

## **CORE ARTS – DESIGN REPORT**

**DECEMBER 2019**

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# 1. EXECUTIVE SUMMARY

Core Arts has designed a replication model that allows the organisation to respond to incoming requests from creative education / healthcare organisations, interested in replicating the Core Arts approach.

The model described in this report enables Core Arts to do so in a way that;

- Does not detract from current service delivery
- Is sustainable, and does not require significant ongoing investment from Core Arts
- Empowers other organisations to adopt the approach, and deliver this in a way that responds to local need
- Ultimately, builds support for creative education as an integrated part of the support offer for individuals with severe and enduring mental health conditions

By providing a toolkit and supplementary training, Core Arts will support other organisations to replicate an accessible, collegiate environment, in which skilled staff put members at the centre of service delivery and harness the power of creative education to impact the lives of every member, and those in the wider community.

To implement this model, Core Arts will need to invest in systemising the tools, processes, materials and guidance that are the foundation for this approach: documenting how Core Arts delivers impact, so this can be easily understood by prospective partners.

In addition, the assumptions made throughout this report should be tested through market research and then pilot: exploring whether partners are willing and able to replicate impact in the way this model describes.

## **2. INTRODUCTION**

### **2.1 Background**

Core Arts is a leading mental health creative education centre based in Hackney, serving individuals from across Greater London. For 27 years, Core Arts has promoted positive mental health and wellbeing through a college-like environment of creative learning, and currently caters to 1,200 members. It offers access to over 80 classes a week under five departments: arts, music, multimedia, horticulture, and sport. Core Arts has been shown to improve self-reported mental wellbeing, reduce attendance at GP services, and reduce readmission to secure wards.

Following Core Arts' success, creative and healthcare organisations have approached the team wanting to replicate its programmes, however until now Core Arts has not had the capacity, resources, or time to design a replication model to spread its impact to other sites.

In March 2019, Core Arts was accepted onto the Spring Impact Scale Accelerator programme, an initiative funded by the National Lottery Community Fund that helps a select cohort of social organisations to design replication models to scale up their impact.

Spring Impact is a not-for-profit social enterprise born out of the frustration of seeing social organisations constantly reinventing the wheel and wasting scarce resources. Spring Impact uses a combination of tested commercial and social principles, and extensive practical expertise to support organisations to identify, design, and implement the right social replication model.

### **2.2 Project Objectives**

The objectives of Core Arts work with Spring Impact were to:

- Understand Core Art's strategic objectives and the impact that it wants to achieve at scale
- Design a replication model that can allow Core Arts to reach these strategic objectives
- Assess the financial implications of the replication model
- Design an implementation plan to outline immediate next steps

To arrive at these decisions, Spring Impact facilitated four working sessions with Core Arts team, a number of calls with the team, and interviews with stakeholders to validate findings.

## 3. SCALE STRATEGY<sup>1</sup>

### 3.1 Foundational Strategic Elements

#### 3.1.1 Problem definition

The problem definition clarifies the social issue an organisation is trying to address.

Core Arts' problem definition is:

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*Inadequate support exists for those suffering severe and enduring mental health problems.*

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#### 3.1.2 Vision

Core Arts' vision is that:

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*People who experience mental health issues are empowered to overcome barriers, fulfil their potential, and participate fully in their community.*

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#### 3.1.3 Mission

A mission statement articulates the specific contribution that an organisation makes towards achieving its vision.

Core Arts' mission is:

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*Providing and promoting creative education, building communities, and challenging stigma, to enrich the lives of those with severe and enduring mental health conditions.*

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#### 3.1.4 End Game

The end game captures the impact that an organisation wants to see sustained in the long term. It considers the role of different stakeholders in sustaining this impact, and the role that the organisation itself needs to play in the longer-term.

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<sup>1</sup> Please see Core Arts' Strategy Report, produced by Spring Impact, for more info on Core Arts' strategy

Core Arts' preferred end game scenario is:

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*Creative arts are an integrated part of the support offer available for those with severe and enduring mental health conditions.*

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In Core Arts' end game scenario, mental health programmes involving creative arts would be funded and promoted by government or other statutory authorities. The interventions themselves would be delivered by non-statutory organisations, to preserve the bottom-up, member-centred, democratic approach.

Core Arts' role will be to advocate and hold the health system to account, to ensure that creative interventions are available for all who experience severe and enduring mental health conditions. Core Arts will continue to deliver services in Hackney, but will have limited geographic reach. The purpose of its Hackney service will be to operate as a centre of excellence, promoting best practice and driving innovation in mental health care.

### **3.1.5 Impact Goal**

An Impact Goal specifies the change that an organisation seeks to achieve in the shorter term. It can be considered a waypoint, providing an indicator that an organisation is making progress towards achieving its end game and vision.

Core Arts' impact goal is:

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*Three providers will have successfully implemented a Core Arts associated creative education programme, funded by statutory sources, across the UK and Ireland by 2024.*

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For the purposes of this impact goal, "successfully implemented" is defined as integration into health systems, either through formal adoption or partnership by a public health body, or through repeated recommission. The scope of this Impact Goal recognises that this definition of success is hard to achieve, and will rely on factors external to the replication model.

## 3.2 Replication Plan

### 3.2.1 Why replicate?

Core Arts' primary motivation for replication is to improve more lives.

Replication will allow Core Arts to directly help more people, and challenge stigma against those with severe and enduring mental health conditions in more communities.

Indirectly, replication will allow Core Arts to build momentum to change health systems, helping to achieve Core Arts' desired end game. Replication will contribute to this by:

- Building visibility for Core Arts and strengthening its ability to act as an advocate
- Providing Core Arts with a wider pool of statistics to prove the value of the approach
- Allowing Core Arts to demonstrate that its model works in contexts beyond London and therefore should be adopted universally

Replication will also improve Core Arts' financial sustainability, by growing its capacity to respond to replication requests and reducing the need to proactively reach out to find new business.

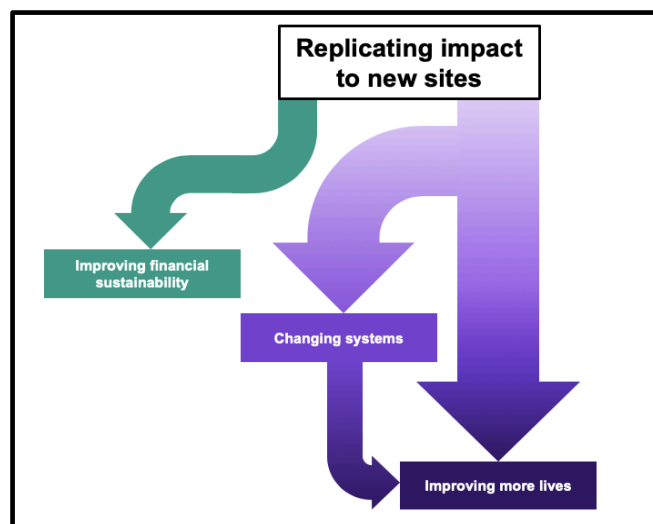


Figure 1: Replication will allow Core Arts to directly improve more lives, advocate for systems change to improve even more lives, and improve financial sustainability

### 3.2.2 How to replicate?

Based on both strategic objectives and operational realities, Core Arts has identified the following requirements that the replication model must fulfil.

Replication requirement	Explanation
<p>The replication model must not detract from the work currently being undertaken in Hackney. Therefore it:</p> <ul style="list-style-type: none"> <li>• Must deliver impact with minimal outlay from Core Arts staff</li> <li>• Cannot be too resource intensive</li> </ul>	<p>Core Arts wants to pursue scale in a targeted, deliberate way in the future, but over the next five years its strategic priority is Hackney. The team recognises that they are riding the "crest of a wave" in Hackney, with strong community connections, lots of new projects beginning, and many contracts coming in. They do not wish to risk the success of these by diverting too many resources towards pursuing scale beyond London.</p>
<p>The model needs to set up Core Arts for future success. It therefore must provide Core Arts with a means to easily respond to requests that it</p>	<p>Although targeted scale is not a priority in the short-term, Core Arts recognises the need to build momentum and lay the groundwork for future success. This will involve creating a flexible offering</p>

receives, to preserve momentum as Core Arts builds its internal capacity for future replication.	that can respond to existing demand in the short term, while building up internal capacity, engaging external organisations, and generating further demand
<p>The model must demonstrate the success of the Core Arts' approach. Therefore, it must:</p> <ul style="list-style-type: none"> <li>• Retain high quality impact</li> <li>• Remain faithful to Core Arts' key principles and philosophies</li> </ul>	<p>Core Arts' ultimate objective is for creative arts to become integrated into statutory health systems. In order to achieve this, Core Arts will need to demonstrate that the Core Arts approach, successfully applied, can lead to high quality impact in a range of different contexts.</p>
Core Arts must be able to retain some ongoing communication with implementers in order to gather impact data	Core Arts needs to make sure that the model allows others to faithfully recreate the service and impact that Core Arts has created in Hackney, and Core Arts will need to maintain communication with implementers so that impact data can be fed back and aid Core Arts advocacy efforts.
The model must allow delivery to be tailored to the local context	Developing relationships with stakeholders and meeting the needs of the local community is critical to the success of the model.

Figure 2: Core Arts' replication requirements



## 4. INGREDIENTS OF IMPACT

To design a replication model, it is first important to be clear about what must be replicated. The 'ingredients of impact' describe all of the elements that must be replicated for an intervention or programme to achieve its intended social impact.

The ingredients of impact are divided into two categories:

- Exact: elements that *must* be replicated and delivered in a specified way
- Flexible: elements that *must* be replicated but can be delivered differently or adapted by the implementer

Anything not in these two categories is considered 'bolt on': these elements do not *need* to be replicated to achieve the required social impact, but may be beneficial.

### 4.1 Core Arts' ingredients of impact

Core Arts has chosen to focus its ingredients of impact around the 'approach' – that is, the way that Core Arts designs its service, the values it instils, and the atmosphere it creates.

Core Arts understands that the value of this approach is not always recognised by other stakeholders, who struggle to replicate impact through the delivery of similar programmes and interventions. Designing a model that enables other organisations to replicate the approach will support these partners to run impactful creative education programmes. This, in turn, will support Core Arts' ambition to advocate for the integration of creative arts as part of the support offer for individuals with severe and enduring mental health issues.

Building the ingredients around the approach will also empower implementers to take ownership of and adapt the programme to their local context. This adaptability in meeting the needs of the local community is a key part of Core Arts' impact.

#### *Defining the approach*

Core Arts has identified seven ingredients, constituting the key elements of the Core Arts approach, which are vital for replicating impact.

All of these ingredients must be replicated, but within each there are a number of 'sub-ingredients' that should be implemented exactly or flexibly.

ELEMENT	EXACT/ FLEXIBLE?	EXPLANATION
<b>1. Sessions are accessible</b>		
Members face no pressure to attend, can come or go when they want, and face no	Exact	To create an inclusive environment, and to appreciate that for some, even attending a

repercussions if they choose to leave		session is a big step, members must not be punished for non-attendance
Sessions place an emphasis on practical work, rather than theoretical understanding, and members are not expected to work towards exams or other objective standards	Flexible	These values are important, but the exact way that the sessions emphasise practical work is open to interpretation
A diverse range of sessions is available, that appeal to a diverse membership base and marginalised communities in that locality	Flexible	Sessions must be diverse and appeal to those ostracised by society, but there is no requirement that particular classes be run
<b>2. A non-hierarchical atmosphere exists, promoting a friendly, welcoming, and respectful collegiate environment</b>		
Staff, tutors, volunteers, and members all sign a Code of Respect	Exact	Everyone at Core Arts must agree to respect certain values and each other. To make this democratic and inclusive, everyone must sign the same Code
Social spaces are shared by staff, tutors, volunteers, and members	Exact	To avoid the creation of hierarchies or distance between staff and members, all social spaces must be shared
A culture of positive feedback is role-modelled by staff and expected from tutors, volunteers, and members	Exact	All feedback must be predominantly positive or constructive, and, to create a culture where this is widespread, this must apply to all within the organisation
Progression pathways exist for members to progress into volunteer roles, leadership roles, or further experiences	Exact	Progression pathways must allow members to move into positions of greater responsibility, which will also move the focus beyond their time at Core Arts and onto full recovery
Staff demonstrate a passion for creativity	Flexible	Staff must be passionate about creativity, but this can manifest in many different ways
<b>3. Staff and tutors are prepared to and capable of supporting members effectively</b>		
Tutors can access support on an open-door basis, allowing them to focus on education	Exact	Staff must be able to access support so that they can retain a focus on education and ensure that members are supported by those more qualified
Support structures exist for staff	Flexible	It is vital that oversight and support exists for staff, but what this looks like in practice is flexible
<b>*Staff, tutors, and volunteers are hired for a particular level of skills or experience</b>	Flexible	There are broad criteria that individuals must fulfil, but implementers may choose to place emphasis on different qualities

<b>*Staff, tutors, and volunteers are trained to a particular standard</b>	Flexible	There are broad criteria that individuals must fulfil, but implementers may choose to place emphasis on different qualities
Daily de-briefs take place to discuss events and agree actions	Flexible	This may be a formal sit-down, but it could also be an informal catch-up between tutors and managers
<b>4. Members are supported to work towards creative goals</b>		
Members develop and agree creative workplans	Exact	All members must define a creative workplan to give their engagement in Core Arts a sense of purpose and allow for progression
Tutors support members to work towards individual goals during sessions	Exact	Tutors must place an emphasis on helping members reach their individual goals, as opposed to meeting objective goals.
The focus is 'outward facing' – what the individual will do when they leave Core Arts	Exact	The emphasis of the creative workplan must always be equipping members to reengage with society at some point in the future
Performance and exhibitions provide a platform for the work of members	Flexible	In some spaces these may be gigs or concerts, in others it could be a dance performance: What matters is that members have the opportunity to share their creative endeavours
<b>5. Members are treated as creatives first and foremost</b>		
Staff provide support to members, but signpost on to specialist services where necessary	Exact	Staff must not try and 'treat' members, and must maintain the focus of assisting their creative expression
Sessions are led by experts and practicing creatives	Exact	Sessions must be run by practicing creatives to allow members access to high-quality creative teaching, and to emphasise that this is a creative college first and foremost, rather than a clinical environment
Communal spaces showcase work	Flexible	It is important for members' work to be displayed, but how this occurs will depend on the particular venue
Individual mental health is not discussed during sessions, unless it is the subject of artistic expression	Flexible	As a general rule, individual mental health should not be discussed, however tutors may choose to discuss the therapeutic effects of creativity
<b>6. Staff are proactive in seeking and responding to feedback</b>		
Members are represented in the governance of the organization	Exact	The board must comprise a certain percentage of members
Members can speak to staff through an open-door policy	Exact	Staff must always be available for informal impromptu talks with members about any issues

Booked reviews with membership managers are compulsory, and feedback forms are used	Exact	All members must attend booked reviews to assess progress and gather feedback
Members can request and run new sessions	Flexible	The mechanisms by which this takes place are unimportant, so long as members are given the opportunity to take ownership
A 'council' acts as a forum for member feedback	Flexible	The particular set-up of Core Arts' members council is less important than the general principle of getting feedback and being member-led
<b>7. A sustainable business model exists</b>		
Sustainable business model exists	Flexible	So long as the service is able to operate on an ongoing basis, the exact business model can be flexible
Strong relationships exist with statutory organisations	Flexible	Recognising that grant funding is inherently unsustainable long-term, Core Arts sees it as important that strong relationships exist with statutory agencies – However, the specific agencies, and the nature of these relationships, can be flexible.

Figure 3: Core Arts' Ingredients of Impact

## 5. CHOOSING A REPLICATION MODEL

### 5.1 Introduction to replication models

The 'replication spectrum' (Figure 4) is split into three broad categories: dissemination, affiliation, and wholly owned, under each of which are several different types of replication models. Dissemination approaches allow a high level of flexibility for the implementer in running a programme, while wholly owned approaches mean that the originator has almost complete control over implementation. In the middle, affiliation models typically offer a mixture of flexibility and control, whereby the originator has some ongoing contact with the implementer to ensure quality, but without specifying exactly how a programme must be run.

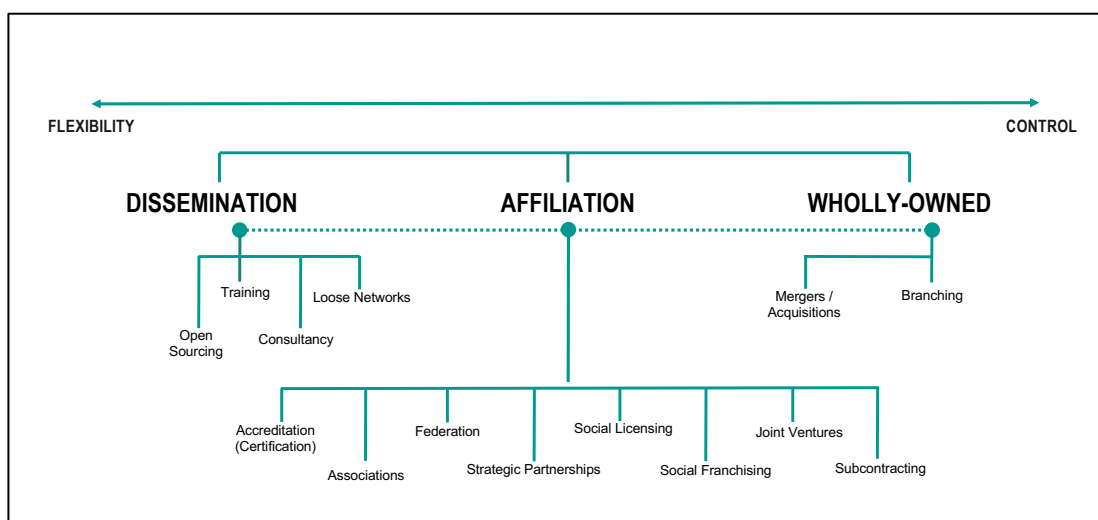


Figure 4: The Social Replication Spectrum

### 5.2 Core Arts' replication model

In order to meet the requirements identified in Section 3.2.2 and fulfil Core Arts' strategic objectives, dissemination has been identified as the most appropriate option.

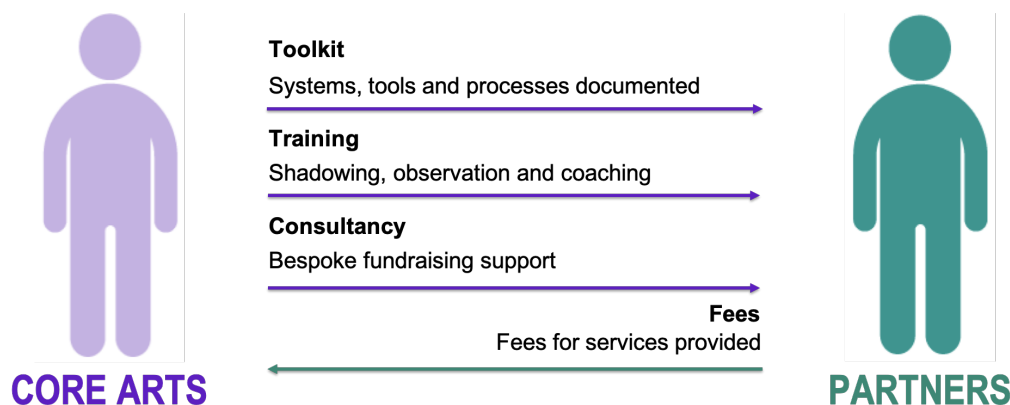


Figure 5: An overview of Core Arts' replication model

Core Arts will pursue a mixed approach, comprising a downloadable toolkit with an additional training package for implementers, to provide practical experience of applying the approach. Implementers in need of specialised fundraising support will be able to access bespoke consultancy for an additional fee.

The Core Arts team identified that a dissemination model would fulfil their strategic objectives and replication requirements by:

- Minimising the amount of time, money, and capacity that would need to be devoted to supporting implementers, especially on an ongoing basis, allowing Core Arts to maintain a focus on operations in Hackney
- Provide a fully packaged product that can be provided easily to implementers who make enquiries, rather than something that will require an ongoing relationship to be successful

### 5.3 Roles and responsibilities

The roles and responsibilities in a replication model refer to all the tasks that must be completed by different stakeholders for the model to operate successfully. Defining roles and responsibilities for each stakeholder ensures that:

- Implementers know what they are required to do to successfully replicate the impact of Core Arts
- Implementers are aware up front of nature of Core Arts' support, including its limits, and therefore enter the process with realistic expectations
- Core Arts is clear on what it must do to support implementers to successfully replicate its impact

The nature of a dissemination model means that the engagement between the originator (in this case Core Arts) and the implementer is shorter and discrete, and this is reflected in the limited number of roles and responsibilities for each party.

The roles and responsibilities for both Core Arts and implementers are as follows:

Core Arts	Implementers
<ul style="list-style-type: none"> <li>• Produces a toolkit and makes it available to implementers</li> <li>• Maintains the toolkit and update as required</li> <li>• Develops and delivers training, responding to implementer needs</li> <li>• Optional: Provide bespoke fundraising consultancy</li> </ul>	<ul style="list-style-type: none"> <li>• Read the toolkit and action all relevant instruction</li> <li>• Engage in training <ul style="list-style-type: none"> <li>◦ Attend shadowing opportunities</li> <li>◦ Engage in 1-to-1 coaching sessions</li> <li>◦ Respectfully observe classes</li> </ul> </li> <li>• Implement the Core Arts approach</li> </ul>

Figure 6: Replication model roles and responsibilities

## 5.4 Implications for design

The absence of ongoing responsibilities for both the originator and implementer provides limited opportunity for Core Arts to control the quality of delivery in implementer sites. **Core Arts must therefore design the model in a way that sets up partners to deliver the ingredients of impact effectively, with no requirements for ongoing support.**

Transitioning to the role of originator will eventually limit the resource requirement from Core Arts. However, in the short term, **Core Arts will need to invest time and effort up front to systemise the materials, resources, and processes that deliver impact**, so that they can be easily picked up and implemented by other organisations.

## 6. REPLICATION MODEL DESIGN

### 6.1 Implementer Profile

#### 6.1.1 Core Arts' implementer profile

An implementer profile is a set of criteria that an implementer must, or should, meet to be able to access support and run a programme. Selective recruitment can help to ensure quality from the outset, and potentially reduce the risk of quality standards slipping later down the line. Advertising to implementers with clearly defined criteria can prevent entirely unsuitable implementers from applying to access support, and can prevent Core Arts from wasting time on unsuitable candidates. An implementer profile is often split into *essential* elements – those that an organisation *must* meet in order to implement – and *desirable* elements – elements that it would be *preferable* for an organisation to meet in order to implement.

Core Arts has decided against a rigorous implementer profile, reflecting that Core Arts wants to open up this opportunity to as many organisations as are willing. As Core Arts will not maintain an ongoing relationship with implementers, the risk to Core Arts (especially regarding the risk to the Core Arts brand) from poor-quality implementation is minimal (see Section 6.5).

Core Arts has identified a willingness to pay as the sole criterion for organisations to access Core Arts support. Core Arts believes that this fee represents a barrier to entry, meaning that anyone who wants to implement is likely to be committed and aware of the resource requirements. Therefore, a willingness to pay can act as a form of self-selection for implementing organisations

#### 6.1.2 Implications

In order to ensure that interested organisations are able to self-select, Core Arts will need to make sure that there is adequate information available for potential implementers to make an informed decision about the requirements and expectations of implementers. Core Arts will need to be responsible for advertising and communicating the details of the support offer to allow interested parties to assess whether they have the capacity and capability to deliver the programme effectively.

### 6.2 Quality Management

#### 6.2.1 Quality standards

Core Arts has recognised that when other organisations attempt to recreate Core Arts' impact, they ignore key success factors, and run inferior programmes that do not deliver impact.

Core Arts believes that in order to assess the extent to which an implementer has bought into the Core Arts methodology and retains fidelity to the Core Arts approach, there is a



need to produce an identifiable set of quality standards. Implementers that meet these quality standards will be much more likely to deliver impactful interventions.

Core Arts has identified the broad categories of the ingredients of impact as the quality standards that it expects implementers to meet:

1. Sessions are accessible
2. A non-hierarchical atmosphere exists, promoting a friendly, welcoming, and respectful collegiate environment
3. Staff and tutors are prepared to and capable of supporting members effectively
4. Members are supported to work towards creative goals
5. Members are treated as creatives first and foremost
6. Staff are proactive in seeking and responding to feedback
7. A sustainable business model exists

### 6.2.2 The need to focus on assurance

In order to help implementers to meet these quality standards, Core Arts will need to make sure that it has effective quality management processes: these are the processes through which an organisation seeks to ensure that service quality is maintained or improved and errors are reduced or eliminated. Quality management consists of:

- Quality assurance – building processes and standards into the original model, so that implementers have the resources and knowledge required to meet the quality standards
- Quality control – interventions to ensure compliance, allowing the originator to identify poor practice and provide additional assistance where it is needed

Core Arts has chosen to pursue a dissemination model. This limits the opportunity for ongoing interaction between Core Arts and implementers, and therefore the ability of Core Arts to quality control delivery.

Core Arts has therefore focused on quality assurance, designing an initial support package that can equip implementers with the tools, techniques, resources, and knowledge that they need to effectively deliver the Core Arts approach and attain high-quality impact.

## 6.3 Support Package

### 6.3.1 Toolkit

Core Arts will produce a toolkit, that will outline everything that an implementer needs to replicate the approach and achieve the ingredients of impact. This will include:

Element of toolkit	Reason for inclusion
Programme manual and written guidance	Ensures that implementers have explicit, comprehensive written instruction on how to apply the approach
Recruitment documents (including templates)	Ensures that staff are hired who are appropriately motivated, share in the vision, and can create a

	welcoming atmosphere, and that tutors are suitably qualified
Training plans and materials	Ensures that implementers know the standard that staff and volunteers must be trained to, and are equipped to help staff to reach these standards
Quality standards	Provides explicit guidance for implementers on the quality standards that they must meet, to enable them to troubleshoot and identify issues themselves
Monitoring and evaluation tools/frameworks	Allows implementers to demonstrate the effectiveness of their programme. Should Core Arts maintain ongoing contact, this can also prove the effectiveness of the Core Arts approach for advocacy purposes (see Section 3.2.2)
Staff/volunteer/tutor handbooks	Provides explicit guidance to staff, volunteers, and tutors in how to apply the approach to their specific role
Internal policies, including the Code of Respect	Ensures that all stakeholders are explicitly bought in to the Core Arts approach and act in a way that is conducive to promoting this approach

Figure 7: Components of the Core Arts toolkit

**In order to create an effective toolkit, Core Arts must thoroughly systemise all documents, guidance, and processes, to ensure that they are accessible and can be effectively delivered by potential implementers.** This will involve explicitly articulating aspects of Core Arts that are currently implicit, such as the values that guide recruitment decisions.

While Core Arts may make the toolkit available online on an open source basis, it will likely charge a fee to those who wish to access it. This is to:

- Reflect the years of experience that have gone into developing the intellectual property of the toolkit
- Reflect the effort and staff hours that will be needed to create the toolkit
- Raise the perceived value for implementers, increasing buy-in, and raising the likelihood that they will implement effectively
- Create a barrier to entry that will mean only dedicated organisations download the toolkit

### 6.3.2 Training

While all implementers will be required to read the toolkit, Core Arts believes that many will require additional support to effectively deliver the programme. Core Arts feels that while some of the ingredients of impact are easy to grasp, some (such as 'creating an inclusive and accessible environment for all') are more ambiguous and nuanced, and therefore cannot be fully appreciated without observing the approach first-hand and speaking to staff.

The training package will be delivered via a mixture of shadowing and 1-to-1 support. This training package will be bespoke to each organisation: while the component elements will

remain the same, the focus, number, and timing of each component will be agreed with each implementer on a case-by-case basis, depending on their need and capacity.

The components of the training programme (following an initial enquiry and expectations-setting conversation) that implementers will be expected to participate in are:

Pre-training	Phone call with the relevant Core Arts department to discuss objectives for the training and introduce the Core Arts approach
	Agenda for training developed and shared by Core Arts
Training	Undertake a tour of the college and meet with a Core Arts programme lead, to introduce the methodology and philosophy
	Participate in one or more sessions, taking time before and after to meet with the tutor to reflect on the activity and discuss learnings
	Attend one or more forums for member interaction, such as the Core Arts council, with reflection time with Core Arts staff afterwards. This ensures buy-in to the concept of being a member-led organisation
	Attend a daily de-brief, taking time before and after to discuss and reflect with a Core Arts programme lead. This allows for an understanding of how Core Arts supports staff and tutors to help members to reach their creative goals, as well as how the organisation deals with safeguarding concerns.
	Attend a tailored 1-to-1 'education session' to reflect on learnings during the training and identify how these learnings will be applied to the implementer organisation
	(Optional:) Attend a social activity, such as a concert or performance, to see how Core Arts promotes creative expression and emphasises community engagement
Post-training	2 x Follow-on calls to reflect on the shadowing experience (one immediately after, and one at a six-month interval). This will allow Core Arts to gather impact data for advocacy purposes.

Figure 8: Components of training

Consistent with the nature of the training package, Core Arts will charge a bespoke fee to access this support, to reflect:

- The staff time needed to deliver the training package
- The material cost of extra people joining classes (such as additional arts supplies)
- Compensation for disruption to regular classes by having an additional non-member present.

### 6.3.3 Consultancy

While Core Arts believes that the toolkit and training package will allow implementers to successfully deliver effective creative education programmes, some organisations may have needs that are unsuitable for these approaches. Organisations that need support with fundraising face issues that are:

- Too complicated to be put in a simple toolkit

- Extremely reliant on contextual factors

To help organisations that are facing fundraising issues, Core Arts will offer intensive and tailored consultancy support, to help organisations to develop proposals and tender for local health contracts.

This support will be costly to provide, and there will be no template for its content. Core Arts will therefore charge a higher fee for this support, and will only provide it reactively – responding to implementer need rather than offering it as part of the standard package.

## **6.4 Fees**

Organisations accessing training will pay a small fee, covering the cost of this training and contributing towards Core Arts' costs associated with maintaining and updating a toolkit. A fee of £1,000 per organisation is sufficient to cover these costs and deliver a small profit for Core Arts at the end of a five-year period.

This fee is based on the assumptions made in the accompanying Financial Model and should be revised as Core Arts updates its assumptions about the staff time and non-staff costs associated with delivering the replication model.

## **6.5 Branding**

Core Arts wants to ensure that its brand is only associated with high quality creative education programmes, in order to preserve its reputation and advocacy capacity.

Replicating through a dissemination approach will limit the ability of Core Arts to control implementer quality on an ongoing basis, and therefore Core Arts will not be able to influence whether someone who has accessed Core Arts' support offer continues to provide a high-quality service.

Core Arts will prevent implementers from using any Core Arts branding, to mitigate the risk of the Core Arts brand being attached to a low-quality service.

## **6.6 Legal Agreement**

Organisations accessing the toolkit will be subject to no legal agreement. They will be free to use the material as they see fit, but may not use Core Arts branding as they do so.

Organisations accessing the training package will sign a formal contract for provision of that training, but this will be a discrete contract and will not include any ongoing legal commitments.

Similarly, at the consultancy level, there will be a formal contract for provision of consultancy support, but no ongoing legal agreement.

## 6.7 Exclusivity

Since Core Arts has chosen to replicate through a dissemination model, it will have limited control over who accesses the toolkit. It has therefore stipulated no geographic exclusivity requirements regarding who can access support and deliver creative education programmes.

## 6.8 Data

Core Arts identified the need to build the evidence base for its approach as a key replication requirement.

However, Core Arts has chosen to pursue a dissemination model, which limits its ability to enforce reporting requirements from implementers.

Core Arts may use the six-month follow-on call after the conclusion of the training package to garner feedback. In addition to this, Additionally, Core Arts should consider whether an external evaluation of implementer performance would support the organisation's strategic objectives and how this evaluation might be funded and delivered over the first five years of replication.

## 6.9 Value Proposition

In developing a replication package, it is important to consider what value an implementer would derive from accessing the support package and delivering the intervention. It is also important for ensuring that incentives are aligned early and that implementers are clear on what they are getting out of the relationship.

Core Arts believes that the package of support that they have devised does represent good value for implementers. For a small fee, implementers will benefit from Core Arts' experience in delivering creative therapies: twenty years of development, iteration and learning will be made available to partners who access the toolkit and training, with these partners then given freedom to apply this experience to their local context, without burdensome reporting requirements.

**This value proposition should be tested by Core Arts through market research**, with the findings from this research informing updates to the replication model.

## 7. CONCLUSIONS AND NEXT STEPS

Core Arts are committed to establishing creative education as an integrated part of the healthcare provision for individuals with severe and enduring mental health issues. The organisation will continue to focus on service delivery in London, but wishes to make its approach available to other organisations that value creative education.

Core Arts has designed a replication model that allows it to respond to requests in a way that meets its strategic objectives, while recovering the costs associated with doing so. Core Arts has designed a reactive, flexible model that will not detract from its existing provision in London.

A mixed-methods dissemination approach, consisting of a toolkit, training and consultancy achieves this. According to need, implementers will be supported in different ways, however all support will be focussed on enabling implementers to deliver the ingredients of impact.

**Core Arts must now test the appetite for this model through market research, to see whether the package of support is recognised as creating value for implementers.**

In order to support the development of the toolkit and training package, **Core Arts must thoroughly systemise all documents, guidance, and processes**, to create an accessible package that can easily be implemented by third parties.