INT_028_EVA_180221](#)

Might want from one year to the next. So, they're not necessarily building up a consistent picture. And data...

Interviewer

Are you thinking of any particular kind of funder in that instance?

[INT_028_EVA_180221](#)

I think that just a lot of the charities that I work with have received funding from lots of different sources have lots of small pots of funding that they depend on and each of those funders has got its own values framework and demands. And they want feedback on different aspects of what they're delivering. And think that's just very destabilizing. So it almost makes you think there should be just a standard evaluation framework. But, then that wouldn't fit because they're all trying to do different things, and they've got a

I'll feed it back into the next session. Especially if it's stuff like, I always tend to remember anyway if I'm doing storytelling is, I know that... one man was a professional dancer, you know, I'll bring that... I'll bring his dancing in. I know that one lady likes to... walk in the countryside, I'll bring that in. [026_PRA]	I'm just in there all on my own, with nobody to even witness what I'm doing. Which I find quite difficult actually [026_PRA]	people might... tap their toes a little bit. People might open their eyes... they may, you know you can tell when someone's either with you or when they're not with you... [...] I think you, you just have to be a bit of a... you have to be incredibly observant and... you have to sort of be a detective in a way. [026_PRA]
I just thought that they were looking for, my understanding is, how many smiles... they were sort of a grading of smiles [026_PRA]	it's like a clash of two practices [...] I understand how difficult it is to evaluate this sort of work in a scientific way, 'cos you can't measure atmosphere, it's just a... it's a feeling thing isn't it? [026_PRA]	I think I use an awful lot of skills that aren't necessarily recognized in the big wide world for this work. [...] measuring atmosphere, measuring mood, measuring... measuring how engaged somebody is. Very sort of... subtle stuff, that is probably very art-based really. [026_PRA]
you walk away and you think 'bloody hell, that was really hard work, but I think it... I think it was a success' but there's nobody to <u>say</u> 'well done'. And sometimes if you don't have that reflected back	Nobody can really remember what's gone on, they're just left with a different air. It's like, if you could, if the air could change as you go in and, yeah, the <u>colour</u> of the air is a sort of like a, like a	when you talk to people that aren't tuned in about this work, they think that you're just messing around [026_PRA]

INTRO
SET-UP

PROBLEM

WHY COMPLEX

I think all of us have been touched by dementia. I personally have been touched by dementia as well, so as a family member, I have understood how somebody might act as they do, and I have understood how my own reactions can influence how they feel. So, and that can extend into my work as a GP, definitely. [030_COM]

Going "period of time?" And I think that, you know that automatically creates an emotional impact. [012_FUN]

[the organisation wanted] to have a piece of evidence to research that then they could then put on the table to commissioners. That was the aim of the project. I mean the aim was obviously to improve people's wellbeing fundamentally, but it was also ultimately to have a piece of... a document that they could say, look, we know it works. [011_PM]

got was loads of data very hard to do. h and I couldn't meaningfully didn't have very and what I did really answering s we needed. So o really stop and M]

So COMPLEX

SETTING UP

the kind of flexibility which think is one of the critical sort of concepts of the whole thing [018_PRA]

...which is great, makes it really kind of exciting because it's those thrown to get, you know, don't like it, and I like that, that's refreshing. But it means in the moment as in the moment an hour ago. (004_EVA)

that one lady like... in the countryside, that in. [026_PRA] she made a poem about it. I report with other things [...] it is evidence that the arts are touching bits an ordinary exercise class won't [009_PRA]

WAYS FORWARD

WHAT WORKS

Structure

Reflexivity

you were just going to measure somebody's quantitative wellbeing and not looking at the context of... of the activity itself, you would miss something like that. [023_EVA]

What is it about ARTS + DEMENTIA? that is hard to evaluate?

2008-2010?

Aim

Understanding pressure to be funded by artists/funders

How

How

Stories

resonating

Words of interviewees with illustrations

Illustrations

WHAT WORKED

TO EVALUATE WELL

FRUSTRATION

INTRODUCING THE PROCESS

INTRODUCING THE PROCESS

Info to channels

ARTIST, FUNDER, RESEARCHER, EVALUATOR

How much impact?

How much impact?

How much impact?

How much impact?

How much impact?

How much impact?

How much impact?

How much impact?

How much impact?

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How much impact?

How much impact?

How much impact?

How much impact?

How much impact?

How much impact?

not being valued. Not the right tools. Can you capture it?

System Commission. Look at clearly what is the best? Multiple clients with different bias.

ACCEPT. benefits are IN THE MOMENT. More PROCESS

How work Implemented

We're trying to more create the circumstances that would allow those artists and arts organisations to be able to do the work. [012_FUN]

I get asked to do evaluations and I think sometimes what people want is a kind of stamp of authority on their project. And I would prefer to do evaluations that are more collaborative [028_EVA]

I think as an artist, it's our job to broaden the expectations about what could be achieved [009_PRA]

I think I use an awful lot of skills that aren't necessarily recognized in the big wide world for this work. [...] measuring atmosphere, measuring mood, measuring... measuring how engaged somebody is.

it's like a clash of two practices [...] I understand how difficult it is to evaluate this sort of work in a scientific way,

But then we've got our cynical Medical Director who's always saying 'what's the evidence for this?' and I always think that, well, how am I going to address what he wants to hear? [027_COM]

I think it's really crucial that arts organisations need to do in depth research and evaluation of the work that we're doing because all of those outcomes are sort of going to be lost otherwise.

I think if you undertake an evaluation you need to accept that, that it's an evaluation and not a research project. (003_EVA)

evaluation is a business really in lots of ways... (003_EVA)

if you're thinking you're going to get some tidy little nice thing out of this, some charts, you're going to be really disappointed very fast. (004_EVA)

What worked/How to move forwards

ASK ENOUGH QUESTIONS

You can't just evaluate for the sake of it. [011_PM]

I think people rarely ask enough questions at the beginning when they're planning an evaluation. [032_EVA]

I think an organisation has to decide why it wants to do the evaluation, what purpose is it for? [011_PM]

it's fine if you're self-funded, you can be as mystical as you like. But if you're relying on any kind of public funding, there can be no mystique. You have to say what you're doing and why it's worth funding. [028_EVA]

I've spent 25 years trying to figure out what is the practitioner trying to achieve and, and... helping **them** figure out what they're trying to achieve so that we could then measure whether they've met it or not. [034_EVA]

So, evaluation has now become something that we think about at the very beginning of projects and we've tried to embed it from the very beginning [017_PM]

Karen Gray 3/2/2019 17:12

Comment [5]: I have tried to make these themes all more active. And used interviewee's word in describing each of the themes

Karen Gray 3/2/2019 17:12

Comment [6]: Changed from 'Purpose'

Karen Gray 3/2/2019 17:14

Comment [7]: Added

FUNDER

unfortunately I do have to sell it
from a financial point of view
because that's how CCGs work.



It is crucial that arts organisations do
in depth research and evaluation of the
work that we're doing because all of
those outcomes are going to be lost.

ARTIST

Our aim is for a person with dementia
to have an experience of themselves
as creative, as connected



it's our job to broaden the
expectations about what could
be achieved

EVALUATOR

You're sort of a tool basically



What is the intervention?
What does it comprise?
when is the change that we are
looking for to be measured?

The woman who had asked me to do this session, came over and said 'the rest of them really enjoyed it, but I don't really think it's worth Jack coming next time.'



Now, Jack had sat motionless during that session with a straight face, but as I collected the ribbons in...

...he looked at me with his shiny eyes saying...

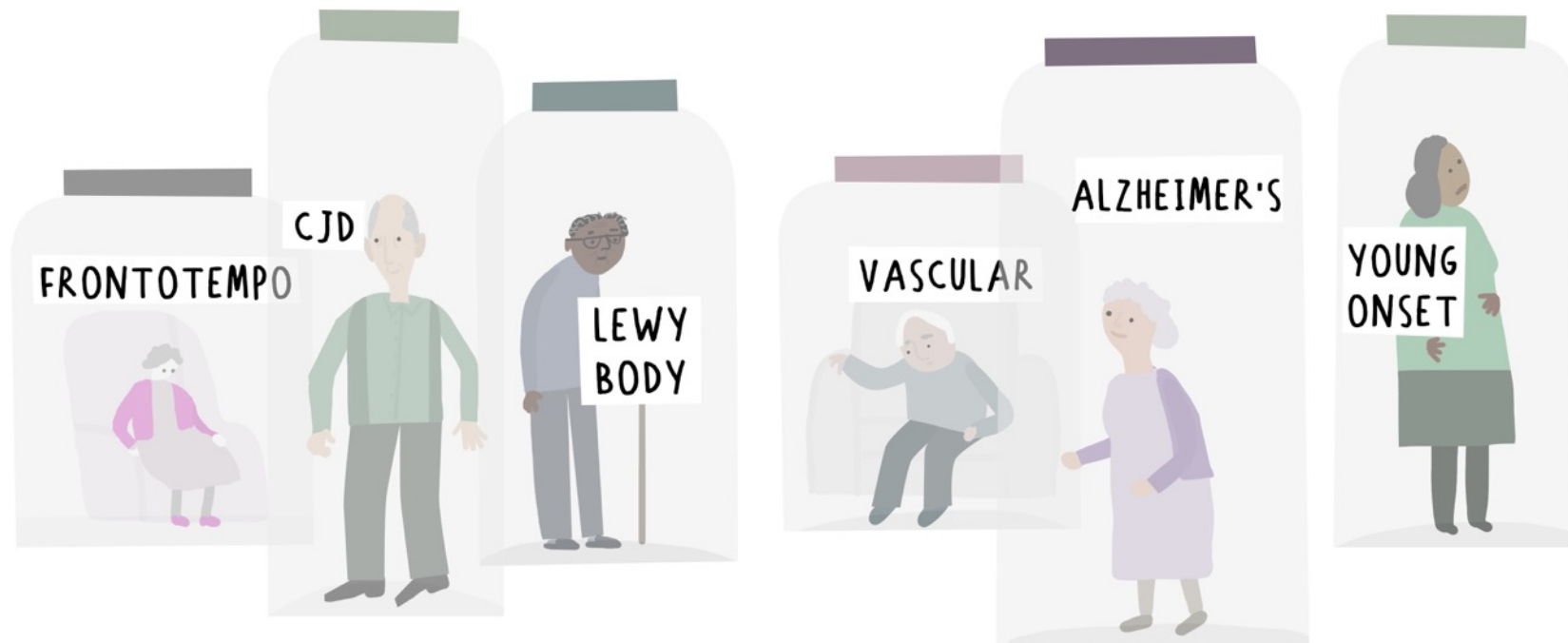
TAKES
YOU
BACK!



Now, that man had got a huge amount out of it, but if I'd been using ribbon wagging as an indicator of engagement, he wouldn't have been brought next week.

The EVALUATOR'S problem

There's always this desire with dementia, because it's one of those incurables, is this going to fix it? Is it going to make their cognition better? There's a desire to have a long-term change and impact.



Having a good time this morning is one thing but does that impact people's behaviour longer term? Particularly people with dementia, is that the right question to be asking? because the here and now is so important. If we can make the here and now really enjoyable and exciting and colourful, is that enough?



But also, the other side of it is to integrate it into the practice of the home.

Getting the information that is coming from the staff, the artists, the relatives, the good information, and the reports, into care plans.

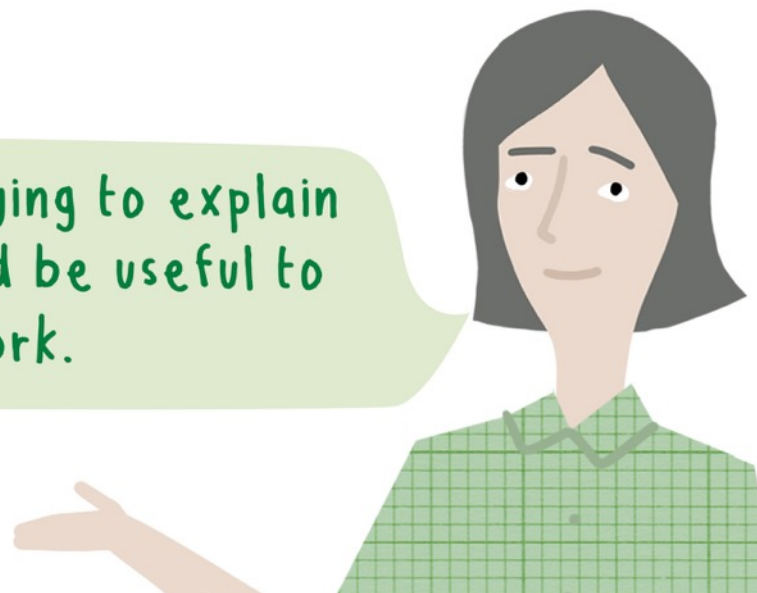
it's the awareness raising bit.

COLIN



I END UP
TALKING IN
STORIES

I have been very interested in trying to explain what happened in terms that would be useful to people wanting to set up similar work.





ELEANOR

It was an absolute joy,
one of the best research initiatives.
absolutely food for the soul!

Research by Karen Gray (University of Worcester)

Funded by The Alzheimer's Society

Construction and Illustration by Emma Lazenby at ForMed Films

For more information, contact karen.gray@worc.ac.uk



Find the full narrative here: www.formedfilms.co.uk/formed-films--illustration.html