



All Party Parliamentary Group on Arts, Health and Wellbeing

**Meeting to discuss *Creative Health* Recommendation 2
Monday 19th March 2018
House of Lords Committee Room 2
4-5.30pm
Notes**

Chair: Ed Vaizey MP, Co-Chair of the All-Party Parliamentary Group on Arts, Health and Wellbeing

Attending:

Lord Bichard

Tracy Brabin MP

Lord Howarth of Newport, Co-Chair of the All-Party Parliamentary Group on Arts, Health and Wellbeing

Baroness Meacher

Lord Ramsbotham

Participants

James Bird, Head of Arts, DCMS

Jan Burkhardt, Strategic Lead for Dance in Health and Wellbeing, One Dance UK

Ross Burnett, Senior Manager Policy Executive, Arts Council England

Holly Donagh, Partnerships Director, A.N.D, A new direction for arts, culture and young London

Rob Elkington, Director, Arts Connect

Dr Jenny Elliott, Chief Executive, Arts Care, Northern Ireland

Alison Frater, Chair, National Criminal Justice Arts Alliance

Dr Phil George, Chair, Arts Council of Wales

Nancy Hey, Director, What Works Centre for Wellbeing

Nesta Lloyd-Jones, Policy and Public Affairs Manager, Welsh NHS Confederation

Sarah Ruane, Strategic Lead for Health, Sport England

Joan Sadler, Associate Director Patients and Communities, NHS Confederation

Sian Tomos, Director of Enterprise and Regeneration, Arts Council of Wales

Bridget Whyte, Chief Executive, Music Mark

APPG Secretariat, Partners and Members of the Next Steps working group

Alex Coulter, Secretary to APPG

Faith Biddle, APPG Assistant

Professor Helen Chatterjee, Professor of Biology at UCL and Chair of the National Alliance for Museums, Health and Wellbeing

Nikki Crane, Arts & Health Consultant

Dr Rebecca Gordon-Nesbitt, APPG Researcher, King's College London

Sarah Gregory, Researcher, King's Fund

Damian Hebron, Director of the London Arts in Health Forum

Alex Pleasants, Researcher to Ed Vaizey MP

Alex Talbott, King's College London

Audience

Scott Adamson

Francesa Elliott

Omolara Olusola

Creative Health Recommendation 2:

We recommend that the Secretaries of State for Culture, Media and Sport, Health, Education and Communities and Local Government develop and lead a cross-governmental strategy to support the delivery of health and wellbeing through the arts and culture.

1. Welcome and introduction

2. Discussion

2.1 Wales

2.1.1 The MOU between Arts Council Wales and Welsh NHS Confederation is for 3 years. It aims to advance good practice and see how arts can contribute to wellbeing and social prescribing, and to key areas such as loneliness and social isolation, and mental health. It works through events and government officials and is very proactive. Scalability is a consideration and strengthening the evidence base with qualitative and quantitative measures such as reduced entry rates to hospitals or reductions in prescriptions.

2.1.2 There is a recommendation for a coordinator for arts and health in each of the health wards, which would be supported by partnership funding.

2.1.3 The Wellbeing for Future Generations Act is important legislation which encourages collaboration and partnership working. Healthier Wales is a key element in the cross-government agenda. A minimum requirement is to work with all 44 public health bodies to highlight preventative health issues

2.2. Northern Ireland

Arts Care has always been embedded within the health department and funded by the department of health and the five trusts that make up Northern Ireland's health care system. It has a series of four major programmes; with 18 artists-in-residence across the 5 social care trusts engaging in all art forms. There are 15 committees made up of health care staff, local government, and service users who support the artists. One of the challenges is that as people become more aware of the benefits of arts and health, how do we grow the funding and support.

2.3 Arts and Criminal Justice System

2.3.1 The arts has always had a place in the criminal justice system. It was Arthur Koestler who pointed out that the arts were the best way to build up confidence and self esteem to enable prisoners to go on to get a job. There have recently been two studies on education, one by Dame Sally Coates and one by Charlie Taylor, now the Chairman of the youth education board. The fastest growing group in prisons is the elderly and the second is those with mental health. It's recently been proved that 40% of those in prison have head injuries and this is where the arts can have a huge impact.

2.3.2 Focussing on the cross-government issues, Lord Ramsbotham was instrumental in setting up the Arts Forum which is jointly chaired by the Ministry of Justice and DCMS. The MOJ works with others to enable the commissioning of arts through contracts. We have also developed a round table where a lot of people give evidence on the value of arts in prisons. We are teaching people not only soft skills but technical skills they can take forward into employment.

2.4 The What Works Wellbeing Centre.

Welfare and wellbeing is the shared outcome from the treasury agreement, which is the business case for appraisal. This has just been published. We have now looked at the role of music and singing, sport and dance and visual art and mental health, and how it affects wellbeing. We work with 16 different academics and partners. It's a shared evidence base to be part of decision-making in the government with 8000 different academic and non-academic bases including in Scotland and Wales. There is a huge amount of evidence about how we can quantify wellbeing change - often we talk about social connection, self-worth, positive life satisfaction. There is also the role of achievement, and flow and purpose. There are around 30 different data sets into healthy wellbeing around the world and we are starting to look at that now.

2.5 NHS Confederation

Getting our members thinking about this would be challenging. I think there is absolute merit in copying where we can. The foundation trusts, NHS mental health trusts and CCGs work with clinical leadership and communities. We are trying to work in a sustainable way where they invest in community prescribing so that the CCG pays for a quality assured group to be in place to deliver this type of work. Rather than just referring to it, it then becomes sustainable and relevant to communities. This is different from social prescribing. Once we start from the basis of what the community wants then we understand how to move forward.

2.6 Cross-government working

2.6.1 DCMS

There are three main things: 1) We need a strong central interest from central government. 2) Clear ownership is needed. 3) Finally, I think it works much better when it's specific, such as loneliness.

2.6.2 Arts Council England

ACE works with many different organisations and they are all established from detailed aims to try to solve singular problems. I think the difficulty with a wide conception such as health and wellbeing is that you can't focus in on the issue and solve it. We are currently working with Durham on creativity in education – looking at education and wellbeing is part of that.

2.7 Public Health

2.7.1 Dance

We know that wellbeing is about multiple outcomes. Dance, for example is very strong and that is about physical activities, social connection, and more.

2.7.2 Sport

The cross governmental strategy from Sport England in 2015, called Sporting Futures, was a new strategy for an active nation. We looked at sport and specific outcomes like wellbeing and development. We worked with Public Health England to support communities who were more likely to be inactive and who we knew would have the biggest benefit. We are now delivering a number of programmes with them. 1) How healthcare professionals can better understand the role of physical activities so they can better promote and prescribe it to their patients to make an impact. 2) Messaging because people don't know how much physical activity they should do. 3) Finally, we are working on communication. These programmes are jointly funded, jointly designed, and we are jointly building an evidence base as well. We wanted that long-term approach – we talked about developing an MOU, but instead we started working to get our foot in the door through being task oriented

2.8 Bridge organisations

There are 10 across the country. We focus on the relationship between the formal education sector and the wider cultural and creative offer. In London we have a large creative sector but we have a large problem of inequality. We are targeting the inequality. I've just finished focusing on the Arts Council's Creative People and Places programme. That was looking at 20 places across the country and they happen to be places that are very deprived and very health deprived. Place is the thing that connects all of this for me. It takes a long time to build up relationships. If you have got the time and space to build trust, you can make a difference. But it's difficult to fund because you're not relying on any existing infrastructure. The celebration of pride in place is really effective. The resources start to follow the ideas.