SUSTAINING INNOVATION IN A COMPLEX HUMAN SYSTEM : THE CHALLENGE OF BALANCING STRATEGY AND BUSINESS MODEL DESIGN

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A thesis submitted to the University of Huddersfield
in partial fulfilment of the requirements for the degree of Doctor of Business Administration

<u>Full Title of Research Project</u>	**Sustaining Innovation in a Complex Human System : The Challenge of Balancing Strategy and Business Model Design**
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Frontispiece: Phantasia. Reproduced with kind permission of Craig Michael Barritt, an artist based at The Artworks, Halifax.

Craig worked for many years as a corporate trainer and facilitator, working with a range of organisations in both public and commercial sectors. Following a series of traumatic life events, he found comfort and inspiration in abstract art which supported him in a successful journey of recovery. He is now a practicing artist, exhibiting and selling his work on an international stage. In our discussions, Craig and I felt that painting was an abstract representation of the world of business and management and of this specific case study, where beauty and form can arise out of a sense of chaos and contradiction, through a process of managing such tensions creatively. Despite its inherent beauty, Phantasia still leaves us with a sense of foreboding, reflecting a world characterised by volatility, uncertainty, complexity and ambiguity, where nothing is certain and no solution is simple.

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ACKNOWLEDGEMENTS

ABSTRACT

The thesis concerns the critical examination of the strategy adopted and business model employed to sustain the value created by a mental health service innovation: Creative Minds; a partnership between an NHS organisation and community based creative arts ventures. Using instrumental case study methodology and adopting a reflexive approach, findings reveal the volatile, uncertain, complex and ambiguous nature of the broader system within which mental health and social care, and this specific innovation, is delivered. The case highlights potential for contradiction to exist between key stakeholders in relation to the adoption of strategy and employment of a business model. Such contradictions were found to be shaped by competing philosophies and ideologies, resulting in a sense of creative tension. To sustain the value creation, conflicting paradigmal views need to be accommodated in a politically and culturally feasible way, through improved systemic understanding, reflexive practice and explicit application of a business model design framework.

Key Words:

Innovation, value creation, strategy, system, business model design, reflexivity, strategy renewal.

CHAPTER 1: INTRODUCTION

1.1   <u>Mental Health Service Innovation: A Complex Strategic Challenge</u>

Mental health is often referred to as a 'Cinderella' service (Patel, 2001), due to the fact that investment in this area has traditionally lagged behind higher profile aspects of health care such as children's services and cancer treatment (NHS England, 2018). However, mental health problems are one of the main causes of the overall disease burden world-wide (Whiteford et al, 2013). In the UK, for example, it is estimated that in any given week one in six people will experience a mental health problem (McManus et al, 2016).

Calls for mental health system and service improvement have intensified over recent years (NHS England, 2015; NHS England, 2018). Mental health services, however, have a complex history, characterised by a range of ideologies competing to determine what constitutes a definitive offer of service. The ideological positions of politicians, professions, management, the general public and those who use services are often contradictory (Crossley, 1998; Foucault, 1961, 2006; Goffman, 1961; Imison et al, 2014; Rose et al, 2016; Thornicroft & Bebbington, 1989; Thornicroft & Tansella, 2004), with arguments raging as to who can claim a legitimate view of what is 'right' in terms of the nature and composition of the services. Unsurprisingly, what constitutes innovation and improvement is, therefore, often ill-defined and poorly understood (Brooks, Pilgrim and Rogers, 2011).

This is reflective of the broader health and social care system, where pressure for change and innovation, including from central government (NHS England, 2015, 2018, 2019) continues to be exerted, despite a lack of consensus and clarity as to how such change should be enacted and in what form. For example, a recent study completed by The Health Foundation (Albury et al, 2018) identifies the difficulties in sustaining innovation in the current health and social care system. Drawing on the findings of ten case studies, ranging from products to address cardio-vascular crisis to new care models, including mental health support to people in general hospitals, the authors call for a shift in system leadership and those charged with

policy making. They argue that the adopters of innovation need greater recognition and support, that mechanisms need to be found to enable innovators to 'scale-up' change and system leaders need to take more holistic approaches to support innovation. However, this study, and those of a number of national bodies concerning innovation in the area of mental health and wellbeing (All Parliamentary Group on Arts, Health and Wellbeing, 2017; Slay et al, 2016; Wood et al, 2016), concentrate on seeking sustainable solutions through the existing or emergent policy architecture of the NHS and Social Care System. Although understandable, given this is the stated source of decision making, it is reflective of a paradigmal view which draws from a highly politicised public sector frame of reference rather than from a broader body of theory and research, including the field of business and management. This, however, presents fertile ground for further research. In particular, the potential to explore how strategy is developed to support innovation in complex systems, including mental health, focusing on how the value created by such innovation can be made sustainable.

A key challenge, however, relates to defining exactly what is meant, and understood by, the term sustainable. For whom, and what reason, is a sustainable solution being sought, and by whom? There are potentially multiple dimensions to the answer, all of which have potential relevance. At one level, an innovation may be seeking sustainability as it fundamentally supports and sustains the mental health recovery of service users (Slade, 2009). Alternatively, a service innovation may be seeking financial sustainability as a key element of the broader system becoming resilient over time, either becoming financially sustainable in its own right, or as a contribution to such sustainability as part of the wider system, company or organisation. The desire for sustainability may also reflect broader societal and political aspiration. For example, in harnessing the power of community assets as a means of creating alternative or affordable capacity at a time of economic austerity (Fischer et al, 2009; Mathie & Cunningham, 2003; Russell, 2018; Whiting, Kendall and Wills, 2012). Potentially, this also has links to emergent schools of thought concerning neo-liberalist paradigms which see the advocation of citizen regimes as a means to reduce the level of state intervention (Jenson, 1993, 1995; Larner, 2000). The sustainability challenge can also be seen in the context of global and ecological considerations including sustainable

development: "Development that meets the needs of the present without compromising the ability of future generations to meet their own needs" (World Commission on Environment and Development, 1987, p.27).

Barrett (2014) offers a taxonomy of values linked to growth and maturity providing a sequential framework for strategic development. Beginning with survival, in particular, financial survival, moving through the building of relationships to the development of self-esteem and creating a sense of transformation and internal cohesion; he argues the final stage involves making a difference to society and a notion of service to a wider cause, reflecting the broad range of definitions of sustainability. Barrett's argument is that each stage serves as a foundation for the next, each being influenced by ideological preference. However, as discussed earlier, the capacity for ideological tension within the mental health and social care sector is significant, and therefore stakeholder preference may differ at different stages of development of the organisation or innovation, reflecting a high degree of systems complexity. This makes the development of a strategy and business model in support of sustaining an innovation a difficult undertaking, again suggesting opportunity and potential for empirical research into such matters.

This study concerns a mental health service innovation which originated in Yorkshire: Creative Minds. It involves a series of partnerships between an NHS organisation and local creative arts ventures; the essential aim being to support people in mental health recovery (Anthony, 1993; Slade, 2009; Slade & Longden, 2015; Slade & Wallace, 2017). Adopting an instrumental case study methodology (Stake, 1995), the research aims to critically examine the strategy adopted and business model employed in developing the initiative from start up to the present day. It seeks to understand what is being sought in terms of sustainability by key stakeholders, and to determine to what degree the strategy and business model has the potential to afford Creative Minds, and the value it has created, a sustainable future in a complex health and social care system.

1.2   Creative Minds: A Brief Overview and History

Creative Minds is an initiative involving a series of partnerships between South West Yorkshire Partnership NHS Foundation Trust (SWYPFT) and community based creative arts ventures operating across the geographies of Barnsley, Calderdale, Kirklees and Wakefield. The partnerships cover a wide spectrum, including: dance, drama, drawing, painting, music, archery, cycling, football and horticulture, reflecting the rich history of such activities in the local area. It also reflects a shift in thinking over recent decades linked to community regeneration through partnership (Diamond & Liddle, 2013; Laffin & Liddle, 2006), and arguably broader political theory discussed earlier regarding neo-liberalist paradigms concerning citizen regimes (Jenson, 1993, 1995; Larner, 2000).

SWYPFT is the main provider of NHS mental health services to these populations. From the creation of SWYPFT (formerly known as South West Yorkshire Mental Health NHS Trust) in 2002, a tradition developed of partnering with such local initiatives. It involves promoting an approach which seeks to reach out beyond purely clinical assessment and treatment elements of service, to one which enables individuals to regain a sense of identity and meaning for life, supporting their recovery from mental ill health. This has been achieved through participation in various creative activities and involves match funding between SWYPFT and the community based creative partners, resulting in a network of business partnerships.

The testimonies of service users participating in the activities provided by the creative ventures proved to be very powerful, and began to develop a body of narrative evidence. This suggested that the Creative Minds process had significant potential of forming part of the offer of mental health services (Walters, 2015). An example of a testimony made by a service user is outlined at Appendix 1.

However, what this testimony and a range of testimonies from other service users reveals, is often a deep rooted dissatisfaction with traditional offers of service. This presents a challenge to SWYPFT as the main provider of statutory services and is arguably reflective of a long history of conflicting ideologies within the mental health field discussed earlier. Providing access to creative activities as a

means of supporting mental health recovery could therefore be seen as an enhancing or complementary addition to the service offer, or it could be viewed as an admission that the existing models of provision do not effectively meet the needs of many service users and are, in a sense, failing.

Regardless of such tensions, Creative Minds appeared to offer genuine opportunities in terms of supporting mental health recovery (Anthony, 1993; Slade, 2009). Since its inception, Creative Minds has grown to encompass in excess of 130 community based partnerships, bringing benefits to service users at a significant scale, seeing over 3,000 individuals participating. Creative Minds currently has three elements to its structure. Firstly, SWYPFT, as host, who provide funding for core staff and support the governance and key aspects of development, a Creative Minds link charity which is given designated responsibility for its running and co-ordination, and the creative partners who essentially provide the key activities that service users can access. Creative Minds has enjoyed considerable reputational success, attracting interest and plaudits from a range of national groups including: The All Party Parliamentary Group on Arts, Health and Wellbeing Economics and NESTA (formally the National Endowment for Science, Technology and the Arts). In 2014 Creative Minds won the Department of Health's sponsored Health Service Journal Award for Compassionate Care. Clearly, it is viewed in a positive light by policy makers; thus serving to galvanise a sense of ambition within SWYPFT to support the work in securing a sustainable future.

In 2014, the need for a sustainable future for Creative Minds was discussed by the Executive Management Team of SWYPFT, with agreement to present the plan for its development to the Trust Board (Creative Minds Business Plan, 2014-2017). The Board was supportive of the plan, as well as the need for a dedicated research study focussed on the effectiveness of the strategy adopted to-date, with specific reference to future sustainability. As Chief Executive Officer (CEO) of SWYPFT, having commenced study on the Doctor of Business Administration Programme in 2013, it was agreed this would provide the basis for a major research study and was, therefore, identified as having potential for a doctoral thesis. The research, therefore, began in the capacity as CEO of SWYPFT. In 2015, after a decade in

the role, an intention was registered with Trust Board to take a long planned early retirement from full-time NHS work. It was agreed that, post-retirement in 2016, the research work would continue, but would be undertaken in an independent capacity (such matters are discussed more fully in the methodology chapter of the thesis).

Having been the CEO of a large and complex organisation, as well as occupying other senior key roles within health and social care at a regional and national level, personal working knowledge of the system was extensive, but arguably tacit in nature (Reber, 1989). Earlier management and business learning had been subsumed into a broader personal and professional frame of reference. Study on the doctoral programme, culminating in the research undertaken for this thesis, enabled the capacity to combine such tacit knowledge, gained through a process of implicit learning gained over a long managerial career, with a more conscious and contemporary academic learning process.

This presented both challenge and opportunity. In terms of challenge, the significant potential for bias arising out of a long process of social construction within public service, the NHS and mental health, could impact on the approach to the research, seeking only to reaffirm long held ideological perspectives and value assumptions. Alternatively, the capacity to combine extensive tacit system experience and knowledge with newly acquired academic skills, offered much in terms of both impact and unique contribution. However, this could not be achieved without adopting a highly reflexive approach throughout the study (Alvesson & Sköldberg, 2018; Cunliffe, 2002, 2004, 2016; Stacey & Mowles, 2016). This required ongoing personal challenge as both researcher and practitioner, testing and retesting assumptions of both self and participants in the research. Without such reflexive challenge, the full potential of the study would not have been realised.

1.3   **Aim and Objectives**

1.3.1   Aim of the Study

To critically examine the strategy adopted and business model employed to support the sustainability of the value creation of Creative Minds within a complex health and social care system.

1.3.2   Objectives of the Study

(i)   To adopt a case study methodology, seeking to explore and understand issues instrumental to the adoption of strategy and the employment of a business model in support of sustaining a value creation in a complex human system.

(ii)   To conduct a review of contextual and historical literature to gain a deeper understanding of how the political, ideological, philosophical, social and economic factors have the capacity to shape, influence and inform strategy and business model development and associated capacity to sustain innovation.

(iii)   To conduct a review of strategy and business model literature seeking to identify theory and research which can be applied to this case, to both understand how strategy and business model design have been developed and to identify potential areas for improvement and impact on a real world management problem.

(iv)   To identify potential gaps in academic knowledge, both from within the specific context of health and social care and from strategic and business model literature, with a view to identifying potential for unique contribution, both in relation to the body of academic knowledge and associated impact on practice.

(v)   To develop a conceptual framework, developing on key findings of the literature review, capable of supporting a critical examination of strategy and business model adoption and employment within a complex system.

(vi)   To collect relevant primary data through a process of interviews and participatory research, targeting key managers and leaders who have responsibility for, and influence over, strategy development and business model design; gathering different perspectives regarding systems characteristics and dynamics and the nature of strategy and business model development.

(vii) To collect secondary data including: organisational reports, policy documentation and organisational artefacts which support the development of a comprehensive view of system dynamics and characteristics, strategy and business model development.

(viii) To critically examine and analyse data utilising the conceptual framework, examining aspects of system, strategy and business model design, their interdependencies and interrelationships and capacity to sustain the value created by a service innovation.

(ix)   To present findings to key stakeholders regarding the effectiveness of the strategy adopted and business model employed to-date in terms of sustaining the value creation and to offer recommendations for improvement.

(x)   To conclude the study by identifying three key elements of: contribution to knowledge, impact on practice and limitations of the study.

The following chapter moves into a more detailed review of literature relevant to the study. This involves a deeper exploration of contextual and historical factors which have potential to influence strategy and business model development. The review moves on to discuss the development of strategy and business model publications and associated theory and research, seeking to identify how this can be applied to the case. The chapter provides the scholarly foundation for the

research, and concludes with the development of a conceptual framework designed to support both fieldwork and analysis of data.

CHAPTER 2: LITERATURE REVIEW

2.1   <u>Introduction</u>

In the introductory chapter of the thesis, reference was made to the complex history of mental health services, the capacity for competing ideologies and the highly politicised nature of the environment within which services are developed and delivered. In this chapter, the review of contextual and historical literature moves into a deeper and more critical examination of such issues, seeking to understand how they have the capacity to influence strategy and business model development. In particular, the review seeks to examine the complexity of the health and social care system, to explore its dynamics and properties and its impact on the people who operate within it.

The chapter then seeks to consider how strategy and business model theory and research has developed over recent decades. In identifying historical and emergent schools of thought and theory, specific attention was given to how this could be applied to this study to support the critical examination of the strategy adopted and business model employed in the case of Creative Minds. By drawing on theory and research from a range of systemic and organisational contexts, the aim was to provide a broader perspective beyond the specific context of health and social care. The review highlights the capacity for multiple academic perspectives to exist, often with little consensus. It does, however, reflect a lack of empirical research in both strategy and business model literature and offers opportunity for unique contribution, most notably in combining systems theory in strategy and business model design within complex systemic contexts, such as that seen in mental health and social care.

The chapter concludes with a development of conceptual framework, drawing on the review of the literature. The framework is designed to take account of the key aspects of: system, strategy and business model design, and to support research development and design, acting as a continued point of reference throughout the study with potential for scholarly contribution (such matters are discussed more fully in the methodology chapter of the thesis).

The literature review presents the construction of a scholarly narrative which builds a frame of reference, traversing often traditionally separate fields of knowledge, theory and research. This is with the specific intent of addressing the central aim of the study, which concerns the critical examination of strategy within a complex human system. This requires a balanced combination of history, context and theoretical and research perspectives drawn from the field of business and management literature.

2.2 **Context and History**

2.2.1 Introduction

The importance of historical context has been recognised within strategic and business publications (Burgelman et al, 2018; Marren, 2003; Slevin & Covin, 1997; Stones, 1991), including articles examining the role context plays in shaping health care strategy formation (Blair & Boal, 1991).

For this study an in-depth review was undertaken, identifying literature concerning the broader health and social care landscape, seeking to understand the political, philosophical, ideological and socio-economic factors which impact policy and reform, and how they have the capacity to inform the adoption of development of strategy and business model design, consciously or otherwise. A particularly important aspect of this was to understand where the literature highlighted capacity for contradiction and system duality and how this could have potential to manifest in this particular case.

Given the case concerns an innovation in mental health and social care, the contextual and historical literature review also took account of how the business environment of health and social care operates, with a view to providing a basis to test stakeholder understanding in fieldwork with particular reference to strategy and business model development. Additionally, in such a highly politicised environment, the review also sought to distinguish between the political and

ideological rhetoric and system and associated business reality, including perspectives on what constitutes innovation in this context.

2.2.2   <u>Mental Health and Society: An Emotive and Often Challenging Relationship</u>

The late nineteenth and early twentieth century saw the development of large psychiatric institutions being viewed as a means to manage the issue of mental illness within society. The relationship proved problematic from the outset, characterised by societal fears of stigmatising individuals as a result of institutional incarceration, and scandals involving mental health professionals developing unethical business models for provision. This prompted significant policy and legislative changes within the United Kingdom (Takabayashi, 2017). Despite such reform, the asylum model prevailed well into the late twentieth century (Goffman, 1961; Graziano, 1969).

In the 1960s, international calls for reform began to grow. Michel Foucault (1961) in Madness and Civilisation, highlighted the existence of an unhealthy power dynamic. This saw the medical profession, and associated practitioners, in the ascendant role, with the individual patient objectified, being seen only as 'a suitable case for treatment'. Such views were supported by proponents of the 'anti-psychiatry' movement, most notably Laing (1960) and Szasz (1997), who advocated for a more enlightened humanistic approach to the treatment of mental illness, despite criticism and often ridicule from professional colleagues. The institutional fallacies of the psychiatric system were further exposed from a social science perspective by Goffman (1961) in: Asylums, Essays on the Social Situation of Mental Patients and Other Inmates. Such schools of thought, coupled with an improvement in pharmacological technology, led to a growing demand for the end of asylum provision, resulting in a significant change in government policy in the UK, Europe and the USA (Thornicroft & Bebbington, 1989).

In 1961, in his speech to the Conference of the National Association for Mental Health, Enoch Powell, then Minister for Health, presented his vision for system reform in mental health. This is generally referred to as his 'Water Tower' speech (Rivett, 1998, p.2).

> This is a colossal undertaking, not so much in the new
> physical provision which it involves, as in the sheer inertia
> of mind and matter which it requires to be overcome.
> There they stand, isolated, majestic, imperious, brooded
> over by the gigantic water tower and chimney combined,
> rising unmistakable and daunting out of the countryside –
> the asylums which our forefathers built to express the
> notions of their day. Do not for a moment underestimate
> their powers of resilience to our assault.

Although this resulted in a major programme of psychiatric hospital closure over the following decades of the twentieth century, a question still remains: to what degree, despite the absence of large asylums, do the cultural aspects and associated power constructs still remain, and to what degree can they, or will they, influence service provision and innovation? As the following sections concerning more recent history reveal, the answers to this question are far from straightforward, and arguably highlight a system which has become increasingly fraught with contradiction and uncertainty.

As the reform of the system continued throughout the 1970s and 1980s, there was an emergence of community mental health teams and an emphasis of care closer to home (Thornicroft & Bebbington, 1989). This was followed by the introduction of the Care Programme Approach in the early 1990s (Department of Health, 1990), with a greater emphasis on person centred care and multi-disciplinary programmes of care. More specialist provision arising out of the National Service Framework for Mental Health (Department of Health & Social Care, 1999) brought into being Crisis and Home Based Treatment Teams, Assertive Outreach Teams and more latterly, Early Intervention in Psychosis Teams. Such developments were based on evidence gleaned mainly from work in

the United States, Australia and New Zealand (Gilburt, 2015). Killaspy (2007) charts the shift from asylum to community care, whilst noting some of the tragedies associated with community provision, but also notes the process of de-institutionalisation and how this led to a mixed economy of provision arising particularly in the 1990s in the wake of the Community Care Act (Department of Health, 1990). This mixed economy of care saw the introduction of third sector organisations, charitable organisations and the private sector, including housing associations. In many senses this heralded a potential 'new dawn' for services, moving away from a professionally dominated diagnostic model of provision, to one of greater community integration and person-centred care (Gilburt, 2015). Such developments were supported by increased funding, ring-fenced to mental health services. However, this began to halt abruptly from 2010 onwards (NHS Confederation Mental Health Network, 2016).

The past decade has been characterised by contradiction, confusion, political rhetoric and a general lack of a grand narrative for mental health. Calls, including those from the former Prime Minister, Theresa May, for 'parity of esteem' and promises of extra funding for all recommendations outlined in the Five Year Forward View for Mental Health (NHS England, 2015; NHS England, 2018), have not translated into service reality in areas such as crisis care and physical health outcomes (McNicoll, 2015; Mental Health Network NHS Confederation, 2016). Seen in the context of broader austerity measures, this has resulted in the call for alternative models of provision, involving greater utilisation of community assets and recovery based approaches (Mathie & Cunningham, 2003; Russell, 2018; Slade, 2009; Slade & Longden, 2015), but as indicated earlier, confusion exists regarding what constitutes a definitive model of service or the nature of innovation (Brooks, Pilgrim & Rogers, 2011).

Writing in 2020, the relationship between mental health and society remains as emotive and challenging as ever. Various mental models and paradigmal views are competing to influence the future direction of mental health services. Which view, or combination of views, is most likely to prevail, is difficult to predict, but developing a strategy and business model to support innovation in such a context is a far from straightforward matter. Statutory providers of mental health services,

such as SWYPFT, face significant financial challenges (McNicoll, 2015; Mental Health Network NHS Confederation, 2016). Regulatory bodies, such as the Care Quality Commission and NHS Improvement, continue to regulate against standards set for core provision, rather than areas of innovation. The need for regulatory compliance is intensified by legal requirements enshrined within the Mental Health Act, regulated by the Mental Health Act Commission. Increasingly, this narrows the scope for investment and innovation, as funding becomes more limited and statutory compliance and regulation tightens (Mental Health Network; NHS Confederation, 2016), making strategy and business model development an inherently complex undertaking.

2.2.3   The Emergence of the Service User Movement and the Concept of Recovery

Although aligned and very much part of the history of mental health services, the development of the service user movement, and that of mental health recovery, requires specific attention, as it has particular relevance to this study. As the research involves a critical examination of a strategy, concerning a phenomenon which has its roots firmly anchored in mental health recovery and service user empowerment (Walters, 2015), the history and dynamics of such movements needs to be fully understood as it has significant capacity to inform both strategy and business model development.

As the institutional model of mental health provision began to lose ground and credibility through the decades of reform from the early 1960s onwards, a new sense of empowerment and entitlement began to emerge from groups of service users in the mental health field. Such beginnings undoubtedly had their roots in the anti-psychiatry movement discussed earlier. Crossley (1998, p.77) considered the relationship between the anti-psychiatry movement and other new 'social movements'. He argues: "Power and dominant discourses have been the focus of analysis to the detriment of a proper consideration of resistance and counter-discourses". The potential for the anti-psychiatry movement, and other social movements to contribute to change is significant and, as Crossley argues, has the potential through their "dynamism and plurality" to contribute in a very central way to the constitution of the psychiatric field.

In the UK, the emergence of MIND (beginning as the National Association for Mental Health), as a lobbying force for change through significant service user involvement, remains a key source of influence on the mental health field in the UK. For example, MIND's Chief Executive, was appointed head of the recent task force charged with developing a blueprint for mental health as part of the Five Year Forward View for the NHS (NHS England, 2015). Over time, the service user movement has grown into an international, national, regional and local movement. Involvement in service planning and evaluation has developed significantly over recent decades, alongside the move to community orientated models of care. Rose et al (2016) and Thornicroft and Tansella (2005), however, highlight some of the tensions arising out of some of the interface between service user led organisations (ULOs) and mainstream health services. As Rose et al (2016, p.254) note: "The current environment is one of organisational complexity and change and the place of ULOs is an ambiguous one as they strive to maintain an autonomy whilst, at the same time, being an acceptable voice to managers".

Over more recent years the concept of mental health recovery, and its associated movement, have moved it into the foreground. With roots in the service user movement, mental health recovery has sought to place the person at the centre of the system, calling for professionals to address the person and their life, and their recovery from mental distress, as the central focal point for services, rather than the assessment and treatment of symptoms (Anthony, 1993; Slade, 2009; Slade & Wallace, 2017). In their review of recovery literature, Bonney and Stickley (2008), highlight numerous examples of recovery based approaches being successful and influential. Increasingly, the concept of recovery is beginning to embed within the mental health system internationally. For example, The World Health Organisation Mental Health Action Plan 2013 to 2020 (WHO, 2013), identifies the need for a recovery based approach. Slade and Longden (2015), therefore, call for a stronger evidence base, from both a societal and clinical viewpoint, to support recovery based approaches to become sustainable. However, in a highly politicised climate, a key challenge relates to how this evidence could support an argument for sustainability which would be both culturally and politically feasible, given the lack of consensus as to what

constitutes service improvement and innovation (Brooks, Pilgrim & Rogers, 2011).

2.2.4   <u>Creativity, Health and Mental Health: Policy, Theory and Research</u>

Over recent years, from an academic perspective, researchers have sought to define the concept of creativity (Sternberg & Lubart, 1999), the link between creativity, arts and madness (Neihart, 1998), the concept of arts and medicine (McNiff, 1992) and art and psychiatry (Fancourt, 2017). The past decade has seen interest growing in the power of creative processes to support people's health and wellbeing. This being viewed as a key component of creating a healthy and health creating society. The agenda has moved beyond a certain fascination linking the concept of 'madness' (Lombardi, 1997), with creativity and the concept of art as scientific therapy, to one which is rooted in the core fabric of society and local communities. Finding a solution to creating a greater alignment between creativity and health agendas is recognised as a major challenge. Hamilton et al (2003) entitle their paper Arts for Health: "Still Searching for the Holy Grail", reflecting the almost mythical quality of the quest for an answer. In 2017 The All Party Parliamentary Group (APPG) on Arts Health and Wellbeing produced a report: "Creative health: the arts for health and wellbeing" (APPG, 2017). They make recommendations which seek to embed an approach to arts and health within the architecture of the NHS and social care system. It is worthy of note that Creative Minds and SWYPFT were key contributors to this process.

A number of key bodies contributing to the inquiry include the Local Government Association, What Works for Wellbeing, The National Council of Voluntary Organisations, The Social Care Institute for Excellence and The Association for Directors of Public Health. All place significant emphasis on supporting the move to place-based care, advocating solutions such as social prescribing, defined by Slay et al (2016, p.78) as: "A way of improving a service user's health and wellbeing other than through medicine. A professional writes a prescription for the service user to take part in one or more activities in their community to improve their health and wellbeing."

The New Economics Foundation (NEF) through an initiative funded by The Arts Council England: The Cultural Commissioning Programme (CCP), seeks to help commissioners of public services understand how they can improve outcomes by integrating arts and cultural activities into a range of services, including: mental health and wellbeing, older people and place-based commissioning. NEF produced a report: The Art of Commissioning: How Commissioners Can Realise the Potential of the Arts and Cultural Sector (Slay et al, 2016). The report concerns the study of two pilot areas, Kent County Council and Gloucestershire Clinical Commissioning Group. It seeks to raise awareness and challenge attitudes regarding the arts and cultural sector, with a view to building provider capacity and knowledge, market engagement and relationship building with the arts and cultural sector: and so improving procurement processes. Other literature and studies support this work, including Bagwell et al (2014) who call for greater alignment between arts and cultural organisations and public sector commissioning, and the Health Foundation/Wood et al, (2016), who are charting similar territory through their 'Realising the Value' Project (to which SWYPFT was party as a key pilot area).

In many senses the literature referred to above is helpful in both highlighting the opportunity offered by greater alignment between arts, health and public service, and in raising awareness and advocating for a more enlightened approach; drawing on practical experience. This is relevant in helping the critical examination of the strategy adopted and business model employed for Creative Minds, for example, in aligning with core commissioning processes such as those advocated in the APPG and NEF reports. However, such reports often make assumptions regarding the legitimacy of the current system architecture and its power to enact transformational change; the dynamics of which are explored in the soft systems analysis later in this study.

From an academic perspective, there is undoubtedly a growing movement to improve the body of knowledge relating to arts, health and wellbeing. Stickley et al (2017) reflect on a series of seminars exploring the agenda and call for building of a UK research network. The paper is extremely comprehensive in identifying a broad range of research (and policy initiatives, concentrating on creating an

evidence-base for arts and health), as well as seeking to identify the social and psychological impact of supporting or participating in creative activities and how this can generate social capital and value.

In reviewing policy related papers concerning arts, wellbeing and health, a key feature was the lack of specific reference to business and management theory and research. Despite the discourse of business and management being central to both organisational and systems work in health care, at a policy level the lack of cross over into such fields is notable. This, arguably, presents opportunity for scholarly contribution in addressing this gap, and in improving potential for impact in practice.

2.2.5   <u>Health and Social Care: The Current Context</u>

In 2016, £140 billion was spent on health across the UK. This is more than ten times the figure that was invested in 1956 (Lucinskaya, Simpson & Stoye, 2017). As the population grows older the need to find a sustainable longer-term solution for both health and social care becomes increasingly urgent. Over the past seven decades there have been a number of structural reforms to the NHS all aimed at improving quality of service at an affordable cost. However, given the changes to the population and the associated financial demands, the health and social care system is, arguably at a point where it is facing 'the perfect storm'.

Without a clear way forward, it is likely the government will continue to constrain funding into the NHS as the UK economy continues to falter. This has only been compounded by recent Brexit discussions within the UK and by the global pandemic. From 2010 there has been the tightest financial settlements for the NHS since its inception in terms of average annual rise (Lucinskaya, Simpson & Stoye, 2017).

Mental health services have not fared well over recent years. Rhetorical calls for 'parity of esteem' for mental health by central government, as evidenced by specific reference and inclusive in the recent NHS Long Term Plan (NHS England, 2019), have not seen the commensurate rise in resources for core mental

health provision (Mental Health Network, NHS Confederation, 2016). Instead, investment appears to have been made into areas of primary care and improved access to psychological therapy services, rather than the core mental health provision for which SWYPFT is responsible. However, the pattern of true investment has been difficult to track and quantify (McNicoll, 2015; Mental Health Network, NHS Confederation, 2016). Recent government announcements (NHS England, 2018) suggest an increased funding for mental health including investment in crisis services. This may see some investment in core delivery, but the reality of this is not clear. This leaves SWYPFT, as with all mental health providers, in a very challenged position. The cost of core services and associated demand continues to rise (Mental Health Network, NHS Confederation, 2016). SWYPFT continues to face demands for improvements in its cost base which, over recent years, have been in average in excess of 5% per annum (SWYPFT Annual Report, 2017/18). This is highly reflective of the sector (Mental Health Network, NHS Confederation, 2016). The net effect of this is the current model of provision, given the funding available, will no longer prove to be sustainable in the longer-term, therefore alternatives will need to be sought.

2.2.6   Business Characteristics of the NHS, Health and Social Care and Mental Health Systems

The view of the literature concerning the current context of health and social care suggested a deeper review of the mechanics of the business aspects of the sector, looking in greater detail of how policy impacts in reality and how this has the capacity to influence strategy and business model development. The NHS as a business construct is a notion which has existed in different forms since its creation. The rise in managerialism, following reforms in the early 1980s in the wake of the Griffith's report (Griffiths, 1983), has seen the lexicon of the management world enter the language of health care. For the purpose of this study, this element of the literature review provides an overview in terms of context, highlighting the position of SWYPFT and Creative Minds within the broader 'business' of the NHS, social care and mental health.

The NHS moves with political tides and ideologies, ranging from market driven and associated privatisation approaches (Pollock, 2004), to centrally controlled, highly regulated regimes. The Five Year Forward View (NHS England, 2015) articulated a vision for the NHS, providing a context within which services would be commissioned and provided. For SWYPFT, this sees services being commissioned at two levels. Firstly, at local level, clinical commissioning groups, often in partnership with local authorities, award a block contract for the provision of services. This is largely an incremental approach, subject to central treasury and departmental guidance. Secondly, more specialist areas of service, usually serving broader population groups, are commissioned centrally by NHS England. Where there is growth in the financial system, there is capacity to generate competition and a sense of market. However, over recent years, in line with austerity measures, growth has disappeared in real terms (Lucinskaya, Simpson & Stoye, 2017). This has led to calls for greater collaboration and innovation; including the creation of Sustainability and Transformation Plans (STPs)/Health and Care Partnerships (HCPs), aimed at providing population and place-based solutions to address financial and service challenges (NHS England, 2015; NHS England, 2019), with such matters being discussed more fully in the next section of the chapter.

In terms of context it is worth noting, more specifically, how the 'business' of mental health currently operates. As highlighted above, funding for mental health services has fallen significantly, in fact; by 8.25% over the course of the last parliament (McNicoll, 2015), equating to £600 million in real terms. In addition, social care expenditure on adults with mental health care needs, between the ages of 18 and 64, reduced in cash terms from £1.2 billion to £1.1 billion (NHS Digital, 2015). In terms of demand, research by Community Care and BBC news found between 2010/11 and 2014/15, average referrals to community mental health teams had increased by 19%, and crisis and home treatment teams by 18% (McNicoll, 2015). In 2014/15 the Mental Health Act 1983 was used more than 58,000 times, representing an unprecedented annual increase of approximately 10%, with an overall increase of 18% since the Care Quality Commission began monitoring the Act in 2009/10 (Care Quality Commission, 2015).

The above represents an extremely worrying picture. The notion of a market for mental health provision continues to underpin contractual discussions between providers of mental health services, such as SWYPFT and commissioners, mainly Clinical Commissioning Groups, who are responsible for determining priorities for core services at a local population level. However, despite the not-for-profit nature of the bulk of the sector, prior to 2010/11, some capacity existed to generate a form of margin or surplus. This allowed for capital and associated infrastructure investment, particularly in areas such as: estates, information technology and workforce development and innovations including Creative Minds (SWYPFT Annual Report, 2015/16). SWYPFT secured foundation trust status in 2009, giving it the financial freedom and flexibility to retain surplus generated from block contracts and enable such investment. However, over recent years such freedoms have largely been eroded (Collins, 2016). The block contract no longer offers the same business investment opportunities, as contract value no longer meets demand, forcing providers to change the model of provision (Gilburt, 2015).

Despite planning guidance from NHS England for 2015/16 instructing commissioners to increase funding for mental health services, a survey found only 53% of respondents were confident that commissioners would meet the requirements (NHS Providers, 2015). Over recent years this has prompted providers to 'transform' provision, often seeking to rationalise models of service. Imison et al (2014) found in the majority of cases there was little evidence to support transformation programmes in mental health. The National Service Framework referred to in previous sections of the literature review had sought to provide an evidence base for provision, and although some rigidity was noticed in terms of implementation to the changes to the model of service (Gilburt, 2015), the notion of fidelity to the evidence supporting the model provided assurance regarding quality of care and outcomes for service users. More recent transformation suggests greater emphasis on simple cost-cutting measures.

All of this has the potential to lead to the process of 'retrenchment', to a rump of core services referred to earlier. Without a sense of a genuine alternative for transformation, changes to the system may remain piecemeal, lacking rigour and

failing to include community asset based approaches such as Creative Minds (Fischer et al, 2009; Mathie & Cunningham, 2003; Russell, 2018; Whiting, Kendall & Wilks, 2012). This could see approaches such as Creative Minds being eschewed and dismissed as being unaffordable. The recent report from the Health Foundation (Albury et al, 2018) serves to illustrate the challenge of changing the prevailing order through service innovation (which is discussed in greater detail later in the chapter). Despite political and policy support for service alternatives, there remains a tension between reproduction of and/or reinforcement of the existing order and the challenging of that order, reflecting Alvesson and Sköldberg's (2018, p219) observations concerning political-ideological contexts. As will be seen from the following section of this chapter, this is a complex matter which is influenced by political ideology. More specifically, the argument for innovation is being driven by resource constraint and austerity, where doing more for less with less reliance on the state, becomes a repeated mantra on the part of policy makers.

2.2.7   The Emergence of Population Based Approaches to Healthcare Delivery

Set against such a backdrop of austerity, the literature revealed how, since 2015, greater emphasis has been placed on the development of population-based approaches to healthcare delivery. Sustainability and Transformation Plans (STPs), also referred to more recently as Health and Care Partnerships (HCPs) have been put in place across the NHS in England (NHS England, 2015, 2019). The aim of the STPs/HCPs is to generate solutions for given populations which will see sustainable core delivery for the NHS with associate transformation to meet the growing demand in the population for health and social care. However, such plans are very much in their infancy. Those charged with leading such initiatives are seeking evidence at local level, which will point to areas where transformation and health and social care delivery could make a significant and sustainable contribution.

As part of the STP/HCP agenda, in support of place-based planning, Accountable Care Organisations (ACOs) or Accountable Care Systems (ACSs) or Integrated Care Systems (ICSs) are being offered up as a potential system architecture and

business solution. Rosenbaum and Banks (2011, p.875) define the ACOs/ACSs/ICSs thus: "entities that consist of integrated providers that are jointly held accountable for achieving increased quality, improvements in care and reductions in the rate of spending growth for a defined population."

There is a cautionary note, however. ACOs/ACSs/ICSs are, in many senses, the successors of Healthcare Management Organisations (HMOs) in the USA. However, the HMO movement was ultimately defined by its organisational form and structure, rather than its aims and performance (Berwick, Nolan & Whittington, 2008). The potential exists for the same to happen in the UK, with continued emphasis on acute hospital performance funding and configuration, and less emphasis on mental health and innovative community based approaches.

There are links here to the emergence of the concept of social movements and social enterprise as a means of supporting place based network approaches to health and social care (Bevan, 2009; Borzaga & Defourny, 2014; Brown, 2015; Millar, 2012; Millar & Hall, 2013; Nyssens, 2007). Such theoretical constructs have strong alignment to earlier literature concerning the emergence of social entrepreneurship (Bridge et al, 2009; Dees, 2017; Peredo & McLean, 2006; Mair & Martin, 2016; Martin & Osberg, 2007; Seelos & Mair, 2005), highlighting the link between social entrepreneurship and austerity, arguing for greater social innovation (Perrini & Vurro, 2006), including a role for the private sector in supporting social enterprise in a state welfare system experiencing significant pressure in terms of demand and reduction in investment (Thompson, Alvy & Lees, 2000). Such social innovation and entrepreneurship can be viewed as external or independent in form, or may be reflective of innovation taking place within existing systems organisations reflecting the concept of intrapreneurship (Pinchot, 1985; Pinchot & Pinchot, 1978), where the innovation is afforded scope to progress in a semi-autonomous way, supported and governed by a host entity.

In the UK, over the past two decades, there has been an increased emphasis placed on regeneration of local communities through partnerships (Diamond & Liddle, 2013). There are links here to asset based community development, discussed earlier (Greene & Haines, 2015; Mathie & Cunningham, 2003; Russell, 2018;

Whiting, Kendall & Wills, 2012). This arguably calls for a new way of thinking and practice with regard to partnership working, calling for new skills and mental models (Diamond & Liddle, 2013; Malby & Anderson-Wallace, 2016). Such approaches are typically characterised by an emphasis on relationship building rather than transactions, driven by a sense of mutuality and co-production (Brown, 2015; Malby & Anderson-Wallace, 2016).

Malby and Anderson-Wallace (2016) argue for the power of place based network approaches, highlighting how political forces have reduced the power of professions, replacing this with regulation and performance management as a force for change, paradoxically maintaining the existing system, with marginal capacity for change. They argue health and social care systems need to embrace place based network approaches, with co-production as a model of working, rather than centrally controlled, highly regulated political strategies.

Such notions of co-creation, co-production and partnership have, therefore, entered the language of the public sector, and society in general over recent years. As part of a revision of the Welfare State, a new managerialism has arisen with roots in theoretical constructs. These include: governmentality (Burchill, Gordon & Miller, 1991; Dean, 2010; Foucault, 1991; Rose, O'Malley & Valverde, 2006), examining the issue of power and rule in modern society; and the notion of performativity, seeing the advocation of an 'advanced liberal way' of managing public services, with emphasis on the development of narratives to describe greater citizen contribution and characterised by performance and regulatory mechanisms, seeking to commoditise such approaches (Ball, 2010; Loxley, 2006). Both have links to the rise of neo-liberalist ideology (Jenson, 1993, 1995; Larner, 2000). Larner (2000, p.5), citing Jenson (1993), notes: "Neo-liberal is a general description for post-welfare state citizen regimes", but argues neo-liberalism is a complex phenomenon that can be portrayed as an ideology, as a form of governmentality or as a policy framework. The emergence of such constructs arguably create greater capacity for contradiction within public services at a time of austerity; with some willing to embrace such arguments for citizen regimes and associated notions of partnership and co-production, whilst others may eschew

them, viewing them as inauthentic and ethically and morally questionable (Ball, 2010).

Such tensions undoubtedly exist in health and social care, where co-production, co-creation are promulgated by government, but state funding is reduced (McNicoll, 2015) and regulation and compliance increased. Also, given calls for system transformation to redirect resource away from part of the system to another, Plé and Cáceres (2010) reflecting on service-dominant logic, argue this has the potential to result in co-destruction for at least one of the parties. They note such 'misuse' of resource may be purely accidental, but noting Harris and Ogbonna (2002, 2006), it may also be institutional. Despite the performative rhetoric calling for co-production in the interests of the betterment of society, there remains the capacity for such views being promulgated to reduce state intervention and associated funding, reflecting the view of (Ball, 2010; Holloway & Brass, 2018; Jenson, 1993, 1995; Larner, 2000), regarding neo-liberalist ideology. Plé and Cáceres (2010, p.431) suggest: "Value destruction can be defined as an interactional process between service systems that results in the decline in at least one of the systems' wellbeing (which, given the nature of the service systems, can be individual or organisational)."

The theoretical perspectives discussed here are important in informing the critical analysis of strategy in this study, as they offer opportunity for different paradigmal lens to be applied when testing often taken-for-granted assumptions, for example, of political policy and associated rhetoric, reflecting the reflexive nature of the study. By developing a reflexive understanding of how strategy and innovation is perceived to be enacted, this builds the capacity to move from tacit knowledge to a more explicit understanding enabling a more meaningful critical examination to be undertaken.

2.2.8   Innovation: Definition and Meaning in Relation to the Study

Contextual and historical literature explored thus far has seen increasing calls for the transformation of services particularly at a time of austerity. This includes healthcare in general, mental health and the specific issue of arts, creativity and

health. Essentially, for this study, what was sought from the literature was an understanding of different perspectives concerning innovation within public services, healthcare, the NHS, mental health and business management. The review revealed a multiplicity of definitions and opinions. Within practical limits, key sources of theory and research were examined, seeking to find relevance to the aim of the study. In doing so, a theoretical perspective was developed which served to clarify the meaning of innovation in the context of this body of work.

Adapted from Trott's (2005) definition to include the public sector, Johnson, Whittington and Scholes (2011, p.296) assert: "innovation involves the conversion of new knowledge into a new product or process or service and the putting of this new product, process or service to actual use". West (1990, p.309) defines innovation within a broader context: "the intentional introduction and application within a role, group, or organisation, of ideas, processes, products or procedures, new to the relevant unit of adoption, designed to significantly benefit the individual, the group or wider society". Both definitions provided a helpful starting point in the review of innovation literature, providing a valuable generic frame of reference as other more specific aspects were explored.

Seen from a public sector management perspective, Flynn and Asquer (2017, p.102) argue:

> Innovation in the public sector arises under particular conditions which include the sharing of knowledge, the presence of entrepreneurial personalities and the opportunities offered by risk tolerant organisations. Many innovations, once generated, tend to spread to other organisations, where they are interpreted and adapted to local circumstances.

Whether such adoption and spread occurs in this manner in healthcare, or more specifically in the NHS, is open to question. Albury et al (2018) in a government study commissioned from the Innovation Unit and the Health Foundation, found evidence of widespread innovation at local level in services ranging from cardio-

vascular to mental health, but a general lack of capacity to adopt, spread and diffuse learning and implementation. Despite considerable investment in healthcare and NHS innovations, as evidenced by a veritable industry of government sponsored bodies and think tanks including: The NHS Institute for Innovation and Improvement, The Innovation Unit, Academic Health Science Networks and The King's Fund, there remains a lack of an agreed taxonomy or central mechanism which can support consistent adoption spread and sustainability (Bamford, 2020). Page (2014 p.231), suggests that: "a solid definition of the term innovation is needed; or better still an industry specific term could be devised, in order to resolve the confusion, considering the term's common use."

However, the actual picture is arguably far more complex due to the political-ideological context within which healthcare, and more specifically mental health care, is delivered. Albury et al (2018, p.9) highlight the importance of context in NHS innovation, arguing that innovation is sustained and spread, not only because of the qualities and effectiveness of the innovation or its implementation, but also the context within which it is created. Furthermore, Albury et al (2018, p9) argue: "there is a growing understanding that there is a dynamic relationship between the innovation, implementation, context and people involved. Context is not a static backdrop but an active part of the story."

Looking more specifically at the mental health system, context is undoubtedly a powerful and active force. In the introduction to the thesis, innovation in mental health was presented as a complex matter, which is often ill defined and poorly understood (Brooks, Pilgrim & Rogers, 2015). This is arguably a manifestation of the highly politicised nature of the context, with ideological views of the state, professions, management and service users competing for legitimacy as discussed earlier in the chapter. Again, as noted in the introduction, seeking a sustainable solution requires an understanding and appreciation as to whom is seeking sustainability, for what reason and in what form? Returning to West's (1990) definition of innovation, this could include benefits to individuals, groups of service users, local communities or broader society. Additionally, innovation could be viewed as benefiting the host organisation or partners at a time of

austerity, with the state seeking alternatives to mainstream provision as discussed in the previous section of this chapter. The capacity for multiple paradigmal views regarding the nature and purpose of innovation to exist in this context was therefore viewed as significant issue for this study.

Given the study involved critically examining strategy and business model development, and given Creative Minds is not solely an NHS initiative, the literature review was extended to consider more specific areas. The research was extended to publications concerning entrepreneurship and innovation. In the definitions discussed at the beginning of this section (Johnson, Whittington & Scholes, 2011; West, 1990), reference is made to product, process and positioning elements of innovation. In reviewing innovation in the food sector Baregheh, Hemsworth and Riley (2014, p.149) highlight the work of Francis and Bessant (2005) who suggest a taxonomy for innovation which, in addition to product, process and position, includes paradigm innovation. Bessant and Tidd (2007, p.13) define this as: "changes in the underlying mental models which frame what an organisation does." Given the capacity for multiple paradigms to exist in this study, as discussed earlier, this presented a helpful theoretical perspective.

There are links between paradigm innovation and business model design. Teece (2010, p.192) notes the surprising paucity of paradigm innovation literature, both practical and theoretical, given the importance of business design in the context of innovation. For this study, the ability to consider paradigm innovation as part of the broader range of definitions discussed earlier afforded genuine opportunity for alignment with the central aim of the research. As will be seen in the next part of the literature review chapter, conceptualising innovation as part of a reflexive process (Alvesson & Sköldberg, 2018; Cunliffe, 2002, 2004, 2016), and to recombine this with the strategy of business model design aspects of the study, presented an excellent opportunity to bring a sense of symmetry to the body of work.

2.2.9   Final Reflections on Contextual and Historical Literature

The review of the historical and contextual literature has served to highlight how difficult a challenge formulating and developing a coherent strategy and business model can be, given the volatility, uncertainty, complexity and ambiguity (Bennett & Lemoine, 2015) which exists within the current system. There is potential for multiple views to exist, often competing for legitimacy. Context and history is, therefore, a key element of enabling a deeper understanding of a current and future strategic and business model potential and provides justification for more detailed empirical research in this area.

The next part of the literature review examines empirical studies and practice based publication, and associated theory, drawn from the broader field of strategic and business management, seeking to build a more comprehensive platform of understanding to assist in addressing the central aim of the thesis. Both aspects of the literature are important, and are not mutually exclusive. The second element considers strategy and business model development across a range of organisational contexts, which includes health and social care, seeking to deepen insight and understanding into the topic under examination.

2.3   Strategy: A Review of Empirical Work and Practice Based Publication

2.3.1   Introduction

Central to the thesis is the critical examination of the strategy adopted and business model employed in sustaining the value created by innovation in a complex human system. It is, therefore, into the realm of strategy and business model development that the literature review now moves. The chapter explores the development of strategic literature, including empirical studies published in academic journals as well as articles and publications contained within practice journals. Emergent schools of thought are identified, explored and discussed. In particular, it seeks to understand how theory and research can be applied to this study, both in terms of making a unique academic contribution and in supporting

impact in practice. This section addresses objectives (iii) and (iv) of the study, as outlined at section 1.3.2.

2.3.2   Comparing and Contrasting Two Reviews of Strategy Literature

An important starting point was to understand how the body of strategic literature had developed over recent decades. To support this element of the literature review, two articles were identified which explore the development of published work in the field. Firstly, the work of Mintzberg and Lampel (1999) and their reflections on various schools of strategic formulation. Secondly, Wolf and Floyd (2017) who undertook an extensive review of major strategic planning publications. It is acknowledged that the first article was published almost two decades ago. However, for reasons which are outlined in this chapter, this did not prevent a valid exploration of the contrasting elements and arguments contained within both articles. They provided an interesting contrast which surfaced a potential ontological and epistemological contradictions lying at the heart of the body of strategic literature concerning theory, practice, impact and academic contribution.

Mintzberg and Lampel (1999), in their article: "Reflecting on the Strategy Process", cite ten schools of strategic formulation which have characterised academic theory and research, charting their development predominantly from the 1950s to the turn of the twentieth century. The schools are illustrated in summary form at Figure 1. What the diagram illustrates is the progression of strategic thinking, highlighting how the different schools of thought reflect a range of ontological and epistemological viewpoints, ranging from positivist, strongly prescriptive perspectives, through to emergent, largely descriptive models.

Figure 1: Ten Schools of Strategy Formulation

DESIGN	Characterised by a prescriptive approach seeking 'fit' and utilising case study as a key methodology (Selznick, 1957)
PLANNING	With a 'professionalization' of management, seeking to formalise prescriptive approaches to management (Ansoff, 1965)
POSITIONING	Similar to a planning school, placing greater emphasis on harder facts with an analytical largely prescriptive framework (Porter, 1980)
ENTREPRENEURIAL	This school promotes a mix of descriptive and prescriptive, with the emphasis on envisioning potential and seeking support for new ideas (Cole, 1959; Schumpeter, 2000, 1934)
COGNITIVE	Drawing on cognitive psychology as a discipline, this advocates a largely descriptive approach, with emphasis on coping with the demands of the business environment (March & Simon, 1958)
LEARNING	This school reflects the need for learning and adaptability in organisational environments, with the potential for experimentation (Prahalad & Hamel, 1994).
POWER	With its roots in the political sciences, this predominantly descriptive approach seeks to establish control in a competitive advantage (Allison & Zelikow, 1971; Pfeffer & Salancik, 1978)
CULTURAL	With emphasis on collective and social and spiritual aspects of strategy, being largely descriptive and seeking to perpetuate rather than change (Normann, 1977; Rhenman, 1973)
ENVIRONMENTAL	Here the school of thought draws on knowledge from the biological science and contingency theory, arguing that the optimal course of action is contingent upon the external and internal situation and is, therefore, largely reactive (Hannan & Freeman; 1977, Pugh et al, 1968).
CONFIGURATION	Here the emphasis is on change, structural integration and transformation; being both descriptive and prescriptive (Chandler, 1962; Miles & Snow, 1978; Miller & Friesen, 1984; Mintzberg, 1979).

(Source: adapted from: Mintzberg, H., & Lampel, J (1999). Reflecting on the Strategy Process. *Sloan Management Review, 40(3)21)*

Mintzberg and Lampel (1999, p.29) assert that all schools continue to exert influence, often in 'subterranean ways', seeing emergence of new schools not as a replacement, but as a process of evolution. As such, strategic management evolves as a result of different practices and ideas. The authors argue this is driven by: collaborative constructs, competition and collaboration, recasting of the old and by sheer creativity of managers. They argue potential exists in viewing strategy formulation as a single process, combining the schools of thought to best effect.

Mintzberg and Lampel (1999, p.29) assert there is a need for scholars and researchers to: "ask better questions and generate fewer hypothesis", arguing for: "better practice, not neater theory". They argue for more impactful research, seeking to understand what works in management practice. The authors argue that by introducing theory from a wider range of sources only serves to confuse the academic picture and reduces the potential for impact in management practice. It should, however, be noted the article was published in a practitioner journal, albeit a highly respected one, the Sloan Management Review, rather than an academic journal, which may account for practitioner bias. Additionally, as is so often the case in Mintzberg's work, there is a challenge to conventional wisdom, not only in terms of strategic practice, as was the case in his discourse on the fallacies of strategic planning (Mintzberg, 1994), but also challenging approaches to empirical business research and associated theory development.

Wolf and Floyd (2017) reviewed strategic planning literature incorporating articles from both academic and practitioner journals. They note, despite strategic planning being a widely used management tool in management practice, the number of research publications in highly ranked academic journals has dropped dramatically since the early 1990s; raising concerns with regard to how rigorously such common practice has been examined in terms of organisational benefit and how strategic planning is practiced. The review found, for example, that in the Strategic Management Journal, which the authors argue is the leading publication for strategic planning research, thirty-two articles were published between 1980 and 1989, nine articles published since 1990 and only one since 2000. Additionally, such findings seemed to highlight the justification and relevance of

contrasting Wolf and Floyd's (2017) view with that of Mintzberg and Lampel (1999). Despite the span of two decades, publication in the specific field of strategic literature has not increased significantly, thus validating the decision to include Mintzberg and Lampel's view as a comparator.

Methodologically, Wolf and Floyd (2017) began their review of strategic planning literature by selecting top ranked academic journals, utilising the Social Science Citation Index, including journals scoring 1.5 or higher. They initially targeted articles post 1994, citing this year as: "a turning point in a scholarly conversation about strategic planning" (Wolf & Floyd, 2017, p.1756). Prior to this, academic research focused on the link between strategic planning and financial performance (Miller & Cardinal, 1994). Miller and Cardinal found a modest correlation between planning and performance which Wolf and Floyd (2017) surmise led to a reduction in innovation and motivation for further research. Similarly, in 1994 Mintzberg in true iconoclastic style, published his book: "The Rise and Fall of Strategic Planning". Wolf and Floyd (2017) note this seemed to resonate with the business world at large, diminishing the standing of strategic planning and reducing motivation for research.

It soon became apparent to Wolf and Floyd (2017) there was a paucity of academic literature from the 1990s onwards. They therefore revised their methodology and extended the scope of the review to include practitioner journals (California Management Review; Harvard Business Review; Sloan Management Review). Academic journal review was also extended to cover publication back to 1980. This presented a potential contradiction in terms of what was being reviewed: published empirical studies or practitioner based publication targeting a practicing managerial audience?

Wolf and Floyd's (2017) findings reflected those of Mintzberg and Lampel (1999), seeing emphasis on prescriptive and descriptive publications through the 1970s and 1980s (Emshoff, 1978). The next decade continued to see research concerning the relationship between strategic planning and performance (Brews & Hunt, 1999) and strong emphasis on the development of linear models (Brews & Hunt, 1999). Following Mintzberg's discourse on the fallacies of strategic

planning published in 1994, Wolf and Floyd (2017) identify a trend in research focused on emergent and evolutionary approaches to strategic planning, with emphasis on strategizing as a social process, seeing research moving into political and societal epistemological territory, rather than the traditional linear models seen in previous decades (Jarzabkowski & Balogun, 2009). Research emphasis moves to the study of interaction of 'actors' and the systemic properties of organisations (Jarzabkowski, 2003; Whittington, 2006). Whether such recent research is exploring new territory is open to question. Systemic approaches to strategic theory and research are well documented in the 1980s and 1990s (Checkland, 1981, 1991, 1999; Checkland & Scholes, 1990; Patching, 1990; Stacey, 1996) as well as in earlier decades (Churchman, 1968, 1971).

Wolf and Floyd (2017) hypothesise there are three key elements involved in strategic planning: practitioners (those who are potentially engaged in planning), practices (the procedures of strategic planning) and praxis (the plans, workshops and tools). They cite the work of Johnson, Melin and Whittington (2003), describing the emergence of a relatively new concept of "strategy-as-practice" as a potential area for new research. Given Mintzberg and Lampel's (1999) arguments, outlined earlier, it is again open to debate as to whether such a concept is in any way new.

Wolf and Floyd (2017) summarise by arguing for broader theoretical perspectives to support research into strategic planning. These include: Institutional Theory (Scott, 2008), Ritualization Theory (Knottnerus, 1997), Rich Description and Ethnographic Approaches, Discourse Analysis (Wodak & Meyer, 2009) and Configuration Theory (Mintzberg, 1979). This appears to be in stark contrast to Mintzberg and Lampel (1999, p.29) who argue for "better practice not neater theory".

Both articles provided a strong platform in terms of understanding the development of business and management literature concerning strategy. However, although a helpful starting point, this preliminary review suggested further exploration of strategic literature. The field of strategy is virtually limitless whereby, despite the paucity of specific publications identified over the

past two decades, other perspectives do exist and theories continue to develop and emerge. The next section of the chapter highlights and discusses such developments. The intention being to identify further theory and research which could be applied to this case, to provide a scholarly basis to support the process of research and to address the central aim of critically examining strategy in a complex human system.

2.3.3   <u>Exploring Broader Dimensions of Strategic Literature: Dilemmas and Choices</u>

Despite the paucity of strategic literature over the past two decades, as identified by Wolf and Floyd (2017), major strategic texts continue to be updated and revised. For example, the work of Whittington, Angwin, Regner, Johnson and Scholes (2019) and Thompson, Scott and Martin (2017) provide a highly valued source of reference for both undergraduate and post graduate scholars of business and management. Such core texts draw on theory and research referred to and discussed in the two articles reviewed earlier. Helpfully, the texts use case study as a means of exploring and explaining strategy, theory and research, as well as employing conceptual frameworks and models to explain and support the application of theory in research and practice. They proved helpful in this study, in both guiding the narrative of the case and in the development and application of the conceptual framework and its constituent elements, which are discussed later in this chapter.

Over more recent years there has been an emergence of publications concerning public sector management (Chaston, 2011; Flynn & Asquer, 2017; Joyce, 2011, 2015; Milner & Joyce, 2005; Mulgan, 2009). Such literature represents a helpful addition to the strategy debate. The texts present a particular paradigmal view, seeing the public sector as linked to, but distinct from, commercial enterprise. Joyce (2015), for example, discusses the development of strategic planning in the public sector, drawing on theory from commercial sources, including the work of prominent strategic theorists such as Mintzberg and Ansoff. Joyce (2015, pp17-18) reflects on the emergence of the 'Strategic State', where governments and policy makers play a more conscious and prominent role in determining and shaping strategy. Flynn and Asquer (2017) place greater emphasis on the nature

of public administration, again referencing the role of the state and the emergence of a series of defining characteristics concerning: governance, regulation, partnership and performance management. Chaston (2011) charts a similar course to Joyce, drawing comparisons between the commercial and public sectors. All added a richness to the literature review serving to reflect and validate the first part concerning context and history, most notably the role of the state, as well as highlighting potential inherent tensions within strategic management publication regarding planned (Ansoff, 1965) and emergent (Mintzberg, 1987) schools of thought and how they impact public services.

Despite offering helpful insights and serving to validate the contextual and historical literature review, this body of literature presented a paradigmal view which argues that it is the 'public' nature of services which creates systemic identity. For this study, where the central aim is to critically examine strategy and business model design in a complex system, drawing from a broader range of literature, rather than reducing this to a 'public sector management' challenge, felt an important choice. This arguably reflects a Doctor of Business Administration orientation, rather than one of a Doctor of Public Administration. Therefore, though acknowledging the emergence of public sector management as an area of academic theory and contribution, greater understanding could be generated by combining theory and research from mainstream strategy publications with that drawn from the literature which moves beyond the dominant discourse into areas including: systems theory, organisational dynamics and complexity.

2.3.4 <u>Systems Thinking and Theory, Organisational Dynamics and Complexity</u>

The strategic literature identified thus far is arguably reflective of the 'dominant discourse' of strategic theory and research. As Stacey and Mowles (2016, p.203) argue:

> The discourse is dominant because if you do not talk in
> terms of visions, missions, targets, strategic plans, policy
> rules, performance, efficiency and improvement you will
> not be able to sustain your membership of the more

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powerful grouping in organisations today. This applies not just to commercial, private sector enterprise but now to all public sector organisations and even to not for profit organisations.

Furthermore, Stacey and Mowles (2016, p195) note:

Running through the dominant discourse on organisations and management is a taken-for-granted assumption that successful performance depends on harmonious relationships between members of an organisation. This requires that they 'buy into' that same inspiring vision, and follow the same behaviours reflecting the same values.

For this study, where the issue of strategy is being critically examined the need to consider, for example, which 'organisation' was determining strategic direction: the state, the NHS, specific NHS organisations, the charitable and voluntary sector, proved to be a fundamental question. An over simplistic or reductionist approach, which failed to challenge often taken-for-granted assumptions at any level, would be likely to yield poor findings and results. The literature concerning reflexivity in qualitative management research (Alvesson & Sköldberg, 2018), where such assumptions on the part of the researcher are continually examined and challenged, became a key point of reference. Reflexivity and its role in this study is discussed in greater detail in the methodology chapter of the thesis. However, at this stage, focus is placed on the literature concerning strategic management which places greater emphasis on reflexivity, systems theory, complexity theory and psychodynamic/psychoanalytic theory. The intention is to explore how this could enhance understanding of the potential for application to support the critical examination of strategy within this case, enabling a move beyond the 'dominant discourse' discussed above.

The literature review moves into exploring the work of Stacey and colleagues in greater detail. This body of theory and research offers an additional perspective, drawing on systems, psychodynamic and organisational dynamic theory. When

exploring strategy set within the context of a complex human system, such work provides an additional dimension, reflecting the inherent tensions which can impact strategy and business model development. In a sense, this creates a 'hybrid' view of how strategy can be conceptualised, affording opportunity to acknowledge potential for contradiction, paradox and anomaly. This includes the capacity for multiple mind sets to co-exist with regard to the nature of strategic development and delivery. This offers huge potential to support the central aim of the study, most notably how to understand the nature of complexity and human behaviour in relation to strategy and business model development.

Stacey (1996, p.9) argues:

> As they play the strategy game, mangers frequently say they are doing one thing when they are doing another. It is often difficult to explain why they are doing this and even harder to explain what they are doing. This clearly makes the study of strategic management a tricky business – all may not be as it seems.

This early quote from Stacey arguably encapsulates the fundamental nature of his theoretical orientation. It sparked a sense of personal scholarly curiosity, seeking to understand how Stacey's work and that of his colleagues had developed and how it could be applied to support this study.

In his early work, Stacey placed emphasis on emerging complexity sciences including chaos theory and complex adaptive systems, with such theory featuring in the first and second editions of his seminal text: Strategic Management and Organisational Dynamics (Stacey, 1993, 1996).

However, Stacey rejected some of his early work, most notably where he sought to combine more mainstream management theories with the concept of organisations as complex adaptive systems, referencing this as 'ordinary' and 'extraordinary' management (Stacey, 1996, p.70). Here, he advocates a combination of both single and double loop learning (Argyris, 1977; Argyris &

Schön, 1974), which led to what is often referred to as the 'Stacey Matrix' (Stacey, 1996, p.79). This was promulgated for use in organisations to create a means of understanding how to develop strategy in complex systems. Stacey's rejection relates to how the concept was effectively turned into a mainstream management tool, seeking to explain away complexity in a reductionist and over simplistic manner. Stacey's earlier work is referred to in this study, including the concept of 'ordinary' and 'extraordinary' management (for example in the diagram outlined at Figure 3). However, in the context of this study it is included as the concept continues to possess a genuine elegance, not to explain complexity in a reductionist way, but to embrace this and a potential for paradox, anomaly and the need for dualistic thinking as an essential requirement of strategic management research, rooted in a reflexive paradigm.

As his work progressed, Stacey placed greater emphasis on complexity sciences being a source domain to interpret human decision making and the interdependence within human systems, reflecting this in a third edition of Strategic Management and Organisational Dynamics (Stacey, 2000). This led to further publication through collaboration with other scholars, most notably that concerning complexity theory (Stacey, Griffin & Shaw, 2000). Although not specifically referenced in the study, the work of Stacey (and colleagues) concerning complexity theory was recognised. As will be seen from the discussion of Stacey's later work, complexity still features heavily (Stacey & Mowles, 2016). However, as is the case with Stacey himself, for this study complexity theory was regarded as being a source domain, as part of the totality of Stacey's work, to interpret human decision making.

Stacey's later work undertaken with Mowles (Stacey & Mowles, 2016) in the seventh edition of Strategy Management and Organisational Dynamics (subtitled: The Challenge of Complexity of Ways of Thinking About Organisations), brings together elements of his earlier work with more current thinking drawing on psychoanalytic and psychodynamic theory. The work has a strongly reflexive quality, described by the authors as having a "reflexive attitude" (Stacey & Mowles, 2016, p.5).

Essentially, the later work encompasses three domains, all of which were relevant and informative of this study. Firstly, systemic ways of thinking about strategy and organisational dynamics. Here, the authors explore the origins of systems thinking, citing the work of Checkland (1981); Checkland and Scholes (1990); Jackson (2000); Midgley (2000), as examples of how this could be applied in both research and practice. Secondly, drawing on complexity science, the authors explore how complexity can be applied to challenge taken-for-granted assumptions and ways of thinking, reflecting a stronger reflexive approach and, again, stressing the capacity to restate the dominant discourse of strategic management. Thirdly, the authors advocate the use of complex responsive approaches as a way of thinking about strategy and organisational dynamics. This considers a number of dimensions (Stacey & Mowles, 2016, pp.294-518), which can be summarised as:

- The emergence of organisational strategy in local communicative interaction: complex processes of conversation.

- The link between local and population-wide patterns of strategy.

- The emergence of strategy in local communicative interaction: complex response processes or ideology and power relating.

- Strategy narratives, strategy models and complex responses.

When facing the challenge of critically examining strategy in a complex political-ideological context, which possesses potential for both local and population-wide patterns of strategy, this body of literature and theory proved invaluable, most notably the seventh edition of Strategy Management and Organisational Dynamics (Stacey & Mowles, 2016). Through combining this with the theory drawn from the dominant discourse as discussed earlier, a rich perspective could be gained, maintaining a continued sense of reflexivity through the application of both traditional theory and that discussed here. This capacity to maintain this sense of duality, accepting and recognising potential for systemic tension, contradiction and ideological difference within a complex system was critical to

this study. Such matters are discussed in more detail in the later section of this chapter concerning the development of a conceptual framework.

2.3.5   Business Model Development

The literature review has, thus far, explored strategic literature, both drawing from the dominant discourse and moving into areas concerning systems, psychodynamic and reflexivity theories and associated research. Given the study concerns the critical examination of the effectiveness of both the strategy adopted and the business model employed in sustaining the value created by the innovation which is Creative Minds, the review moves into exploring the emergence of business model theory. The intention here is to explore and identify theory and research capable of supporting the examination of the specific issue of business model development and design, seeking to understand how this can be applied to the study.

As the literature review progressed, the concept of the business model became increasingly apparent in both academic and practice based journals over the past two decades, seemingly replacing the practical discourse concerning strategic planning, which warranted further exploration.

Zott, Amit and Massa (2011) conducted a multi-faceted review of received literature. They note differing views of scholars regarding what a business model is, but highlight the increasing recognition and attention paid to the concept by both academics and practitioners since 1995. In their review the authors seek to understand where commonality exists in both academic and practice based literature, seeking to build a platform for future cumulative research.

Charting the development of business model theory and research, through a review of both academic and practitioner journals, Zott, Amit and Massa (2011) highlight a range of academic perspectives concerning the concept of business models, including: an architectural representation of the business including actors within the business process (Timmers, 1998), the content, structure and governance of transactions (Amit & Zott, 2001), the heuristic logic that connects

potential with the realisation of economic value (Chesbrough & Rosenbloom, 2002), narratives of how companies work (Magretta, 2002), the business models being comprised of: value proposition, 'profit' formula, key resources and processes (Johnson et al, 2008), the business model as a reflection of realised strategy (Casadesus-Masanell & Ricart, 2010) and an articulation of the logic, data and other evidence which supports the value proposition (Teece, 2010)

Essentially, Zott, Amit and Massa (2011, p.119) found four common themes emerging from the literature on business models:

(i)   The business model is emerging as a new unit of analysis that is distinct from the product, firm, industry or network, it is centred on a focal firm but its boundaries are wider than a focal firm.

(ii)   Business models emphasise a system level, holistic approach towards explaining how firms 'do business'.

(iii)   Firm activities play an important role in the various conceptualisations of business models that have been proposed.

(iv)   Business models seek to explain how value is created, not how it is captured.

The review of the literature therefore suggests that no real consensus exists regarding a commonly accepted scholarly definition of business models (Morris et al, 2005; O'Connor & Yamin, 2011; Sneider & Speith, 2013; Zott, Amit & Massa, 2011). The concept essentially has been born out of a rapidly changing world and business environment (Philipson, 2016; Pohle & Chapman, 2006) and as such academic development has tended to occur in silos, attempting to define, often in abstract terms, potential solutions to strategy delivery and implementation through the revision of the architecture of a firm, business and company, reappraising the logic of the totality of the business rather than key elements of products and services (Amit & Zott, 2001; Baden-Fuller & Morgan, 2010; Osterwalder, 2004, Osterwalder & Pigneur, 2010, Philipson, 2016).

The identification of common themes create what Zott, Amit and Massa (2011) argue is a platform for scholarly consensus. There are, however, contradictions in the literature. Zott, Amit and Massa (2011) argue the common themes are more reflective of a holistic and systemic approach to business development, with emphasis on value creation, rather than value capture. Teece (2010), however, contradicts this view in his conceptual framework: Elements of Business Model Design, arguing value capture is critical. His assertion is simple: if value cannot be captured in terms of supporting revenue for the value creation, then financial viability and sustainability is undermined, reflecting the first element of Barrett's (2014) taxonomy referred to earlier, that of survival.

Business model research to-date has generally been explorative in nature, often utilising case study as the chosen methodology (Sneider & Speith, 2013), with an emphasis on seeking innovative solutions in a volatile, uncertain, complex and ambiguous business world (Bennett & Lemoine, 2015). In essence the interest in business model theory and development, which has stimulated significant peer review publication over the last two decades, reflects a turning point in strategic literature, arguably replacing strategic process and planning as discussed earlier in the chapter. Although a relatively new and distinct discipline, Philipson (2016) notes there is a link to earlier strategic literature with roots in dominant logic (Bettis & Prahalad, 1995; Prahalad & Bettis, 1986,) as well as the work of Porter (1996) concerning the matching of organisational strategy to the external environment. Bettis and Prahalad (1995, p.6) comment: "When industry changes, even highly intelligent managers found it difficult to think strategically about businesses with different characteristics other than their own core business."

As a result, academic thinking has sought to fill a vacuum over the past two decades. Most prominent within the field has been Chesbrough (2010); Chesbrough and Rosenbloom (2002); Osterwalder (2004); Osterwalder and Pigneur (2010); Teece (2010). They all offer potential taxonomies to describe the business model characteristics, making links between strategy and the architecture of the firm, company or business and feature widely in practitioner journals including Long Range Planning and Harvard Business School Press. Such

authors also tend to concur with Teece (2010) that business model development is about capturing value through innovation rather than the mere creation of value.

Teece (2010, p.172) argues: "Whenever a business enterprise is established it either implicitly, or explicitly employs a particular business model that describes the design or architecture of the value creation". Charting the development of the business model across a range of sectors including music, entertainment, digital and food supply, he asserts that most economic and associated marketing modelling takes little account of the actual business model or essential architecture of the company; seeing supply-side models simply having to respond to market conditions. Essentially, the customer still gets what the supplier delivers. In the complex, often professionally dominated world of health and social care, as was seen in the previous chapter, the prevailing architecture and construct of the service, which was often born in times of greater resource, lower demand and less technology, responds to highly politicised market decisions, often leaving service users or customers with unmet need. As Teece (2010, p.176) notes: "Customers don't just want products, they want solutions to their specific needs."

Chesbrough (2010, p.357) argues that technology is an enabler in the business model rather than an end in itself. Highlighting changes in the music industry, Chesbrough illustrates the importance of the business model, providing example of the band Radiohead releasing their album 'In Rainbows' on-line rather than CD. The net effect was as Chesbrough notes: "Any revenue the band lost in download experiment was more than compensated by greater publicity and sales of the commercial release and tickets for its world tour."

In essence, the experiment was a key example of how a business model which had dominated an industry for decades was transformed over a relatively short span of time.

A number of theories have been put forward to explain the emergence of business model development within academic literature over the past twenty years. Certainly the technological revolution has been a factor, including the emergence

of e-business (Amit & Zott, 2010; Chesbrough, 2010), but the theory and research has not been confined to new tech industries. Yunus, Moingeon and Lahmann-Ortega (2010) argue the case for building social business models, highlighting the work of the Grameen Bank in supporting the poor in accessing affordable finance to generate wealth and alleviating poverty. With strong emphasis on corporate social responsibility, this new business model gave rise to a range of related spin off ventures including: Grameen Phone (giving isolated access to mobile technology at an affordable rate, Grameen Viola (improving access to drinking water) and Grameen Danone (providing access to affordable dairy products). Muhammed Yunus, who is a co-author of the article published in Long Range Planning (Yunus, Moingeon & Lehmann-Ortega, 2010) was the winner of the 2006 Nobel Peace Prize.

In more recent years, following Zott, Amit and Massa's (2011) review, publication concerning business models has continued in respected practice based journals including Long Range Planning and Strategy Organisation. (Baden-Fuller & Mangematin, 2013). Teece (2018), for example, asserts how business models, dynamic capabilities and strategy are interdependent reflecting the views of other scholars and theorists (Birkinshaw & Ansari, 2015; Osterwalder & Pigneur, 2010; Schön, 2012). However, given much of the literature appears in predominantly practice journals and concerns theory, there is a growing recognition of the need for empirical research (Teece, 2018).

In healthcare, business model innovation has been linked to disruptive innovation (Hwang & Christensen, 2008). These authors highlight the potential for new business models to complement existing well-established models, such as hospitals and clinics. Such new models can take the form of value added process businesses and facilitated user networks. Hwang and Christensen (2008), however, offer a cautionary note citing the challenges of fragmentation of care with the introduction of new business models, the lack of a well-established market and associated rules and barriers presented by regulation in its various forms. Such findings resonate with the business characteristics of health and social care, as described in the earlier part of the literature review of this study. Political and policy support for innovation and changes in the model of delivery of

care are encouraged by bodies such as NHS England. However, as reflected by Hwang and Christensen (2008) there is a genuine lack of a well-established market and congruent rules and significant barriers presented by regulation such as the requirements of NHS Improvement and the Care Quality Commission. The recent report published by The Healthcare Foundation (Albury et al, 2018) only serves to illustrate how difficult it is to create new business models in healthcare on the back of successful innovation, noting how traditional power dynamics and cognitive understanding of system architecture and purpose, continue to dominate, reflecting the earlier views of Bettis and Prahalad (1995).

As was the case with strategy, the business model literature highlighted a lack of scholarly consensus regarding definition and meaning. In many senses, theory and research in this field presents an extension of the strategy debate. It includes observations concerning systems perspectives, beyond the boundaries of the focal firm or organisation, as evidenced by Wolf and Floyd's (2011) observations discussed earlier in the chapter. For this study, the publications reviewed highlighted the importance of understanding the totality of the business, including innovation, and its relationship with the environment or wider system within which it operates. It was here where the work of David Teece (2007, 2010, 2018) offers the greatest potential for application to this empirical research. The concept of capturing, as well as creating, value, the importance of understanding the relationship with the broader system, and the need to recombine this with the dynamic capabilities of the organisation (Teece, 2007), affords a way of reconciling some of the more abstract notions of strategy with a business discipline. Within the context of this study this included the acknowledgement and acceptance of the paradigmal nature of the innovation (Bessant & Tidd, 2007), with potential for multiple mind sets to exist and the need to accommodate ideological differences to secure a sustainable future for the value creation.

2.4   Synthesis: Finding Meaning, Relevance and Linkage Between the First Two Parts of the Literature Review

Through the combination of the review of contextual and historical literature, with that of strategy and business model development, a picture of genuine complexity and contradiction was identified, with the ontological and epistemological constructs and associated paradigmal views of key stakeholders, academics and scholars competing to establish a sense of legitimacy. However, both parts of the review reflected a lack of consensus. This was found, for example, in relation to what constitutes a legitimate model of mental health service provision (Brooks, Pilgrim & Rogers, 2011) and what constitutes a legitimate review of strategy and business model development.

This suggested the need for an acceptance for such contradiction and uncertainty to exist in paradigmal views of the system concerning service provision and that relating to business and management. By accepting that a sense of duality has potential to exist in different forms, often presenting as contradictory (Stacey & Mowles, 2016) this offers opportunity to develop meaningful insight into the behaviours, thoughts and actions of those trying to support improvement in practice and discover new and unique ways to contribute to the body of knowledge. The literature suggested that by combining a clear understanding of contextual and historical factors with management theory and research, which accepts systemic contradiction and uncertainty (Checkland & Scholes, 1990; Jackson, 2000; Midgley, 2000; Stacey, 1996; Stacey & Mowles, 2016), and adopts a more reflexive approach (Alvesson & Sköldberg, 2018; Cunliffe, 2004, 2016) a more sophisticated picture can be developed of how strategy is formulated, developed and delivered and how business models are determined in complex human systems.

The literature also suggested that capacity in complex systems needs to be found to accommodate ideological conflict in a way that is both politically and culturally feasible (Checkland & Scholes, 1990). In doing so, by applying business model theory and research (Burkinshaw & Ansari, 2015; Schön, 2012; Teece, 2007, 2010, 2018), capacity exists to move beyond some of the more abstract notions of

strategy and systems theory, to a more concrete understanding of how value can not only be created through innovation, but also captured through improved business model design.

2.5   The Development of a Conceptual Framework

2.5.1   Introduction

This section concludes the literature review, seeking to apply the learning gained from academic and practice based publication to create a conceptual framework, with the intention of supporting methodological determination, approaches to fieldwork and analysis of findings. The inductive nature of the study (Denzin & Lincoln, 2011) and the adaptive nature of case design (Yin, 2014), allowed for the conceptual model to be refined in light of fieldwork and data analysis. The framework is not intended as a model from which conclusions or hypotheses can be deduced, it is more a conceptualisation of a way of interpreting the case, being guided by, but not determined, by existing theory and research. The case study is of an instrumental nature (Stake, 1995) where the case is used to understand more than that may be obvious for the observer. It, therefore, requires a broader theoretical framework, drawing on the relevant body of literature to enable exploration of the broader dimensions of the case, including systems analysis, strategy and business model design. This section addresses objective (v) of the study, as outlined at 1.3.2.

The use of conceptual frameworks feature in a wider variety of academic disciplines including: risk analysis (Kasperson et al, 1998), new venture creation (Gartner, 1985) and education (Greene et al, 1989). In business and management literature, the development of conceptual frameworks and models are a key feature in academic and practice based publications and feature heavily in major strategic management texts (Johnson, Whittington & Scholes, 2011; Teece, 2009; Thompson, Scott & Martin, 2017; Whittington, Angwin, Regner, Johnson & Scholes, 2019). Predominantly utilised to illustrate, explain and study complex systems and organisational phenomena, they are a useful tool for scholars, practitioners and researchers. With a plethora of available frameworks, models and taxonomies from strategic literature, it was necessary to synthesise key elements of published work through the process of review. Review of strategic publication over recent decades, suggests there is no scholarly consensus regarding definitions of strategic planning and formulation or business model

development. However, the literature does provide a range of helpful insights, opinions, frameworks and tools which can be applied to create a conceptual framework in support of the study.

2.5.2   Identification of the Core Elements of the Conceptual Framework

The literature review highlighted three key areas where theory and research findings could be applied to support the central aim of the thesis. They are interrelated and possess a degree of coherence in terms of how strategy and business model development can be viewed from a systemic perspective.

(i)   The essential 'building blocks' of strategy and business model development, reflecting the different schools of thought in both academic and practice based literature.

(ii)   The importance of understanding the systemic properties and dynamics within which the organisation, company, initiative or business operation.

(iii)   The importance of business model design in supporting value capture and business sustainability.

An overview of the conceptual framework is presented at Figure 2. The diagram illustrates the dynamics which exists between systems, strategy and business model. Each element needs clear and careful examination in its own right. However, all are interconnected and interdependent (Jackson, 2000; Midgley, 2000; Stacey & Mowles, 2016). If strategy fails to take account of the properties and dynamics within which organisation, company or enterprise operates it is almost doomed to fail (Stacey, 1996; Stacey & Mowles, 2016; Teece, 2010; Zott, Amit & Massa, 2016). If the business model similarly fails to adjust to threat and opportunity presenting with the prevailing system, it too runs the risk of failure (Checkland & Scholes, 1990; Chesbrough & Rosenbloom, 2002; Stacey, 1996; Stacey & Mowles, 2016; Teece, 2010). If the business model is unable to translate the more abstract components of strategy it will fail to support the value

creation and value proposition, and not capture the value required to sustain its future (Teece, 2010).

In designing the conceptual framework and considering its application to this study, a number of key factors were taken into account including reference to systems theory as discussed above. In applying such theory to the case, first and second order system constructs (Midgley, 2000) were applied. This involves considering the first order system as the 'agents' charged or confronted with the situation in which they must make a decision or chose an action or course of actions (Midgley, 2000). For this case the agents are comprised of: SWYPFT as host of Creative Minds, the Creative Minds link charity, the body charged with the management of Creative Minds and, thirdly, the creative partners. Individually and collectively, they are confronted with finding a sustainable future for the value creation. Midgley (2000) suggests that this first order system derives its conceptual frame of reference from the decision makers who reside in the second order. In understanding the dynamics and interplay between the two elements allowed for exploration of views, perspectives and approaches to strategy and business model development, thus making the link to the two other components of the conceptual framework.

There is a potentially difficult interplay between the different components of the conceptual framework, reflecting potential multiplicity of paradigmal views relating to strategy and business model development as seen in the literature review. Stacey (1996) argues strategic management and associated scholarly pursuits requires the ability to occupy two worlds: those of 'ordinary' management and 'extraordinary' management. The former seeks out 'fit' and order; is established through hierarchical mechanisms; with shared mental models or paradigms; and operates within closed and boundaried systems. The latter recognises the existence of paradox, anomaly and contradiction; seeks renewal through dialogue, allowing 'split' and management of creative tension; with multiple mental models and paradigmal views; and operates within complex, messy human systems. Stacey (1996) argues both must be practiced simultaneously. A diagram illustrating this concept is outlined at Figure 3. However, as discussed earlier in this chapter, Stacey later rejected the use of a

matrix approach to illustrating his theory, suggesting it was too reductionist. Here, the concept is presented simply to reinforce and highlight, rather than explain or solve the existence of complexity. It serves to reinforce notions of system duality which require ongoing reflexivity (Alvesson & Sköldberg, 2018; Cunliffe, 2002, 2004, 2016) throughout the process of research.

Stacey and Mowles (2016) describe such an approach as 'second order thinking'. This involves double loop learning (Argyris, 1977) and calls for a highly reflexive position to be adopted by the practitioner or researcher. Care has to be taken, however, not to be drawn into a process of perpetual reflexivity, as this moves into an unhelpful pattern of 'second', or even 'third order thinking', which Stacey and Mowles (2016, p.206) argue can lead to: "infinite regress and some kind of mysticism".

The conceptual framework occupies a central role within the research. It creates opportunity for critical examination of the capacity of strategy and business model development to sustain the value creation of an innovation in a complex system, placing emphasis on the alignment and potential for synthesis between the three elements of strategy, system and business model design. Through the adoption of a reflexive attitude throughout the course of the study, the framework offers opportunity for the conceptualisation of strategy in a holistic way, avoiding the pitfalls of reductionist thinking often seen in the dominant discourse of strategic literature. The following sections of the chapter discuss how each element is further supported by the application and design of further frameworks drawing on relevant theory and research. This provides the basis for more detailed application in research practice, allowing for the collection and analysis of data and providing an anchor point at key stages and phases of the research. Such matters are discussed in detail in relation to research design in the methodology chapter of the thesis.

Figure 2: Venn Diagram: Combining the Three Elements of the Conceptual Framework

System

Understanding the properties and dynamics of the system within which the management entity operates

Promoting understanding and harmonisation of strategic approach and the response to systems properties and dynamics

Building understanding of systemic opportunities and adjusting the business model accordingly

Achieving synthesis and business sustainability

Strategy

Giving purpose, meaning, definition and priority to the existence of the management entity now and in the future

Business Model Design

Understanding how the management entity and its offer are constructed and how value can be captured to support longer term sustainability

Striking a balance between the potential abstractions, aspirations and contradictions of strategy and the need for a well grounded business model approach

Figure 3: Application of Stacey, R (1996) concepts of 'extraordinary' and 'ordinary' management applied to the conceptual framework developed for this study

"Extraordinary" Management

"Ordinary" Management

Characteristics
- Recognition of paradox, anomaly and contradiction.
- Seeking renewal through dialogue, 'split' and management of creative tension.
- Multiple mental models and paradigmal views.
- Complex, messy, human systems.

System

Strategy

Business Model Design

Characteristics
- Creating order, harmony, 'fit' and congruence to a configuration.
- Establishing conformity through hierarchy, bureaucracy, governance and regulation.
- Shared mental model or paradigm.
- Closed or contained change situation.

**Both forms must be practised:
Striking a balance is key**

2.5.3   Conceptual Framework Element 1: The 'Building Blocks' of Strategy and
         Business Model Development

The review of strategic literature discussed in the previous chapter provided a
platform for the development of this element of the conceptual framework. This
combines insights gained from the comparison of the two key articles which
reviewed strategic management literature (Mintzberg & Lampel, 1999; Wolf &
Floyd, 2017), perspectives drawn from respective strategic texts (Johnson,
Whittington & Scholes, 2011; Thompson, Scott & Martin, 2017; Whittington,
Angwin, Regner, Johnson & Scholes, 2019), literature moving beyond the
dominant discourse of strategic management, including systems theory
(Checkland, 1981, 1999; Checkland & Scholes, 1990; Jackson, 2000; Midgley,
2000; Stacey, 1996; Stacey & Mowles, 2016), and business model development
theory (Chesbrough, 2010; Chesbrough & Rosenbloom, 2002; Osterwalder, 2004;
Osterwalder & Pigneur, 2010; Teece, 2007, 2010, 2018; Zott, Amit & Massa,
2011). The literature concerning theory discussed in the first part of the review
was also key to informing this element of the framework, most notably concepts
of co-production, networks and partnerships (Brown, 2015; Diamond & Liddle,
2013; Malby & Anderson-Wallace, 2010), entrepreneurship and social enterprise
(Bridge et al, 2009; Mair & Martin, 2016; Martin & Osberg, 2007; Perrini &
Vurro, 2006; Thompson, Alvy and Lees, 2000) and a concept of intrapreneurship
(Pinchot, 1985; Pinchot & Pinchot, 1978).

Given the range and scope of publication identified, a degree of judgement had to
be exercised with regard to the combination of key research and theory which
could be applied to this case to enable a critical examination of both strategy and
business model development. As the methodology involved an instrumental case
study (Stake, 1995), which is discussed in the next chapter, the conceptual
framework design needed to possess the ability to support fieldwork, most notably
interviews with key agents engaged in developing a strategy for Creative Minds,
providing key reference points for reflection and discussion.

The literature review, therefore, sought to synthesise findings from the literature
and combine these within a dynamic framework. It involves three key elements:

firstly, strategic purpose, secondly, structure and form and thirdly, strategy: formulation, development and delivery. It proved invaluable in analysis of primary data, particularly in the identification of key patterns and themes from interviews. A diagram summarising the element of the conceptual framework is outlined at Figure 4. In particular, this element of the conceptual framework was critical in determining the dynamics and properties of the first order system (Midgley, 2000) and the associated decisions and actions of key agents and contributors. In doing so it also supported a clearer understanding of the nature of the second order system to which the first order had primary orientation and where it draws its contextual knowledge and legitimacy this is where it may, or may not, find the means to sustain the value proposition. It required a reflexive application, continually testing and challenging taken-for-granted assumptions on the part of both the researcher and participants in fieldwork (Cunliffe, 2004, 2016). Furthermore, it creates a frame of reference and a basis for data coding and analysis, particularly in respect of the interview transcripts. Such matters are discussed more fully in the methodology chapter of the thesis.

Note 'management entity' is employed here rather than other names for business and management forms or constructs. This proved to be an unexpectedly complex balance to strike within the study. Terms such as project, initiative, organisation, social movement, system, service, firm, company were found to be used interchangeably both with specific reference to this study and the literature more broadly. Capacity for confusion regarding the nature of the phenomenon being studied was therefore significant, with paradigmal views and mental models co-existing and often contradicting. The term management entity, as seen in this element of the conceptual framework, was therefore used as a neutral term, reflecting the fact that whatever the name given to the form or construct, there remains an entity which requires management.

The three building blocks combined allowed for a holistic perspective to be taken, with a view to supporting the critical analysis of both strategy and business model development. For any given management entity be it a company, organisation, network or initiative, the conceptual model seeks to explore the interconnectedness and interdependencies of and between each of the elements,

seeking to understand potential alignment, synergy, contradiction and conflict. For Creative Minds this involves understanding how the initiative can be understood in potentially different forms, depending on the mental model of those engaging with the phenomenon (Stacey & Mowles, 2016). This adds to the complexity in terms of understanding the effectiveness of strategy and business model, as notions of strategic priority and business model sustainability have the capacity to differ widely among different contributors. It recognises the systemic properties present within the context of the study (Checkland & Scholes, 1990; Jackson, 2000; Midgley, 2000; Stacey, 1997; Stacey & Mowles, 2016), but also reflects the need to explore key aspects of strategy and business model development which feature widely within the dominant discourse.

Figure 4 : Conceptual Framework Element 1: The 'Building Blocks' of Strategy and Business Model Development

THE CREATIVE MINDS STRATEGY

Critically examine for alignment, synergy, contradiction and conflict between the two elements	**Strategic Purpose**	*Critically examine for alignment, synergy, contradiction and conflict between the two elements*
Strategy: Formulation, Development and Delivery	**What is the nature of the management entity and why does it exist and what does it aspire to do and be?**	**Structure and Form**

How does the management entity determine its priorities and conduct its business?

Key Factors:
- Strategic schools of thought (Mintzberg & Lampel, 1999; Wolf & Floyd, 2017).
- Planned v emergent strategy: responsibility, roles, hierarchy (Mintzberg, 1987; Teece, 2010; Wolf & Floyd, 2017).
- Entrepreneurship and intrepreneurship (Bridge et al, 2009; Fradelte & Michaud, 1998; Mair & Martin, 2016; Pinchot, 1985; Pinchot & Pinchot, 1978; Sarasvathy, 2001).
- Business model development: implicit or explicit, value creation or value capture (Chesbrough, 2007; Osterwalder & Pigneur, 2010; Teece, 2010).
- Systems thinking and theory beyond the dominant discourse, including reflexivity (Alvesson & Skoldberg, 2018; Checkland & Scholes, 1990; Cunliffe, 2002, 2004, 2016; Stacey & Mowles, 2016).

Key Considerations for Research:
- Exploration of individual and collective views regarding strategy formulation.
- Identification of historical and current approaches to strategy formulation and development.
- Understanding roles, responsibilities, power and influence over strategy.
- Exploring approaches to strategic delivery including perspectives on business model developments.
- Challenging taken-for-granted assumptions regarding the dominant discourse through a reflexive approach.

Key Factors
- Mission, vision and values (Campbell & Yeung, 1991; Colins & Porras, 1996).
- Value proposition, value creation, value capture (Barrett, 2014; Osterwalder & Pigneur, 2010; Teece, 2010).
- Organisational culture (Johnson, 1982; Miles & Snow, 1978; Schein, 1992).
- Leadership (Johnson, Whittington & Scholes, 2011).
- Conceptualising strategic purpose beyond the dominant discourse (Stacey & Mowles, 2016).

Key Considerations for Research:
- Exploring respective understanding of mission, vision and values between contributors.
- Exploring perspectives regarding value proposition, value creation and value capture.
- Understanding cultural dynamics and behaviours; collectively and individually.
- Exploring the role of leadership in defining strategic purpose.
- Challenging and testing taken-for-granted assumptions regarding strategic purpose through a reflexive approach.

Critically examine for alignment, synergy, contradiction and conflict between the two elements

Key Considerations for Research:
- Are there opportunities for improvement in strategic approach and business model development?
- How could the study make a unique contribution to the body of knowledge?

What is the structure of the management entity and why does it occupy its current form?

Key Factors:
- Form and structure of contributing partners: history, legal and constitutional requirements (Mintzberg, 1980; Thompson, 1991).
- Form and structure of the network of business partnerships: hierarchy, co-production, mutuality, inter-dependence (Brown, 2015; Diamond & Liddle, 2013; Malby & Anderson-Wallace, 2016).
- Optimising form to match environment opportunities and threats (Kotter, 2012; Peter, 1979; Prahalad & Bettis, 1986, 1995; Teece, 2010).
- Accepting capacity for ideological difference/contradiction in relation to structure and form (Stacey & Mowles, 2016).

Key Considerations for Research:
- Understanding alignment of structure and form between constituent members.
- Exploring stakeholder perspectives relating to structure and form: network, business partnership, social movement, hierarchy.
- Exploring further opportunities for synergy and value creation/capture.
- Challenging and testing taken-for-granted assumptions in structure and form through a reflexive approach.

Note: 'Management entity' is used here rather than organisation, company, system, network or initiative. Whatever the business model employed, there remains an entity which requires management. The need for a reflexive approach (Alvesson & Skoldberg, 2018; Cunliffe 2002, 2004, 2016; Stacey & Mowles, 2016), is critical in applying the framework in research practice, testing for taken-for-granted assumptions, accepting potential for contradiction and ideological difference to emerge in perspectives concerning strategic purpose, structure and form and strategy formulation, development and delivery.

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2.5.4   Conceptual Framework Element 2: Systems Theory and Practice

With its roots in the philosophy of Kant (1790), systems thinking in business management literature began to move beyond deterministic and mechanistic interpretations of systems, to approaches which acknowledge the human characteristics of real world situations. Systems thinking concentrates on the interaction, behaviours and mental models of key stakeholders (Jarzabkowski, 2003; Stacey and Mowles, 2016). A system is therefore not an organisation (Stacey & Mowles, 2016), but is the manifestation of human interaction, of influence, ideology and associated dynamics playing out in a specific context. Systems theory features widely in a range of academic publications (Checkland, 1981; Checkland & Scholes, 1990; Churchman, 1968, 1970; Deming, 1986; Jackson, 2000; Jarzabkowski, 2003; Midgley, 2000; Senge, 1990; Stacey, 1996; Stacey & Mowles, 2016; Whalley, 1992; Whittington, 2006; Zott, Amit & Massa, 2011).

Stacey and Mowles (2016, p.213), noting the work of Jackson (2000) observe:

> Systems thinking is holistic in nature, respects the profound interconnectedness of human systems, pays attention to associated emergent properties and is a reaction to the reductionism of positivist science. As such, this calls for an approach which puts people, their beliefs, purposes, evaluations and conflicts at the centre of its concerns.

For this study a working conceptual framework was sought to support the methodological development, fieldwork and analysis of findings which had the capacity to reflect the properties espoused by Jackson (2000) and other scholars in the field.

In his thirty-year retrospective, Peter Checkland, looking back from 1999, suggests there has been a general failure in terms of the application of systems theory (Checkland, 1999). He does, however, describe the journey of exploration relating to systems ideas and how they help tackle the "messy problems of

management" (Checkland, 1999, p.3). Checkland's work, and that of his colleagues, applies soft systems theory to a range of contexts including both public and commercial sectors. His work within the NHS was extensive, including the Department of Health and East Berkshire Health Authority (Checkland, 1999). Building on a long tradition of action research developed in Lancaster Business School over two decades from the 1970s, Checkland and colleagues applied a soft systems methodology (Checkland, 1981; Checkland 1988; Checkland & Scholes, 1990). The aim was to give definition and meaning to complex human systems through a holistic analysis which ultimately could bring clarity and understanding resulting in positive management action.

Although formal academic soft systems practice has, in some respects, fallen into disuse over recent years, the conceptual framework which underpins later versions (Checkland & Scholes, 1990) offered genuine utility for this study. The subject concerns a complex human system and presents a real world management challenge where systems understanding is paramount.

The importance of academic rigour in applying such a framework was given careful consideration. The application of selective elements of soft systems methodology in management practice and teaching have been criticised by scholars (Atkinson, 1984; Norton, 1987).

Checkland (1999, p.35), citing the work of Holwell (1997, p.398) argues the process of inquiry when applying soft systems needs to address three statements of principle or assumptions:

(1)   You must accept and act according to the assumption that social reality is socially constructed, continuously;

(2)   You must use explicit intellectual devices consciously to explore, understand and act in the situation in question, and;

(3)   You must include in the intellectual devices 'holons' in the form of
        systems models, purposeful activity based on the basis of declared
        world views.

(Note: 'Holon' can be defined as simultaneously a whole and a part (Koestler,
1969, p.48)).

Checkland and Scholes (1990) describe the importance of finding out about the
problem situation, including both political and cultural factors. Through the
adoption of relevant, purposeful activity models, this allows for the problem
situation to be further debated and solutions explored. This debate seeks to both
identify changes that would improve the situation and are regarded as desirable
and culturally feasible. In addition, the process should seek to identify how
potential conflicting interests can be accommodated, allowing for action and
improvement.

For this study the soft systems methodology was applied to understand the
dynamics and properties of the 'second order system' (Midgley, 2000; Stacey &
Mowles, 2016) to which Creative Minds has primary orientation; and in doing so
explores how such alignment is shaping the approach in relation to the adoption of
strategy and employment of a business model, including the capacity to sustain
the value creation (such matters are discussed more fully in the methodology
chapter of the thesis).

It is noted that soft systems methodology is rooted in action research (Checkland,
1999). However, in terms of presenting a helpful conceptual model to support this
study, this was not viewed as being incompatible with case study which is the
chosen methodology for this research. The soft systems framework allowed for
perspectives to emerge through the process of research, particularly in relation to
systemic properties and dynamics relating to the case. Details of methodological
considerations relating to its application, including fieldwork, data gathering and
analysis are discussed in more detail in the next chapter.

A summary of the conceptual framework adopted which utilises soft systems methodology is outlined at Figure 5. Checkland and Scholes (1990) argue researchers should follow the discipline advocated, but do not intend this to be overly prescriptive, arguing for judgement and flexibility to be applied by researchers and practitioners, adopting the approach with a view to optimising potential for learning and impact. Within this study this involves an examination of the capacity of the second order system to which Creative Minds has primary orientation to sustain the value creation of the innovation. This entails the development of understanding the nature of the problem situation, the application of a range of relevant purposeful activity models and gaining insight into the multiple perspectives of stakeholders with regards to the second order system. This allows for potential to be explored regarding the capacity to sustain the innovation. It also identifies the need to consider alternative action which may require the accommodation of ideological differences.

Figure 5: Conceptual Framework Element 2: Soft Systems Analysis

Key Steps in Approach

1. Finding out about the problem situation including culturally/politically
Development of a detailed and rich understanding and description of "the problem situation", leading to a "root definition" of the problem.

2. Formulating some relevant purposeful activity models
i.   Development of a "rich picture": a pictorial account of key systems features, dynamics, tensions and contradictions.
ii. Undertaking a "CATWOE" exercise: adopting a mneumonic to understand roles, motivations and behaviours within the system.
  ▪ Clients: who are the beneficiaries or victims of this particular system?
  ▪ Actors: who is responsible for implementing the system?
  ▪ Transformation: what transformation does the system bring about?
  ▪ World View: what particular world view justifies the existence of the system?
  ▪ Owners: who has the authority to abolish the system or change measures of performance?
  ▪ Environmental Constraints: which external constraints does the system take as a given?
iii. Undertaking a "PQR" exercise: determining systems priorities
  ▪ P – what needs to happen?
  ▪ Q – how this needs to happen?
  ▪ R – why does this need to happen?
iv. Undertaking a '4E's exercise: understanding what success looks like
  ▪ E1 – more efficient: making better use of limited resources.
  ▪ E2 – more effective: supporting people in mental health recovery and improved quality of life, and improved system outcomes.
  ▪ E3 – more ethical: maintaining rights of service users, staff and the wider public: "do no harm".
  ▪ E4 – more ecological: Bruntland Commission definition (1987).

3. Through the process of research gaining multiple perspectives from the stakeholders as to:
  ▪ What changes would improve the situation and are regarded as desirable and culturally feasible.
  ▪ Ability to accommodate potential conflicts of interest leading to action.

4. Taking account of the situation leading to action

Source: Adapted from: Checkland and Scholes (1990): Soft Systems Methodology in Action

2.5.5   Conceptual Framework Element 3: Business Model Design

The literature review highlighted the progression of academic publication in business model development over recent decades. When seeking to apply this to the study, the literature presented a potential range of viewpoints and associated conceptual frameworks and models.

From a conceptual viewpoint the Business Model Canvas (Osterwalder, 2004; Osterwalder & Pigneur, 2010) is widely applied in practice, most notably in start-up companies and small to medium enterprises. Later in the case study it has highlighted how two of the four creative partnerships examined were using the model to understand the totality of their business. In this sense the model is helpful in presenting an overview. However, the literature revealed an alternative model, this being Elements of Business Model Design (Teece, 2010), which facilitated a connection between strategy and business model development. Teece (2010) recognises that the business model is either implicitly or explicitly employed to describe the design of the architecture of the value creation. Reflecting earlier work (Porter, 1979; Prahalad & Bettis, 1986), which reflected a dominant logic of matching internal capabilities of companies to external opportunity and threat as a means of maximising market potential, Teece (2010) seeks to stress the importance of the firm's activities in meeting market need and bringing benefit to customers. As highlighted in the literature review, this potentially contradicts Zott, Amit and Massa's (2011) assertions that business model research has commonality in holistic and systemic approaches, focussing on value creation. However, as seen in the literature review other scholars concur with Teece's view, most notably Birkinshaw and Ansari (2015); Osterwalder and Pigneur (2010); Ritter (2014); Schön (2012). Although recognising the importance of value creation, all place emphasis on the importance of value capture.

Teece (2010) developed a conceptual model which is both elegant and pragmatic. It offers genuine utility when applied to the study in helping to move from some of the more potential abstractions of strategy and business model development to a more concrete depiction of how a business enterprise can reflect on its

architecture, value proposition and design, with a view to understanding how such value can be captured leading to a position of sustainability. The model has been applied in recent empirical studies involving case study methodology (Philipson, 2016). An overview of the framework is outlined at Figure 6.

As seen in the literature review, Teece (2010, 2018) highlights the relationship between strategy, dynamic capabilities of the management entity and business models being interdependent. The intention within this study and the application of Teece's Elements of Business Model Design framework (2010), is to guide the research, and in doing so, contribute to what Teece (2018, p.40) described as addressing the need to 'flesh out the details' through empirical studies of how the theoretical relationships he describes can be more fully understood and knowledge enhanced as a result.

Figure 6: Conceptual Framework Element 3: Elements of Business Model Design

Select technologies and features to be embedded in the product/service

Define benefit to the customer for consuming/using the product/service

Identify market segments to be targeted

Confirm available revenue streams

Design mechanisms to capture value - future

Design mechanisms to capture value – historical and current

Taken and adapted from Teece, D (2010) Elements of Business Model Design in: Business Models, Business Strategy and Innovation, *Long Range Planning, 43, 172-194*

Create value for customers, entice payments and convert payments to profit
(Within the context of health and social care: create value for customers, entice funding for the initiative and convert funding into a sustainable element of future service)

2.5.6   The role of the Conceptual Framework in Supporting Methodological
         Determination, Fieldwork and Analysis of Findings

The conceptual framework is not intended to determine the nature of the research
question, nor to provide the basis for deduction. It was developed essentially as a
frame of reference, grounded in empirical and practice based publication acting as
a key tool in supporting the development of an instrumental case study (Stake,
1995). The intention being to support appropriate methodological determination,
fieldwork and analysis of data. Therefore, the conceptual framework needed to
possess the agility to both inform, and be informed by, the research process. This
reflects the ongoing need for reflexivity throughout the research process
(Alvesson & Sköldberg, 2018). Adopting a qualitative and inductive approach
(Creswell, 2013), the conceptual framework and its constituent elements were
refined in response to insights gained from fieldwork and ongoing literature
review, with a view to determining the most comprehensive perspective as
possible of the case under examination.

As will be seen from the following chapters of the thesis, the conceptual
framework serves as a constant point of reference throughout the course of the
study. In particular, it helps in providing an intellectual and scholarly discipline,
providing a valuable anchor point, enabling the different systemic aspects of the
case to be explored and for strategy and business model development to be
critically examined. It is not specifically intended to generate a theoretical model
in itself, it is more a way of conceptualising and understanding the dynamics and
properties of a complex human system, supporting the reflexive research journey,
as discussed earlier and in greater detail in the following chapter. As such, as part
of understanding how the methodology of the study was constructed, the role that
the conceptual framework plays became an integral part.

CHAPTER 3: METHODOLOGY

3.1   Introduction

The chapter addresses both the process of methodological development, the reasoning behind research strategy and research design, and the challenge of undertaking a critical examination of such issues in a complex system, as illustrated by the literature review. When seeking to identify an appropriate methodology, consideration was given to the need for an approach which could bring meaning, understanding and insight to the study. In addition, the need for flexibility in enabling all dimensions and perspectives to be explored was central to determining the optimum methodological approach.

The chapter takes the reader on a journey of the process of research. Beginning with ethics approval, the text moves on to consider philosophical and interpretive frameworks and the importance of reflexivity to the study. Such considerations create a platform for the determination of an optimum approach to the research, ensuring matters relating to validity and reliability are appropriately addressed, allowing the research to be designed to address the aim and objectives of the study.

3.2   Ethics and Associated Approval

As the nature of the study involved the critical examination of strategy and business model development in a complex human system, it required striking careful ethical balance between often competing paradigmal views of the nature of research. Working in the field of health and social care, research and associated ethics fundamentally concerns clinical matters and the advancement of care and treatment. Research which concerns the political and business context within which services are delivered could be viewed as 'service evaluation', rather than being subject to the rigours of ethical approval commonly associated with more positivist methodologies involved in clinical research. This was found to be the case at the commencement of the study when assessing research governance requirements, with the research proposal initially not falling within the NHS

definition of research. Regardless, the importance of testing out such matters through both NHS ethics approvals processes and associated governance and university protocols, was seen as essential to supporting the integrity of the research and, as discussed later, research approval was deemed necessary after further exploration and clarification.

A key element of the research design considered ethics and ethics approval. Ethical discussions were a major consideration at the outset of the study, particularly: who could be impacted by the research and what risks could present by adoption of different methodological approaches? Given the study concerns strategy and business model development issues relating to Creative Minds, a question existed as to whether service users needed to be involved directly in the research process as essentially, they are the key beneficiaries or victims of strategic and business model delivery. There seemed little justification for such involvement, as the research was not seeking evidence for the benefits of participation in any of the Creative Minds ventures, but was examining business and management dimensions of the phenomenon. Although a key stakeholder in terms of benefits derived from achieving a sustainable future for Creative Minds, direct interview of service users was not considered feasible or pertinent. Secondary data, including details of participatory workshops conducted between SWYPFT and the University of Huddersfield (Brooks, Rogers & Walters, 2017), provided excellent evidence of service users' views, hopes and ambitions for Creative Minds. Similarly, personal testimonies which were referred to in this introduction to the study could be accessed through secondary sources (Walters, 2015). This was an important consideration, as if the study had directly involved service users, the research implications, particularly from an NHS perspective, could have been significant, requiring further and extensive internal approval through relevant governance processes, which had the potential to confuse what was being researched: business and management issues or clinical issues.

A particular area for ethical consideration concerns Stakeholder Theory (Freeman, 1984), where greater emphasis is placed on the actions, behaviours and beliefs of managers and contributors as opposed to management and economic theory. The argument is linked to what sense of value is created for an enterprise and how this

brings those who have a legitimate interest i.e. 'The Stakeholders' together. This presents a particular ethical challenge in the field of health and social care, where it is problematic to divorce or separate business and economics from the lives of service users, their families, local communities and society in general. It is a view supported by Freeman, Wicks and Parmar (2004), who eschew Separation Theory (Freeman, 2004), which essentially argues that economics can be separated from the notion of value creation. As often seen in business and management literature, scholars write in the context of maximising shareholder value and achieving economic advantage offering an alternative perspective and challenging the notion of Stakeholder Theory and the lack of an empirical basis to support it. (Sundaram & Inkpen, 2004). Freeman, Wicks and Parmar (2004), however, argue such a view of shareholder value as too narrow, arguing for a broader understanding of the value creation, reflecting the work of Barrett (2014), asserting that such separation is limiting in terms of understanding business approaches. For this study, the exploration of the views of contributors and stakeholders, takes the view that business sustainability is intrinsically linked to the value proposition. This was not to argue a deterministic position, but to acknowledge the link rather than separation in philosophical terms. Clearly, in the course of the research, if evidence emerged of separation thinking or behaviour, then this would be acknowledged and incorporated within the findings of the study.

University ethics approval, subject to recommendations, was gained in early 2017. The feedback was helpful in informing research design at a critical stage, particularly comments regarding generalisability and the nature of case study methodology and associated academic protocols and expectations.

As the study involved research concerning NHS services, despite the fact that no service user contact formed part of the research, Health Research Authority approval was still needed to be gained through the Integrated Research Application Scheme (IRAS), with appropriate governance arrangements agreed in line with SWYPFT research governance policy. This was duly achieved in autumn 2017. This arguably reflected the lack of functionality NHS research governance processes have with both business and management research, and other more qualitative approaches to the examination of systemic phenomena,

such as those under examination in this study. However, the study presents opportunity for contribution to knowledge in terms of how research governance was approached within this study, particularly for future management researchers seeking to practice within an NHS and social care environment.

3.3   Explanation of Philosophical Assumptions and Interpretive Frameworks

3.3.1   A Personal Perspective

As a key element of the required submission for the Doctorate in Business Administration, a personal impact statement has been prepared. The intention being to provide a personal account of the personal journey of action learning. It highlights key issues reflecting personal orientation to the study, potential for bias and the need for constant reflexivity (Alvesson & Sköldberg, 2018; Cunliffe, 2002, 2004, 2016). It is recommended that the personal impact statement is read in conjunction with this thesis, reflecting a move to greater self-disclosure in qualitative writing (Creswell, 2013).

3.3.2   The Four Basic Philosophical Assumptions

Personal values, experience and exposure to a wide variety of social traditions guide the researcher's code of ethics, their understanding of the political context within which they are researching, their understanding of the effect of resource issues (Gill & Johnson, 2008, p.7). Aligned with this are four basic philosophical assumptions: ontological, epistemological, axiological and methodological (Creswell, 2013).

Ontology concerns beliefs relating to the nature of reality (Bryman & Bell, 2011, p.23). In this case, potential exists for multiple realities, seen through the views of different stakeholders, both with regard to the purpose and value proposition of the initiative, and the strategy adopted in business model employed to support its development. Understanding the philosophical constructs which underpin personal ontological approach was as key element of reflection within the process of research, which is discussed in the next section of the chapter.

Epistemology is concerned with what constitutes knowledge and how assertions can be made regarding how the legitimacy of knowledge can be justified (Bryman & Bell, 2011, p.15). For this study, as seen in both parts of the literature review, there is potential for competing paridigmal views. The implication for research here relates to gathering data from both primary and secondary sources, seeking to build as comprehensive a view of the case as possible (Creswell, 2013; Yin, 2014), whilst being cognisant of the need to consider aspects of validity and the potential bias arising out of personal philosophical orientation. This was particularly significant, given the fact that the study was commenced as CEO of the host organisation with ongoing connections to the role, meaning the views of participants in the research process could also be affected, consciously or unconsciously; creating opportunity for distortion and bias. Such issues are explored in greater detail in a later section of the chapter covering the importance of reflexivity.

Axiology concerns the role of values (Creswell, 2013, p.20). As highlighted earlier, the phenomenon under examination i.e. Creative Minds will be impacted hugely by the values of participants, including those of the researcher (Barrett, 2014). Again, reflexivity was key here, in exploring the relationship with the study, with participants and the wider context, calling for careful and ongoing interpretation of what has been said and how has this shaped the research narrative (Alvesson & Sköldberg, 2018; Cunliffe, 2002, 2004, 2016).

Methodologically, the challenge was to define the most appropriate process for the research. Creative Minds operates within a complex network of partnerships, politics, people and processes; shaped by multiple perspectives, value propositions and opinions regarding legitimate knowledge and evidence. This required a degree of agility on the part of the researcher and the capacity to revise thinking in approach in response to what is found in the field. This entailed constantly testing for bias through a reflexive methodological approach, given the political and ideological context within which the research was being undertaken (Alvesson & Sköldberg, 2018).

3.3.3   Interpretive Philosophical Frameworks

When reviewing the literature from both an historical and contextual viewpoint and strategic publication, the capacity for multiple perspectives to exist in relation to the study indicated the need for an interpretivist approach (Denzin & Lincoln, 2011; Mertens, 2010). This seeks to find meaning from the various social actions and interactions and perceptions of key stakeholders. The literature review also highlighted a potential 'dominant discourse' both within the field of health and social care and strategy and business management, often characterised by positivist and reductionist thought process. This had to be contrasted with the abstract notions of systems thinking and associated methodology, reflecting the potential for contradiction, paradox and anomaly (Checkland, 1983; Checkland & Scholes, 1990; Jackson, 2000; Midgley, 2000; Stacey & Mowles, 2016).

In addition to the framework offered by Stacey (1996) as discussed previously, Creswell (2013, p.24) offers a view that 'post-positivism' allows for the reconciliation the qualitative researcher seeks, arguing: "Post-positivist research views enquiry as a series of logically related steps, believes in multiple perspectives from participants rather than a single reality and espouse rigorous methods of qualitative data collection and analysis." Other scholars share this view, emphasising the real post-positivist values emphasise multiplicity and complexity as the hallmarks of humanity (Henriques et al, 1998; Ryan, 2006).

For this study, the ability to move between different mental models presenting in relation to both health and social care and strategy and business model development was key. This was influenced by drawing on fields of philosophy, including hermeneutics (Heidegger, 1927; Weber, 1905; Zimmerman, 2015). As a result, the philosophical orientation led to an inductive approach, adopting a non-deterministic stance, allowing understanding and meaning to evolve through the research process, recognising the potential for multiple reality and causality (Weber, 1905), maintaining a post-positivist stance, as highlighted above. There are connections here to the body of theory and research concerning reflexivity which has strong links to hermeneutic theory, social construction and post-modernist philosophy (Cunliffe, 2002).

A key requirement of the Doctor of Business Administration Programme is to demonstrate impact in practice. Theory from the fields of social and political science, business and management theory and research, and various philosophical constructs, have been explored within this and the two previous chapters. However, a dominant philosophical requirement relates to pragmatism (Creswell, 2013). Exploration of the phenomenon, and the critical examination of strategy, and business model development, must lead to an improved understanding and potential action to improve on a real world management issue. Such demands present challenges, particularly in relation to personal bias and philosophical and ideological preference, which is discussed in the following section of the chapter.

3.3.4   The Importance of Reflexivity to the Study

Cunliffe (2016, p.240) poses the question: "What does it mean to be reflexive?" Her early definition (Cunliffe, 2004, p.407) sees reflexivity as: "embracing subjective understandings of reality as a basis for thinking more critically about the impact of our assumptions, values and actions on others." However, in reviewing her work (Cunliffe, 2016, p.741), still considering the earlier definition as relevant, Cunliffe moves on to define reflexivity as: "Questioning what we, and others might be taking for granted – what is being said and not said – and examining the impact this might have."

Furthermore, in terms of defining the importance of reflexivity to management research, Cunliffe (2002, p.38) argues:

> The issue of reflexivity is central to critical management
> studies because it draws on post-modern and social
> constructionist suppositions to highlight the inconsistent
> and problematic nature of explanation – that we construct
> the very accounts we think describe the world. We
> therefore need to question the ways in which we account
> for our experience.

For this study, where a critical examination of strategy and business model development in complex human system was being undertaken, Cunliffe's definition of both reflexivity and her views on the centrality of reflexivity to management studies, provided an excellent starting point on the reflexive research journey. It was critical, in particular, to explore and understand one's own roles, values and ideological preferences as a researcher (and as an experienced practitioner) and to understand how they may impact on the way the study is approached and those participating within it. Additionally, and reflecting Cunliffe's later definition of reflexivity (Cunliffe, 2016, p.741), the criticality of considering how participants' perspectives, values and worldview may influence the research also became a key consideration.

In determining the importance of reflexivity to the study, the review of literature highlighted how the concept has grown to encompass various aspects of management, including: management research (Cunliffe, 2004; Johnson & Duberley, 2003), management learning (Cunliffe, 2002), reflexivity in public administration (Cunliffe & Jun, 2005), reflexivity in the co-production of academic practitioner research (Orr & Bennett, 2009) and reflexivity, leadership and public relations (Willis, 2019). Such publications served as a guide in shaping understanding of the process of research and the actors engaged within it. In particular, drawing on a range of perspectives concerning the application of reflexivity theory helped to support the capacity to both impact practice and make a unique contribution to knowledge, through the development of appreciation of how theoretical perspectives on both research and practice could be applied to good effect in this study.

In specific terms of qualitative research, the work of Alvesson and Sköldberg (2018) was particularly instructive in clarifying the impact of reflexivity on methodological approach and associated research strategy and design. As Alvesson and Sköldberg (2018, p.11) note in relation to reflexive methodology:

> Thus in empirical research the centre of gravity is shifted
> from the handling of empirical material towards, as far as

possible, to a consideration of the perceptual, cognitive, theoretical, linguistic, (inter) textual, political and cultural circumstances that form the backdrop to – as well as impregnate - the interpretations. These circumstances make the interpretations possible, but to a degree they also mean that research becomes in a part a naïve and unconscious undertaking.

Moreover, when seeking to research into complex systems, such as that seen within this study, Alvesson and Sköldberg (2018, p.219) argue that the researcher should recognise they are working in a political-ideological context and should not pander to established thinking and dominating interests, stressing the importance of reflecting and reflexing on such matters in a discernible way throughout the research.

Therefore, in terms of methodological approach, every effort was made to challenge and explore potential for dominant interests arising out of political-ideological preferences and associated dynamics, seeking to understand, rather than pander to, patterns of established thinking both within the specific context of healthcare and mental health, as well as in the broader managerial domain. Here, there was undoubtedly a link to the systems theory work of Checkland and Scholes (1990); Midgley (2000); Stacey (1996); Stacey and Mowles (2016) discussed in the literature review where there is a challenge to the dominant discourse of strategic management. Essentially, all encourage a reflexive approach in relation to strategy theory and research, particularly the later work of Stacey and Mowles (2016), which is self-declared as having a specific reflexive orientation (Stacey & Mowles, 2016, p.5).

Given the research was conducted in a strongly political-ideological context, as seen from the first part of the literature review, reflexivity became important in supporting an understanding how such factors can impact on research. Alvesson and Sköldberg (2018, p.219) argue that such research is: "embedded in the field of tension between the reproduction and/or reinforcement of the existing social

order and the challenging of that order." Again, they assert that recognition of such tension should be discernible in the research context. For this study, managing such tension in a reflexive way as a researcher throughout the process of research was critical, as was seeking to understand how other agents were perceiving and managing this in both their practice and in their responses to the research, for example in interviews and contribution to the soft systems analysis discussed later in this chapter.

Reflexivity, therefore, was seen as key to methodological determination, research and practice approach. In undertaking a research study in such a complex context, reflexivity became an invaluable tool in supporting the challenge to one's own beliefs, values, ideological preferences and social constructs; as well as encouraging this in others. Not the easiest of journeys, as seen from the personal impact statement element of the doctoral submission, but one well worth pursuing. This is illustrated in a later section of the chapter concerning the process of interview with agents of the first order system involved in the case study, as well as being reflected as an ongoing theme throughout the thesis, with links to the personal impact statement and journal article elements of the doctoral submission.

3.4   **Determination of a Research Strategy**

Designing a research strategy involves a range of considerations. As Gill and Johnson (2010, p.6) note:

> Research methodologies always compromise between
> options in the light of philosophical assumptions, and
> choices are also frequently influenced by issues such as
> the availability of resources and the ability to get access to
> organisations and their memberships in order to undertake
> research.

At the commencement of the research process, preliminary literature review and subsequent analysis supported an inductive approach and the adoption of qualitative methodology. Given the nature of the field of study, the number of uncontrollable variables and the potential for multiple perspectives to be present, this seemed appropriate. Using an inductive approach allows for greater clarity to be gained to fully appreciate the nature of the research question. This is reflective of Creswell's (2013 p.22) opinion: "Sometimes the research questions change in the middle of the studies to reflect better type of questions needed to understand the research phenomenon". This was undoubtedly the case in this study, as the phenomenon which is Creative Minds, needed to be viewed from a variety of perspectives which led to the ultimate question, which concerns the critical examination of strategy and business model development and the ability to support a sustainable value proposition. It was only through an iterative process, which sought to truly understand what was being asked of the phenomenon, that the research question could be refined, reflecting the inductive and reflexive nature of the study.

Methodologically, there is a particular challenge for the business researcher on the Doctor of Business Administration Programme. There are potential tensions regarding the need of management practitioners (including management consultants) who want to contribute to practice, and those of scholars, who wishes to contribute to theory (Gummesson, 2000). The need to demonstrate impact can, therefore, present challenges for the researcher, as different perspectives will exist where impact needs to be made i.e. contribution to theory, and/or practice. The methodological approach adopted therefore required a strongly reflexive orientation (Alvesson & Sköldberg, 2018), as discussed in the previous section.

In the early research stages consideration was given to the adoption of an action research methodology. As CEO of the host organisation of Creative Minds, at the commencement of the study, the desire to make impactful changes in actual practice was in danger of becoming an over-riding imperative, reflecting some of the tensions highlighted by Gummesson (2000) above.

The work of Lewin (1946) was influential in that, as Gill and Johnson (2010, p.100) note: "Throughout his work Lewin emphasised how the most important aim of doing social science should be to practically contribute to the change and betterment of society and its institutions through resolving social problems".

Still working to the broad definition of action research, the work of Checkland (1983), Checkland and Scholes (1990) appeared relevant from a methodological perspective; as did the concept of appreciative enquiry (Cooperrider & Srivastava, 1987). However, academically, action research has proved controversial due to, as Gill and Johnson (2010) note, the lack of an over-riding methodological definition that is shared by all researchers. This can lead to proponents of action research being accused of giving credibility and justification to their actions within an organisation, network or system. Such accusations can be particularly levied at a researcher who is, or was, also occupying the role of CEO of the host organisation!

There are undoubtedly merits in adopting some of the guiding principles encompassed within the action research paradigm. Lewin's (1946) concept of contributing to the betterment of society and the idea of adopting an appreciative enquiry approach (Cooperrider & Srivastava, 1987) were both relevant to the study and, in many senses, could not be ignored, as they were a reflection of the broader ideological and philosophical viewpoints and preferences discussed in the literature review (Barrett, 2014). However, such considerations do not, in themselves, constitute a firm enough methodological framework. What was sought, therefore, was a research strategy and associated methodology which possesses the utility to make impact in the field of practice and a unique contribution to theory and knowledge, underpinned by a high degree of academic credibility; whilst also drawing on elements from action research.

As indicated earlier, the literature review and first stage analysis of the phenomenon indicated a qualitative approach and associated methodology. The challenge then became, which was the most appropriate and credible qualitative methodology to adopt to support the study.

Creswell (2013) describes five main qualitative approaches: narrative research, phenomenology, grounded theory, ethnography and case study. All have relevance to this study in that there is a clear need for a narrative exposition, there is clearly a phenomenon being critically examined, there is potential for grounded theory to be generalised, the participation of the researcher in the field is to a degree ethnographic and there is a specific case to be critically examined. However, a decision needed to be made regarding the 'best fit' in terms of a framework which could support research strategy.

Creswell (2013) offers a range of characteristics and criteria to assess relevant appropriateness of research strategy and methodological approaches. These were considered in relation to this study to define the optimum approach. In summary, case study, as a research strategy, offered the greatest utility. It enables consideration to be given to multiple perspectives, it draws on allied disciplines including: psychology, political science and medicine, it requires multiple sources of data, enables analysis of data through descriptions of both key elements and the totality of the case and enables a disciplined and rigorous approach to the design of the study. In opting for a case study methodology, there was confidence that access could be gained to all aspects of the data, including: interviews, organisational reports and commentary as well as audio-visual materials. As the study involved a degree of participatory research, as an active agent within the system being researched, firstly as CEO of the host organisation, and then more latterly as an independent researcher and contributor to arts and charity agendas, this provided opportunity for access whilst having to manage and maintain the risk of bias, reflecting the importance of reflexivity, as discussed earlier.

Consideration was also given to the personal skill set and experience of the researcher. Yin (1994) suggests that the researcher has to be able to ask good questions, to interpret the responses, be a good listener, be adaptive and flexible so as to react to various situations. He also argues that the researcher needs to have a firm grasp of issues under examination and to have the ability to look beyond potential bias and preconceived notions and understanding of the phenomenon and the system within which it operates. Feagin, Orum and Sjoberg (1991) also argue that the investigator or researcher must be able to function in a

senior capacity. This view is also supported by Tellis (1997). Beginning the study as a longstanding and experienced CEO and then moving into independent management practice, it was felt that by virtue of knowledge, experience and acquired skill set that case study presented as a strong methodological choice for this study.

Case study is a well-recognised method within business research, and arguable the key approach adopted to demonstrate the application to theory (Dull & Hak, 2008; Eisenhardt, 1989; Johnson, Scholes, & Whittington, 2011; Sneider & Speith, 2013). However, views regarding case study as strategic methodology vary. Yin (2014) definitely views it as a distinct research strategy, Stake (1995, 2005) less so, seeing it as more of what is chosen to be studied. Creswell (2013) argues it may be an object of the study, as well as a product of enquiry. Denzin and Lincoln (2005) align with Yin, seeing case study both as a methodology and a distinct research strategy. For the purpose of this study the work of Yin (2009, 2014) and Creswell (2013) who advocate clear methodological approaches offered the greatest utility and potential for impact.

For Creative Minds, a key strategic consideration is what nature of case study would it constitute? Essentially, it could be argued the study possesses all of the hallmarks of an instrumental case (Stake, 1995) where the case is used to understand more than what is obvious to the observer (Stake, 1995; Tellis, 1997). Here the added dimension is the role that strategy and business model development play in supporting a sustainable value creation in a complex system. What is less obvious to the observer are such factors and the complexity of the system within which Creative Minds operates. The case study had to be bounded, however, given the potential systems properties are almost infinite (such matters are discussed later in the chapter).

3.5   Addressing Issues of Validity and Reliability

In designing the research, consideration was given to the different aspects of validity. The philosophical interpretative frameworks, indicated how the study employs a largely inductive approach rooted in the interpretivist doctrine (Denzin

& Lincoln, 2011; Mertens, 2010). This, however, does not excuse the need for rigour in choosing valid data and measurement to explore the case; reflecting the 'post-positivist' approach discussed earlier (Creswell, 2013; Ryan, 2006).

Internal validity had the capacity to be impacted by the social constructs of the researcher, particularly given tacit knowledge and opinion (Reber, 1989) had potential to have developed through years of socialisation and indoctrination in public service, most notably the NHS and mental health, causing bias and skew in research approach and interpretation of findings. The need for reflexivity (Alvesson & Sköldberg, 2018; Cunliffe, 2002, 2004, 2016) was therefore paramount.

Ecological validity concerns findings being applicable to every-day settings. As Bryman and Bell (2011, p.43) note: "Business research sometimes produces findings which may be technically valid, but have little to do with what happens in people's lives". Every care was, therefore, taken not to introduce artificial scenarios. In this study, for example, all interviews were undertaken in the working or practice space of those being interviewed. In a broader sense, every effort was taken to ground the research into reality of practice and the lived experience of those living and working within the system. In many respects this called for judgement and experience, reflecting the need to balance practitioner and academic perspectives, as discussed in the literature review, and the associated ongoing need for reflexivity.

External validity and the issue of generalisability are also key strategic research considerations. Generally, qualitative researchers tend not to generalise due to contextual differences (Creswell, 2013). Impact, a key requirement of the Doctorate of Business Administration, focuses on deepening the understanding of strategy and business model development relating to the case and to offer opinion on improvement. However, the richness of this study should allow researchers and practitioners in systems beyond the boundaries of this particular case to draw on the process of research and associated findings; seeking to apply understanding within different contexts, reflecting the views of Yin (2014), concerning analytic generalisability in case study. In terms of generalisability the study, therefore,

sought to enhance scholarly understanding of related situations with similar political, systemic and business contexts, hence the importance of optimising research design. This also offers potential to make a unique contribution to the body of knowledge (which is discussed in greater detail in the conclusions chapter of the thesis).

Reliability was given careful consideration, particularly in relation to fieldwork and analysis of findings. For example, all interviews were undertaken utilising the same general approach (Creswell, 2013). The second element of the conceptual framework discussed in chapter three provided the basis for questioning and exploration. All interviews were recorded and transcribed using the same equipment and format. Analysis of findings was undertaken utilising the conceptual framework as a guide, enabling chronological, cross-case and embedded analysis.

3.6   **Research Design**

3.6.1   Determining the Unit of Analysis and Establishing Boundaries for the Case

A key issue in terms of research design was to determine the unit of analysis and how to boundary the case to best effect. Learning set meetings within the DBA programme were critical to this process, reflecting the opinion of Yin (2014), who advocates for peer review in establishing the scope of the research in the study. Learning set sessions involved discussing the nature of the case, and involved presentation and discussions of early stage research proposal followed by a series of iterations, inviting challenge from peer researchers, particularly around the unit of analysis and boundaries of the research. This included preparation for progress monitoring and submission stages of the research. Such approaches were augmented and supported by regular doctoral supervision.

Bounding the case study, and identifying the unit of analysis, can prove to be a particular challenge, especially when considering complex systems. Midgley (2000, p.148), applying critical systems thinking, argues for essential boundary judgements to be made, reflecting what he describes as 'systems philosophy',

seeing boundaries of social and personal constructs involving 'first and second order systems' as discussed in outline in the previous chapter.

The first order system is comprised as SWYPFT, as host of Creative Minds, the creative minds link charity and the community based creative partners. These are the 'agents' who combine to create value and to contribute to the development of the innovation. The second order system is where Midgley (2000) argues decision makers reside and from where the first order draws knowledge and intelligence.

The second order boundary judgement required careful consideration, as potentially every system is interconnected, with potential multiple realities, resulting in potential for eternal regression (Stacey & Mowles, 2016, p.206). Therefore, a judgement had to be exercised as to who, or what, needed to be included. Such judgements were supported by the literature review and further informed by data collection and analysis, including primary data which sought to determine the nature of the second order system to which the first order had primary orientation. This allowed for a degree of systemic clarity to emerge through the process of research, reflecting the inductive nature of the study, notwithstanding the need for ongoing reflexivity as discussed earlier.

Midgley's (2000) call for systemic intervention which involves the boundary judgements discussed above and applications of systemic methods of intervention to enable the agents of the first order to look 'outwards' at the situation as a first order system and look 'back' to the second order system, where both they, and broader stakeholders, operate. Furthermore, he argues there are no experts, that understanding can never be comprehensive, but it can be greater than that which currently exists. This reflects the view of Alvesson and Sköldberg (2018), discussed earlier concerning the potential for qualitative research into complex systems to possess a degree of naivety and unconscious bias. The application of systemic methods is discussed in greater detail later in this chapter. The determination of bounding the case in the manner described, involved a process of purposive sampling. Bryman and Bell (2011, p.442) argue: "The goal of purposive sampling is to sample cases/participants in a strategic way, so that those samples are relevant to the research questions being posed." In this case, this

involved careful selection of a range of embedded cases capable of enabling a critical examination of strategy and business model development.

In terms of time, the case examines the development of Creative Minds from start-up to the current day; and endeavours to highlight opportunities for improvement and future sustainability. Creswell (2013, p.97) stresses the importance of providing clarity as to 'when' as well as 'what' the case study seeks to address. By examining the case from start up to the current day, the study essentially remained 'live' throughout.

3.6.2   <u>Development of a Research Design Schematic and Research Chronology</u>

The study critically examines strategy and business model development in a complex human system. This presents a significant challenge, not only in undertaking the work, but also in articulating the process of research in a clear and comprehensive way. To support the explanation of how research was conducted, both the Research Design Schematic and a Research Chronology were prepared.

The Research Design Schematic is outlined at Figure 7. It provides an overview of the four phases of the actual research process and illustrates how the key elements of the conceptual framework: strategy, system and business model design were applied in practice. In addition, a fourth phase: final interpretation of findings, provides a synthesis of the findings of the study, highlighting contribution to knowledge, practice impact, while also acknowledging potential limitations of the study. The purpose and key activities relating to each phase are outlined. In order to provide a clear explanation of the process of research, the schematic is presented in a linear format. At a higher conceptual level this is considered to be a fair and valid reflection of the research process adopted, given there was undoubtedly a phased and sequential pattern to the research work undertaken. However, the reality is more complex. Essentially, the research approach possesses a strong iterative quality which involved moving between different phases, reflexively testing and retesting for taken-for-granted assumptions in relation to the data throughout the course of the study.

The Research Chronology which is highlighted at Figure 8 moves deeper into the exploration of the process of research, effectively presenting an 'order of service'. It builds upon the explanation of key aspects of the Research Design Schematic. Key research activities associated with the four phases are described in greater detail, including a timeline outlining the sequencing of such activities. A commentary is provided, explaining both the rationale and purpose of the approach undertaken at key stages. This also includes a description of the preparatory stage of the study. The chronology serves to illustrate the significant challenge of critically examining strategy in a complex system, with the need to apply theory assiduously, maintaining both a sense of scholarly discipline, and an ability to remain open and reflective to the emergence of new perspectives throughout the course of the research. It is also, arguably, a reflection of the professional orientation of the doctoral thesis, drawing on academic theory and research, but placing significant emphasis on impact in both research and management practice.

Combined, the Research Design Schematic and Research Chronology highlight the importance of the conceptual framework in acting as an anchor point throughout the process of research, thus enabling the central aim of the study to be addressed. In conceptualising research design in the manner described here, potential exists for unique scholarly contribution to the body of knowledge concerning strategy and business model development and their capacity to sustain innovation in a complex human system.

In the following sections of the chapter, methodological considerations relating to the phases of research discussed here are explored in more detail, including cross referencing to both the Research Design Schematic and Research Chronology where indicated and necessary.

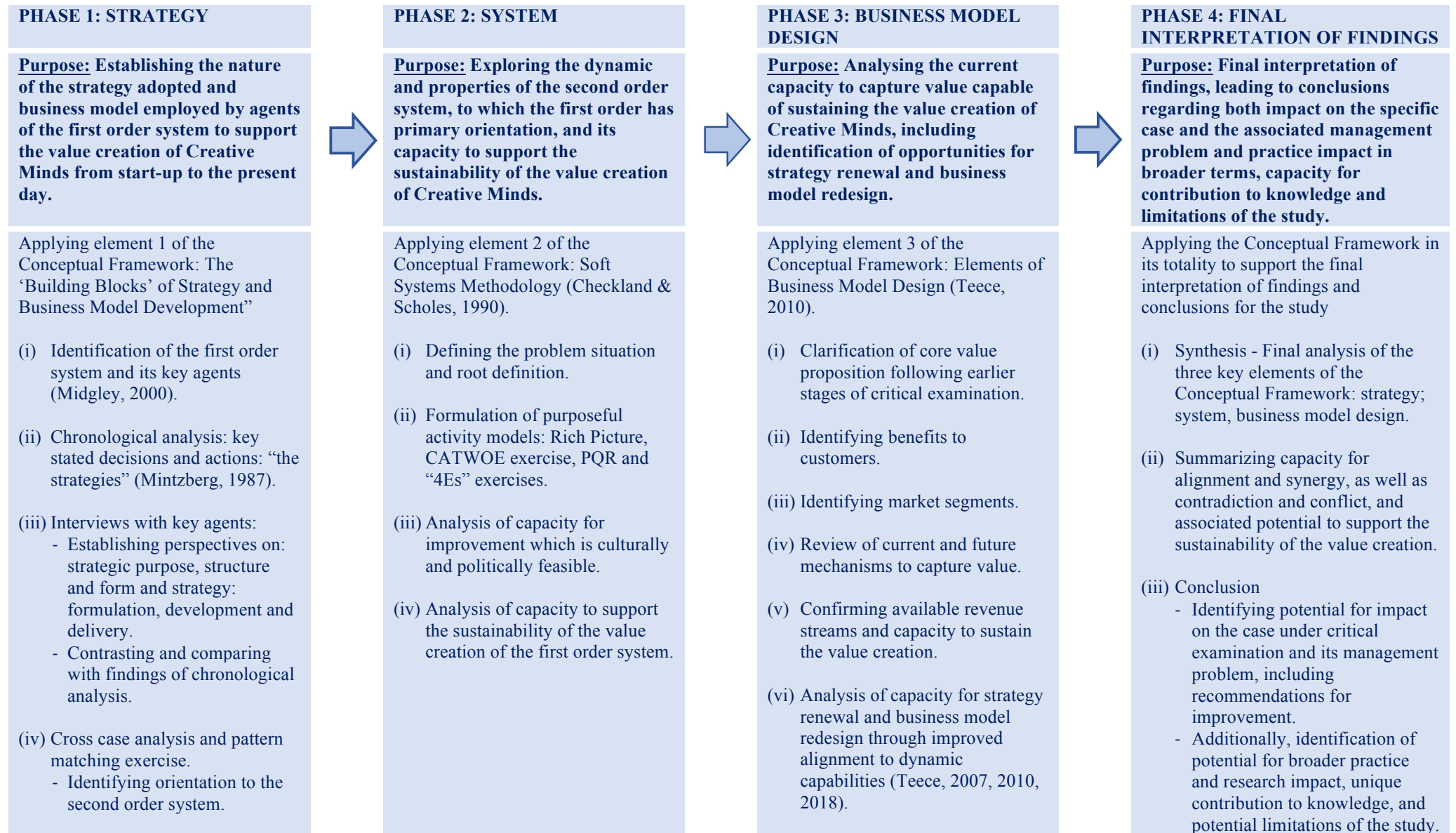**Figure 7**   **RESEARCH DESIGN SCHEMATIC**

PHASE 1: STRATEGY	PHASE 2: SYSTEM	PHASE 3: BUSINESS MODEL DESIGN	PHASE 4: FINAL INTERPRETATION OF FINDINGS
Purpose: Establishing the nature of the strategy adopted and business model employed by agents of the first order system to support the value creation of Creative Minds from start-up to the present day.	**Purpose: Exploring the dynamic and properties of the second order system, to which the first order has primary orientation, and its capacity to support the sustainability of the value creation of Creative Minds.**	**Purpose: Analysing the current capacity to capture value capable of sustaining the value creation of Creative Minds, including identification of opportunities for strategy renewal and business model redesign.**	**Purpose: Final interpretation of findings, leading to conclusions regarding both impact on the specific case and the associated management problem and practice impact in broader terms, capacity for contribution to knowledge and limitations of the study.**
Applying element 1 of the Conceptual Framework: The 'Building Blocks' of Strategy and Business Model Development"	Applying element 2 of the Conceptual Framework: Soft Systems Methodology (Checkland & Scholes, 1990).	Applying element 3 of the Conceptual Framework: Elements of Business Model Design (Teece, 2010).	Applying the Conceptual Framework in its totality to support the final interpretation of findings and conclusions for the study
(i) Identification of the first order system and its key agents (Midgley, 2000). (ii) Chronological analysis: key stated decisions and actions: "the strategies" (Mintzberg, 1987). (iii) Interviews with key agents: - Establishing perspectives on: strategic purpose, structure and form and strategy: formulation, development and delivery. - Contrasting and comparing with findings of chronological analysis. (iv) Cross case analysis and pattern matching exercise. - Identifying orientation to the second order system.	(i) Defining the problem situation and root definition. (ii) Formulation of purposeful activity models: Rich Picture, CATWOE exercise, PQR and "4Es" exercises. (iii) Analysis of capacity for improvement which is culturally and politically feasible. (iv) Analysis of capacity to support the sustainability of the value creation of the first order system.	(i) Clarification of core value proposition following earlier stages of critical examination. (ii) Identifying benefits to customers. (iii) Identifying market segments. (iv) Review of current and future mechanisms to capture value. (v) Confirming available revenue streams and capacity to sustain the value creation. (vi) Analysis of capacity for strategy renewal and business model redesign through improved alignment to dynamic capabilities (Teece, 2007, 2010, 2018).	(i) Synthesis - Final analysis of the three key elements of the Conceptual Framework: strategy; system, business model design. (ii) Summarizing capacity for alignment and synergy, as well as contradiction and conflict, and associated potential to support the sustainability of the value creation. (iii) Conclusion - Identifying potential for impact on the case under critical examination and its management problem, including recommendations for improvement. - Additionally, identification of potential for broader practice and research impact, unique contribution to knowledge, and potential limitations of the study.

Figure 8

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RESEARCH CHRONOLOGY

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KEY PHASES OF RESEARCH	KEY ACTIVITIES	DATE	COMMENTS
PRELIMINARY AND PREPARATORY STAGES Determining a topic appropriate for DBA level research, and developing a research strategy and design.	(i) Scoping potential for the research topic (a) Discussion with learning set colleagues and associated preparation for research proposal assignment.	January 2015 to April 2015	Moving from the target stages of the DBA programme to the research phases, seeking to identify a topic which possessed the capacity to meet the key requirements of impact and unique contribution, as well as maintaining the interest and commitment of the researcher.
	(b) Discussion with SWYPFT's Board regarding the need for further research concerning Creative Minds.	Ongoing throughout 2014 and 2015	
	(c) Submission of research proposal and associated assignment.	June 2015	
	(d) Acceptance of research proposal and identification of doctoral supervisor.	July 2015	
	(ii) Undertaking the literature review (a) Development and approval of research proposal.	Ongoing from commencement of research proposal	Scoping of both contextual and historical aspects of the study and the fundamental nature of the research question, exploring different fields of literature, seeking to synthesise and consolidate knowledge and understanding.
	(b) Receiving and refining the literature review through doctoral supervision.	Monthly supervision meetings from July 2015	
	(iii) Determination of research methodology and design (a) Development of personal ontological and epistemological perspectives and orientation through learning set discussion, lectures and assignments.	2013 onwards throughout taught element of DBA	Understanding ontological and epistemological orientation with emphasis on personal reflexivity. Seeking to understand the optimum research approach/methodology to, and for, the study.
	(b) Refinement of methodology through research proposal submission and approval.	June/July 2015	
	(c) Refinement of methodology, research strategy and design through doctoral supervision.	July 2015 ongoing throughout the study	

KEY PHASES OF RESEARCH	KEY ACTIVITIES	DATE	COMMENTS
PRELIMINARY AND PREPARATORY STAGES (Cont'd)	(d) Gaining ethics approval through both NHS and university governance processes.	University ethics approval gained spring 2017 NHS ethics approval gained autumn 2017	Ethics approval via NHS governance proved complicated due to qualitative and managerial emphasis of the research proposal, but ultimately was resolved satisfactorily.
	(e) Feedback from progress monitoring exercise.	2018	
	(f) Participation and presentation in Business School Research Conferences.	Attendance 2018 Presentation 2019	
PHASE 1 Establishing the nature of the strategy adopted and business model employed by agents of the first order system to support the value creation of Creative Minds from start-up to the present day.	(i) Identification of the first order system and its key agents Initial scoping exercise to determine and reclarify the nature and composition of the first order system and its key agents.	June to July 2015	- Developed as part of original research proposal. - Dialogue with link charity to determine criteria and selection of purposeful sample of creative partners.
	(ii) Chronological analysis: key stated decisions and actions: "the strategies" (a) Identification and collection of secondary data: reports, plans, financial data, audio-visual material and organisational artefacts.	July 2015 to May 2017 (initial exercise), then on-going throughout the process of research	Accessing publicly available information and through dialogue with the link charity representative.
	(b) Analysis of data and tabulation (see Figure 11 for further details).	April 2017 to July 2017 (initial scoping) and ongoing throughout the process of research.	Seeking to establish themes and patterns in the stream of decisions and actions: "the strategies" (Mintzberg, 1987).
	(iii) Interviews with key agents (a) EMBEDDED CASE ONE: SWYPFT: - CEO - Former Chair - Director of Strategy - Director of HR - Senior management representative - Commissioner representative	23 October 2017 6 November 2017 18 May 2018 21 November 2017 20 November 2017 4 December 2017	Interviews delayed due to lengthy process of gaining NHS ethics approval.

KEY PHASES OF RESEARCH	KEY ACTIVITIES	DATE	COMMENTS
Phase 1 (Continued)	(b) EMBEDDED CASE TWO: The link charity - The link charity representative	28 March 2018	Same delay as with SWYPFT management representatives due to ethics approval.
	(c) EMBEDDED CASE THREE: The creative partners - The Artworks - The Yorkshire Sculpture Park (YSP) - Support to Recovery (S2R) - Spectrum People	9 August 2017 & 7 September 2017 5 September 2017 10 August 2017 21 August 2017	Interviews were conducted earlier, as NHS ethics approval was not required for non-NHS staff.
	For all interviews with key agents it was important to adopt a reflexive approach, given potential for bias to emerge both within the researcher and respondents (such matters are discussed more fully in the main body of the chapter).		
	(d) Analysis and coding of transcripts (see Figure 9 for further details).	First cut: 4 weeks after interview. Re-analysis at six monthly intervals. Final analysis February 2019	Transcripts of interviews were analysed utilising a matrix approach, establishing and rating perspectives on: strategic purpose, structure and form, and strategy formulation, development and delivery (see Appendices 16, 17 and 18).
	(e) Contrasting and comparing within findings of the chronological analysis.	February to September 2019	Ongoing and iterative approach to establish meaning and associated patterns and trends: aligned and contradiction with key emphasis on reflexivity.
	(iv) Cross case analysis across creative partners and pattern matching exercise across all embedded cases Cross case analysis undertaken across all creative partners (see Appendix 18 for further details). Pattern matching exercise across all embedded cases (see Appendix 19 for details). Identification of key quotations to support the narrative in the main body of the text (see Appendix 7). Establish orientation to second order system.	Final exercise September 2019	Ongoing iterative approach following completion of both chronological analysis and interviews with key agents of the first order system. Maintaining regular contact with link charity representative to understand change within the political and arts and health landscape.

KEY PHASES OF RESEARCH	KEY ACTIVITIES	DATE	COMMENTS
PHASE 2 Exploring the dynamics and properties of the second order system, to which the first order has primary orientation, and its capacity to support the sustainability of the value creation of Creative Minds.	(i) Defining the problem situation and root definition (a) Identification and collection of relevant secondary data: - Reports of national bodies and think tanks. - Notes of 'prototype' meetings in Calderdale (see Appendix 4) - SWYPFT reports, particularly Creative Minds specific (2011-2019).	Ongoing from the commencement of the study. 17 April 2018 Ongoing throughout the study.	Ongoing and iterative approach, seeking to rebuild a comprehensive understanding of the nature of the second order system, where the first order has primary orientation. Seeking to establish a baseline for the next stages of the soft systems analysis by defining the problem situation and root definition.
	(b) Identification and collection of primary data through participation and observation e.g. attendance at APPG meeting, Calderdale Prototype meeting, Link Charity Governance Group.	- APPG – September 2015. - Calderdale Prototype meeting – April 2017. - Link Charity Governance Group – December 2018.	
	(c) Interviews with key agents from the first order system.	As per Phase 1.	
	(ii) Formulation of purposeful activity models: Rich Picture, CATWOE exercise, PQR and '4Es' exercises. (a) Preliminary scoping exercise with the Creative Minds lead.	13 December 2017	The soft systems analysis was developed on an iterative basis, with specific meetings with key agents targeted at regular intervals. The contextual and historical literature review was important in supporting the analysis, as were interviews with key agents discussed under Phase 1 which indicated a primary orientation to the system being analysed here. (Findings are presented and discussed in chapter 4). Clarification meetings were scheduled to supplement the analysis.
	(b) Ongoing meetings with Creative Minds lead on a bi-monthly basis.	December 2017 to February 2019	
	(c) Clarification meetings and discussions with creative partners (Artworks and Spectrum People) on a bi-monthly basis.	As above.	
	(d) Clarification meeting and discussions with the Deputy Director of Strategy from SWYPFT.	15 January 2019	

KEY PHASES OF RESEARCH	KEY ACTIVITIES	DATE	COMMENTS
	(iii) Analysis of capacity for improvement which is culturally and politically feasible.		The need for reflexivity was paramount here, given potential for bias and shared ideological preference to emerge (such matters are discussed more fully in the main body of the methodology chapter).
	(iv) Analysis of capacity to support the sustainability of the value creation of the first order system.	October 2018 to February 2019	
PHASE 3 Applying the elements of Business Model Design Framework to analyse the current capacity to capture value capable of sustaining the value creation of Creative Minds, including identification of opportunities for strategy revenue and business model redesign.	(i) Clarification of core value proposition following earlier stages of critical examination.		Essentially, this phase involved 'regrounding' the research in a more concrete form, seeking to apply business, rather than systemic logic to the case, drawing on findings from the first two phases of research. Adoption of a reflexive approach was key, as this stage involved making personal ontological and epistemological judgements regarding data and recommendations for improvement.
	(ii) Identify benefits to customers.		
	(iii) Identify market segments.		
	(iv) Review of current and future mechanisms to capture value.		
	(v) Confirming available revenue streams and capacity to sustain the value creation.		
	(vi) Analysis of the capacity for strategic renewal through business model re-design and improved alignment with dynamic capabilities of the host (Teece, 2007, 2010, 2015).		
	(a) Drawing together findings from the analysis of the first two phases of research: key themes and patterns, testing and retesting assumptions.	First cut – November 2018 Revised - December 2018 June 2019	
	(b) Presentation of initial findings and preliminary recommendations to the Creative Minds Governance Group.	7 December 2018	The presentation to the Creative Minds Governance Group and associated discussion was a key opportunity to test the logic and clarity of recommendations.
	(c) Full discussion with Deputy Director of Strategy, SWYPFT.	20 May 2019	The discussion with the Deputy Director of Strategy similarly helped test for clarity and sense making, notwithstanding the need for reflexivity to understand potential bias (see main body of methodology chapter for details).

KEY PHASES OF RESEARCH	KEY ACTIVITIES	DATE	COMMENTS
PHASE 4 Final interpretation of findings, leading to conclusions regarding both impact on the specific case and the associated management problem and practice impact in broader terms, and the capacity for contribution to knowledge.	Synthesising the findings of the first three phases of the research, leading to conclusions relating to both impact and unique contribution to knowledge, as well as potential innovation.	May 2019 to October 2019 (submission). January 2020 to July 2020 (revisions).	Reflecting/reflexing on the nature of the study, the process of research and the nature of findings. Examining the potential for impact on both the specific case and the associated management problem and potential for wider system impact. Identifying the potential for unique contribution. Understanding the potential limitations of this study and research.

3.6.3   Phase 1: Strategy: Establishing the Nature of the Strategy Adopted and Business Model Employed by Agents of the First Order System

3.6.3.1   Purpose and Process

The purpose of this stage is to establish the nature of the strategy adopted and business model employed by agents of the first order system (Midgley, 2000), who are primarily engaged in determining direction and action for Creative Minds. It seeks to understand both the stated course of actions and decisions and the actual course of events from start up to the current day. Included in this is a need to establish the nature of the second order system to which the first order has primary orientation and where it seeks reference for decisions. The research was supported by the application of element 1 of the conceptual framework: The 'Building Blocks' of Strategy and Business Model Development. An overview of the approach adopted in this phase is provided in the Research Design Schematic at Figure 7. A more detailed perspective of key activities, timing and associated commentary is provided in the Research Chronology at Figure 8.

This necessitated the collection of secondary data, including: organisational reports, business cases, notes and minutes of meetings, financial reports and audio visual material, drawing from a wide range of sources relating to Creative Minds. The approach reflected that advocated by Creswell (2013) and Yin (2014) for case study research. This allowed for a detailed chronology to be developed concerning the stated key decisions and actions proposed and taken by agents in the first order system, reflecting Mintzberg's (1987) views of this being reflected on how strategy is formed. The timing of the chronological analysis is highlighted in the Research Chronology at Figure 8. The purpose here was to gain an appreciation of how the strategy adopted and business model employed from Creative Minds from start-up to the present day was determined by the key stated decisions and actions. Effectively this created a platform for more detailed exploration and interviews with agents of the first order system, testing for alignment or contradiction with the stated or formal position. The chronology was analysed and coded, using The 'Building Blocks' of Strategy and Business Model Development of the conceptual framework outlined at Figure 4.

Interviews were conducted with key agents of the first order system. The sequencing of interviews is highlighted in the Research Chronology at Figure 8. Key managers from SWYPFT as host organisation for Creative Minds were identified as those primarily concerned and accountable for the development of the innovation. This included: the current CEO, former Chair, Director of Strategy and Deputy, the Director of Human Resources, Senior Operations Manager and a senior commissioning representative who is included as a person with key contractual responsibility for mental health services. For the link charity, the strategic lead was interviewed. For creative partners a purposeful sampling exercise (Yin, 2014) was undertaken. Given the number of parties exceeded 130 it would have been impossible to have interviewed all. In order to determine the most appropriate sample of community based partnerships, representatives from SWYPFT and the link charity were consulted and a series of questions were posed:

(i)   What would constitute a representative sample of community based creative ventures?

(ii)   Do they represent the heterogeneity of Creative Minds in terms of organisational complexity, form, size and length of partnership?

(iii)   Will they yield a rich range of views and perspectives regarding the nature and purpose of Creative Minds, and provide insight into matters including: value proposition, strategy, business model development and sustainability?

As a result, four community based creative partnerships were identified:

- **The Artworks:** a community interest company which runs an independent art school and gallery in Halifax. It is a long standing partner of Creative Minds, having worked extensively with the NHS on providing core services and individual support to people in mental health recovery.

- **The Yorkshire Sculpture Park (YSP):** an internationally renowned charity based public gallery and open space in the Wakefield district. It is a long standing partner of Creative Minds and has worked with the NHS on a range of joint initiatives, including sculpture for people with dementia.

- **Support to Recovery (S2R):** a Kirklees based mental health charity who provide support to people with mental health problems. It is a well-established partner of Creative Minds. Work has included bringing a community art gallery within the Kirklees area which can be accessed by mental health service users.

- **Spectrum People:** a charitable organisation operating within the Wakefield district. A relatively new partner of Creative Minds, joining in 2016. The charity is working on projects including horticulture and drama production for people who have experienced mental health and substance misuse problems.

The procedure is that the multiple case study seeks to examine each individual embedded case in its own right in the first instance. For this study this entailed examining contributory elements of the network i.e. SWYPFT, the host, Creative Minds link charity and the sample of community creative ventures. Each of the subject of critical examination in terms of their relation to and perspective on strategy and business model development with a view to sustaining the value creation of Creative Minds. This constitutes a within case analysis (Creswell, 2013). However, the aim was to conceptualise the case ultimately in a holistic sense and view it as a system of the first order.

3.6.3.2   <u>Interview Approach</u>

Interviews required careful consideration. Originally thought was given to adopting a semi-structured interview approach, which Bryman and Bell (2011, p.205) argue: "it typically refers to a context in which the interviewer has a series of questions that are in a general form of an interview schedule but is able to vary its sequence of questions." Alternatively, given the complex context in which the research was being undertaken, a more unstructured approach seemed indicated,

adopting a less formal style of interviewing, with the ability to vary the phrasing and sequencing of questions from interview to interview (Bryman & Bell, 2011). Essentially, the approach which was adopted sought to combine elements of both semi-structured and unstructured approaches, through the adoption of a qualitative interview approach (Rubin & Rubin, 1995). Essentially, this entailed explaining the nature of the study to those being interviewed and the purpose of the research, utilising the conceptual framework as an aide-memoire to guide, but not determine the nature of interview. This entailed viewing the process as a relational activity, providing respectful and safe communication with a recognition of power constructs and empowerment (Barge, 2004). This reflected the need for the adoption of a reflexive approach throughout the interview process. A full transcript of an interview with a management representative is provided for further reference at Appendix 20.

Orr and Bennett (2009, p.85) argue:

> Reflexivity in social research recognises the inevitable
> dynamic relationship between researchers and their subjects,
> rejecting the idea of a binary relationship in which the
> researcher discovers facts about his/her subject without
> being influenced by the subject or without influencing the
> subject.

This proved to be a significant challenge given the years of being socialised within a highly ideologically charged context involving the NHS and mental health in particular. Alvesson and Sköldberg (2018, p.11) note the capacity for tension to arise in such contexts with ideological perspectives and views possessing the capacity to shape the approach and nature of the research being undertaken. They argue: "it is difficult, if not by definition impossible, for the researcher to clarify taken for granted assumptions in their own social culture, research community and language". This called for a process of exploring personal constructs which Cunliffe (2004, p.985) describes as: "turning the reflexive act upon ourselves to deconstruct our own construction of realities, identities and knowledge." It involves developing an improved sense of

contextual intelligence alongside such reflexive skills, reflecting the views of Willis (2019) on reflexivity and leadership.

However, in all interviews, care was taken to remain reflexive and to avoid the pitfalls of what Alvesson and Sköldberg (2018, p.209) describe as pandering to established thinking and dominating interests, be they policy, political or professional interests or those opposing schools of thought, for example, anti-psychiatry views, as discussed in the literature review.

Take, for example, an interview with a senior management representative from SWYPFT. Every effort was made to enable the dialogue to respect the timing and rhythm within the conversation to make the participant feel at ease and safe (Barge, 2004). This allows for perspectives to emerge and be explored in a reflexive way. For example, in exploring the identity and core purpose of Creative Minds, the participant gives a view of their perspective of what they found in relation to the innovation. This allows for follow up questions without seeking to pre-determine the answer:

> **Researcher**
> There's something about, in the way you have just
> described it, it might, at times, be perceived to be running
> in parallel to mainstream services. That it's a movement,
> that it adds value to service users, but when you compare
> that to core services, the degree of integration of the core
> service offer is?
>
> **Representative**
> Sometimes it's really integrated, sometimes it's on another
> planet.
>
> **Researcher**
> Can you just describe where it's really well linked?

Representative

When we have individual projects that run for a specific
group or specific activity.

Researcher

and the other planet?

Representative

Sometimes we get caught up in the idea of it and we talk
about the philosophy and it not being about service
delivery. About it being a movement and a set of ideas and
it's that principle. We don't really translate that to our staff
out in the services, so sometimes we end up with a big
divide between, oh well, that's what Creative Minds do,
that's part of the charity, that's not part of service delivery.

What, at first reading, may appear to be a simple exchange here, arguably reflects the complexity of the phenomenon under examination, sitting within a strongly political-ideological context. The example illustrates the importance of recognising such dynamics and of allowing the views of the participant to surface and be explored. In doing so, the importance of reflecting and reflexing on such matters, and seeking to understand how social constructs and ideologies can manifest in the participant became a key feature of the research process.

This presented a challenge in terms of role and status changing in the course of the research. Interviews were generally conducted post-retirement and in an independent capacity. Potential existed for this to impact on both questioning and responses. Through the acquisition of reflexive skills and improved contextual intelligence gained through the process of research, which Willis (2019) views as being key to reflexive leadership, it could be argued that participants felt more able to reflect and speak more freely. Alternatively, because of the change in the researcher's status, and associated change in the power dynamic (most notably with SWYPFT senior managers and the link charity representative), participants were less likely to respond in a way to meet the expectations of the CEO. It was

difficult to establish exactly what was the greatest determining factor: role change or acquisition of learning, but both were important to reflect upon and consider.

In interviews the need to pick up on cues which suggested a sense of personal frustration or tension on the part of the participant. This was essential in promoting and encouraging the reflexive approach discussed above. Take, for example, this excerpt from an interview transcript:

Researcher

Okay, we are sitting here, we have got a crystal ball, it's 2017, you are looking three years hence and you are thinking, I am looking for a sustainable business model for Creative Minds, what would that look like?

Representative

If I knew that I would be writing the business plan.

Researcher

You don't have to have to have an answer to this, the answer might be that there might not be an answer at the moment.

Representative

Yes, this is where I can hear my colleague behind me now saying, yes, but we are not service delivery. But the idea would be that people are engaged in creative activities that supports their mental health and supports their recovery, and those are funded in whichever way they need to be funded. So some of that could be from core mental health funding, because actually it is supporting people's mental health needs, some of it could be from charity funding or a mixture of the two. It's working with services, so it gives people the opportunity.

Researcher

They are linked in the right way but the right funding has
probably got to be worked through?

Representative

Yes, but I am not precious about what is funded for core
mental health, however, you want to look at it, but core
mental health service delivery and charity funding should
probably cut across both because one links to the other.

What the exchange illustrates is the researcher's desire for the interviewee to feel
included, respected and safe in communicating uncertainty (Barge, 2004). This is
probably nicely illustrated by: "if I knew that, I would be writing the business
plan!" In not seeking, or pushing for a definitive answer, and in prompting further
discussion through reflexive dialogue, the response becomes richer, allowing for
tensions and potential contradictions in developing strategy and business model
approaches to emerge, affording a further and meaningful exploration of such
issues. As Stacey and Mowles (2016, p.503) note: "Knowing and not knowing is
a natural state and need not incapacitate anyone, since it is possible to carry on
working in this condition, new creative meanings can often arise in conversational
interaction".

It was through the adoption of this approach to both interviewing and in the
analysis of interpretation and findings, that a richer perspective of strategy and
business model could be gained. This reflexive approach, therefore, had to
encompass both self-reflexivity which Cunliffe and Jun (2016, p.229) define as:
"the conscious act of existential self, wherein we examine our values and
ourselves by exercising critical consciousness". It also had to consider critical
reflexivity which Cunliffe and Jun (2016, p.231) para-phrasing Foucault (1972,
p.25): suggest: "knowledge is shaped by unconscious rules and practices,
suggesting we need to reveal these rules and their influence by questioning the
assumptions underlying how we theorise experience and talk about the world."
For this study, transcripts were coded using The 'Building Blocks' of Strategy and

Business Model Development element of the conceptual framework outlined at Figure 4. This required a series of iterations, with a strong emphasis on reflexivity, as discussed above. Similarly, the approach was reflected in contrasting and comparing findings from the chronological analysis with those of interviews. Key activities, timescales and commentary for these aspects of the first phase of research are outlined within the Research Chronology at Figure 8.

All interview transcripts were coded, applying The 'Building Blocks" of Strategy and Business Model Development element of the conceptual framework outlined at section 2.5.2, Figure 4, coding against the three aspects of:

- Strategic Purpose: what is the nature of the management entity, why does it exist and what does it aspire to be?

- Structure and form: what is the structure of the management entity, and why does it occupy its current form?

- Strategy: Formulation, Development and Delivery: how does the management entity determine its priorities and conduct its business?

Although not strictly axial coding in the manner seen in grounded theory (Strauss & Corbin, 1990), the approach, nonetheless, sought to bring academic discipline and rigour to the process. However, care was taken to avoid an overly-structured or reductionist approach which can obscure the narrative, reflecting the views of Charmaz (2006) regarding axial coding, and the broader views of Creswell (2013) and Yin (2014) regarding data analysis and coding in case study research.

3.6.3.3 Cross Case Analysis and Pattern Matching Exercise

The first phase of the research is finalised with a cross case analysis of creative partners and the pattern matching exercise across all embedded cases. The cross case analysis (Yin, 2014) involves establishing themes and testing for congruence or dissonance regarding perspectives of creative partners on the nature and purpose of Creative Minds, it's structure and form, and how strategy and business

model development was seen to have been formulated, developed and delivered. This is summarised at Appendix 18.

The pattern matching exercise (Yin, 2014), seeks to establish themes and patterns from across all embedded cases. This is summarised at Appendix 19. The pattern matching exercise establishes a synthetic perspective concerning the views and perceptions of agents of the first order. It allows for comparisons to be drawn with the chronological analysis and identification of primary orientation to a second order system which is discussed in the next section of the chapter. In order to prepare for the presentation of findings relating to embedded cases, a further analysis was undertaken, seeking to identify illustrative quotations drawn from the transcripts of interviews. This afforded opportunity for the identification of the most pertinent quotations in terms of supporting the discussion of findings in the main body of the text. Details are outlined at Appendix 7.

3.6.4   Phase 2: System: Soft Systems Analysis: Exploring the Dynamics and Properties of the Second Order System

The purpose of this phase of the research concerns the second order system (Midgley, 2000). This is where agents of the first order seek to draw knowledge and intelligence to support decision making, including the adoption of strategy and employment of a business model. The purpose and key activities of this stage are outlined in the Research Design Schematic at Figure 7 and in the Research Chronology outlined at Figure 8. Essentially, this phase of the research seeks to critically analyse the dynamics and properties of the second order system and, in particular, to assess its capacity to provide the knowledge, intelligence and resources to sustain the value creation of Creative Minds. This phase was further supported through the application of element 2 of the conceptual framework: Systems Theory and Practice, as discussed in the literature review chapter of the thesis, which is summarised at Figure 5.

The approach involved adopting Checkland and Scholes' (1990) recommended method of exploring soft systems. In order to define the problem situation and root definition an analysis of interviews with agents of the first order system is

undertaken. However, for this phase, this involves seeking to understand which
second order system, agents had primary orientation to. This proved a complex
process requiring a high degree of reflexivity (Cunliffe, 2002, 2004, 2016), testing
one's own taken-for-granted assumptions and those of participants, as to what was
the nature of the system where intelligence, information and guidance was being
sought. In interviews, for example, the ability to seek to understand potential
either for ideological conflict, or the capacity to pander to political rhetoric and its
associated authenticity was key, reflecting Alvesson and Sköldberg's (2018)
views on researching into complex human systems. This established an
understanding of the problem situation and root definition concerning the problem
of sustaining innovation in relation to arts and mental wellbeing.

Take, for example, this exchange with a participant:

Researcher:

If you look at the kind of asset based community
development based model, the implicit understanding is that
it has inherent value within it anyway and, therefore, you are
not prescribing something, you are indicating an opportunity
for a way of life.

Participant:

Yes, it's care navigation. The trouble with some of that is
it's back to big society rhetoric, actually big society doesn't
work without the infrastructure that supports it, and if you are
not going to invest in that infrastructure it will wither and die.

The example illustrates how participants were afforded the opportunity to self-
challenge and reflect on areas where ideological conflict may exist. This included
where political rhetoric was being promulgated by policy makers, for example, in
encouraging greater self-determination within local communities and less reliance
on the state. Here, the participant acknowledges the ideological views being
promulgated, but also questions its authenticity in terms of associated investment
and infrastructure.

This phase of the study also required a degree of participatory research, including attendance at key meetings and events. This allowed for identification and collection of primary data, which augmented and supported findings of interviews with key agents. Similarly, secondary data, including reports from national bodies and think tanks, as well as specific Creative Minds and other reports from SWYPFT, proved vital in establishing the nature of the problem situation and root definition, reflecting Checkland and Scholes' (1990) views in terms of establishing a strong platform for the next stages of soft systems analysis.

Application of the purposeful activity models required an iterative approach. This included first order systems interviews, specific scoping sessions with the Creative Minds lead and an ongoing process of clarification throughout the course of the study, adopting a reflexive approach, seeking to test and re-test for taken-for-granted assumptions with key agents.

For the final stages of this phase of the research the need for reflexivity was paramount. This involved further dialogue with key agents, including: creative partner representatives, Creative Minds lead and the Deputy Director of Strategy from SWYPFT. Here, capacity from improvement for Creative Minds by primary orientation to the second order, and associated ability to sustain the value creation, were explored. This helped build an effective staging point in moving to the next phase of research.

Further details of the sequencing of activity, timings, and key considerations are outlined in further detail in the Research Chronology at Figure 8.

3.6.5   Phase 3: Business Model Design: Applying Elements of Business Model Design Framework

This is a critical stage in the research process and is reflective of the professional orientation of the study, where emphasis is placed on both contribution to scholarly knowledge and impact in practice. It requires the researcher to, not only, critically analyse the adoption of strategy and employment of a business model to support sustainability of the value created by Creative Minds, but also to

seek to identify potential means for improvement. Again, the need for a reflexive approach is key. In particular, the ability to challenge both self and participants in examining the business realities of the system under examination. The key activities involved in this stage are outlined in detail in the Research Design Schematic at Figure 7 and the Research Chronology at Figure 8.

The process involves applying the elements of business model design framework (Teece, 2010). An overview is provided in the literature review chapter of the thesis at Figure 6. In advocating the application of the framework, Teece (2010) encourages the researcher to examine the interrelationship between key elements with emphasis on value capture through identification of, and alignment to available revenue streams. As discussed earlier, Teece (2010) recognises the potential for different paradigmal views regarding innovation to exist, but stresses the importance, once again, of value capture as a means of sustaining innovation.

In terms of process, this phase of research required an element of action research to support impact in practice. This included dialogue with senior managers responsible for the development of Creative Minds and with the group responsible for ensuring effective governance of the innovation. Further details regarding such matters are discussed in both chapters 4 and 5 of the thesis.

3.6.6   Phase 4: Final Interpretation of Findings

The phase considers the totality of the case, bringing together findings from the first three phases. The key purpose and activities involved are outlined in both the Research Design Schematic at Figure 7 and in the Research Chronology at Figure 8. This primarily involved reflecting and reflexing on the nature of the study, seeking to draw meaning from what was found. In the first instance, this involved addressing the core aim of the study, seeking to understand how the strategy adopted and business model employed in the development of Creative Minds possessed potential to sustain the value creation. Additionally, potential for improvement was explored (including associated recommendations), reflecting the desire to impact on a real world management problem.

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Furthermore, this stage seeks to identify and to explore not only impact on the specific case, but potential for wider impact in similar contexts and beyond. This reflects the instrumental nature of the case study (Stake, 1995), most notably how to research strategy in complex human systems. The final phase also sought to identify potential for unique scholarly contribution to knowledge, including impact, as well as identifying potential limitations of the study.

3.7   <u>**The Importance of Data Collection, Analysis and Coding**</u>

Yin (2014, p133) defines data analysis as: "Examining, categorising, tabulating, testing or otherwise recombining evidence to produce empirically based findings". However, with regard to case study evidence Yin (2014, p.103) notes this is especially difficult as: "Techniques have still not been well defined". Regardless, both Yin (2014) and Creswell (2013) stress the importance of developing a clear strategy for data collection and analysis.

In terms of data collection, to facilitate as comprehensive an understanding of the case as possible, qualitative and quantitative data was drawn from: interviews, organisational reports, public records, direct observation, articles and audio-visual material (Creswell, 2013). Included in this was a degree of on-going participative observation appropriate to the study, reflecting the adaptive nature of research design (Yin, 2104). The approach reflected the position advocated by Creswell (2013) and Yin (2014) and was intended to enable a rigorous critical examination of the phenomenon within a complex context.

A key consideration was securing access to primary and secondary data. However, such access did not prove to be unduly problematic, despite it being a complex and time consuming exercise. This was, arguably, due in part to the fact that the research was begun in the capacity as CEO of the host organisation, where not only such data was relatively accessible and available, but knowledge of the relevance of specific data was extensive. To ensure ongoing access to data when researching in an independent capacity, robust governance arrangements for the research were agreed in line with NHS research standards and guidelines.

Wolcott (1994) and Yin (2014), recommend some early experimentation with data. Yin (2014. p.135) describes this as: "Playing with data", looking for patterns, insights or concepts that seem interesting. Wolcott (1994), who's work involved both ethnography and case study design, recommends 'sketching' ideas, seeking to highlight certain information through a process of early description of the case. Creswell (2013) highlights the potential for chronology to support the understanding of the case and a way of surfacing key issues for further exploration. This view being supported by Mintzberg (1987) in relation to strategy development, as seen from the Chronological Analysis presented at Figure 11 at section 4.2.2 and 4.2.3 of the thesis.

As the data began to accumulate and the early experimentation began to yield interesting patterns, the need for a more rigorous data analysis strategy became paramount. Creswell (2013) provides a helpful framework to support data analysis and representation. This served as an excellent guide throughout the research process. Wolcott (1994), offers similar guidance for the case study researcher. Both describe the importance of: organising data, making sense of the data by strategy and categorising it into codes and themes, allowing for interpretation and ultimately displaying, representing and visualising the data.

Consideration was given to the use of the computer aided analysis. However, as Yin (2014) notes, the fact that case study involves complex human systems, dynamics and behaviours in a real world context, the conversion of all data into a form compatible with software would have proved prohibitive and counter-productive. However, this did not preclude the need for a strong analytic strategy, which sought to explain the phenomenon under examination, seeking to develop meaning and understanding and to place this within a well-defined, and explored, systemic context. Given the research was inductive in nature and embraced systemic thinking and understanding, the analysis sought to build a narrative for the case, continuing to focus on the analysis of strategy and business model development, whilst also reflecting the human dimensions of the system.

As seen in the Research Design Schematic at Figure 7 and in the Research Chronology at Figure 8, the conceptual framework provides a key function in

supporting data collection, coding and analysis. The ability to draw on theoretical frameworks throughout all phases of the research enables data to be ordered, coded, analysed and conceptualised, creating a holistic view of the case through combining the key elements of strategy, system and business model design in a synthetic way. This provides a strong platform for the production of empirically based findings, reflecting Yin's (2014) assertions discussed earlier.

The table outlined at Figure 9 below, concerns Creswell's (2013) framework for data analysis and representation and its application in this study. It shows how specific case study criteria was applied to support the critical examination of strategy and business model development concerning Creative Minds. It serves to strengthen the empirical basis underpinning the research, acting as a check and balance, testing the ability and capacity of the conceptual framework, as outlined in the Research Design Schematic at Figure 7, to support the conceptualisation of data and associated coding, analysis and representation. This reflects the need for rigour in all case study research, as advocated by Creswell (2013) and Yin (2014).

Figure 9: Data Analysis and Representation – Source: Creswell (2013)

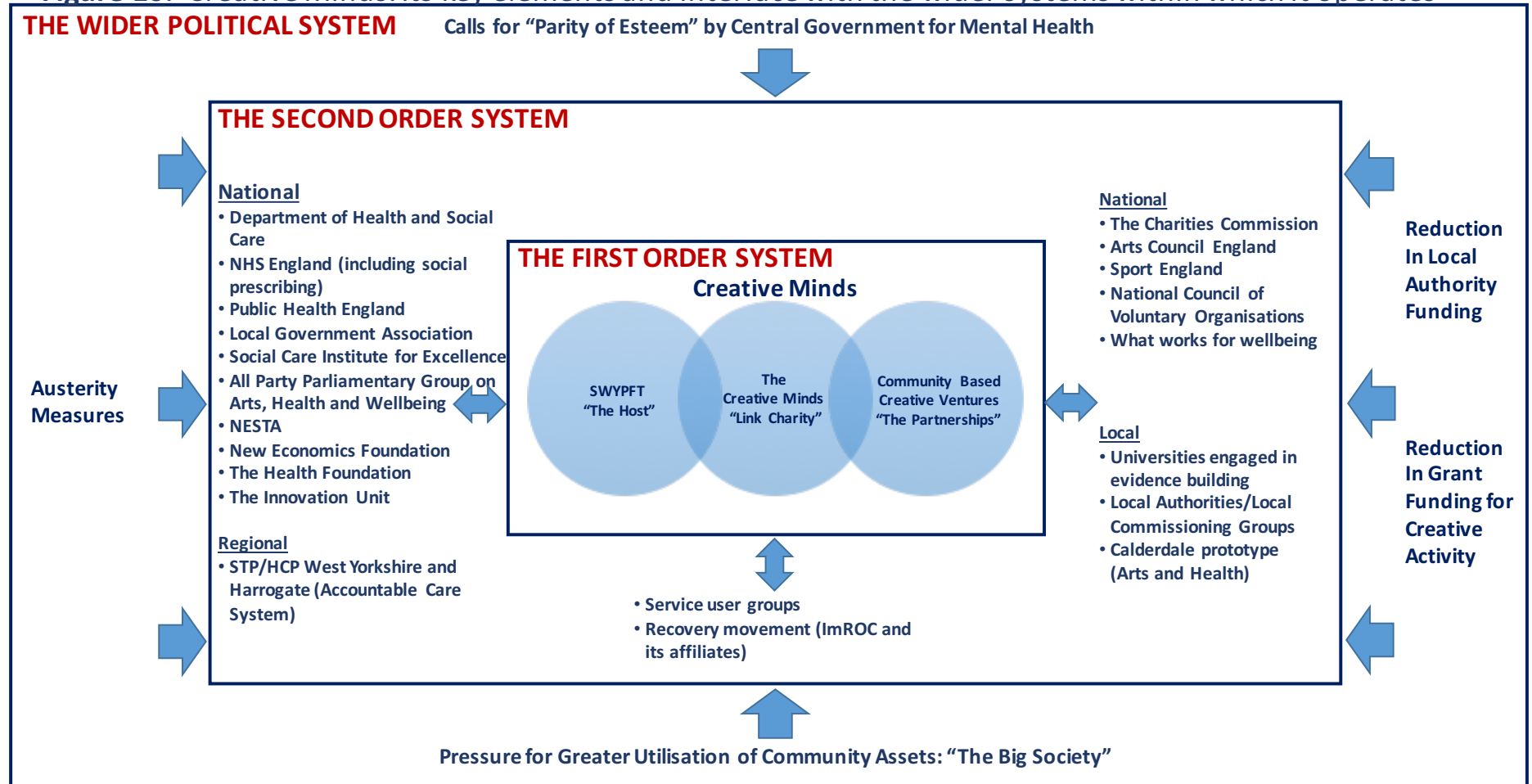| Data Analysis and Representation	Creswell's Case Study Criteria	Applied to the Creative Minds Case Study
Data organisation.	Create and organise files for data.	• Primary data: interview transcripts ordered by date of interview and participant. • Secondary data: organisational reports, policy documents, public records, audio visual material filed by date and topic. • Literature: filed and organised by subject area.
Reading, memory.	Read through the text, make margin notes, form initial codes.	• Primary data: reading of interviews, coding against key factors and research considerations outlined in the conceptual framework. • Secondary data; seeking patterns in key reports and documents, utilising the conceptual framework for guidance. • Utilising research journal to record thoughts and observations as the research progressed.
Describing the data into codes and themes.	Describe the case and its context.	• High level description of the case prepared as introduction to the thesis. • Contextual and historical part of the literature review undertaken. • Development of soft system analysis in framework: description of 'the problem situation', root definition and formulation of relevant purposeful activity models, gaining perspectives from stakeholders regarding improving the situation and potential action. • Refining the conceptual framework in light of ongoing data and literature review: developing patterns and themes.
Classifying the data into codes and themes.	Use categorial aggregation to establish themes or patterns.	• Key categories established through refinement of conceptual framework: system, strategy and business model design, based on part two of literature review. • Analysis of primary data (semi-structured interview transcripts and participatory research), coding against key systems issues identified in soft systems analysis, key factors and considerations for research in 'building blocks of strategy' framework and applying Teece's (2010) Business Model Design Framework. • Analysis of secondary data (reports, documents etc) applying the same discipline as with primary data. • Identification of key themes and patterns specifically relevant to the aim of the study.
Interpreting the data.	• Use direct interpretation. • Develop naturalistic, generalisations of what was 'learned'.	• Interviews: using coding to interpret embedded units of analysis, including cross-case analysis and pattern matching and interpretation of potential holistic meaning. • Primary data: examining the outcome of the soft systems analysis, seeking to interpret meaning and a deeper system understanding. • Applying Business Model Design to interpret findings and relevance to value capture. • Developing naturalistic generalisations regarding the case as a whole: first and second order systems strategy, business model development and design and the link to sustainable value creation: adopting a reflexive approach.
Representing, visualising the data	Present in depth picture of the case (or cases) using narrative, tables and figures.	• Case presentation includes: soft systems analysis of second order system, with associated narrative and figures. Providing clear articulation of the second order system and its relationship with first order system. • First order system: holistic and embedded description of Creative Minds, building on the introductory chapter, utilisng chronology (and associated tables and figures) within case description and analysis (including cross-case analysis and pattern matching exercise results). • Business Model Design Analysis: narrative and figure based interpretation of findings relating to key elements of the framework and implications for Creative Minds including potential for value capture. • Narrative of interpretation of findings leading to conclusion and recommendations (relating to the specific case).

The next chapter of the thesis illustrates how the research strategy and design discussed in this chapter, enabled an empirical basis to be developed for the case study. The findings outlined are the product of the research process, seeking to bring meaning and clarity to the case and, in particular, to address the aim of the research, namely the critical examination of strategy and business model development and associated capacity to sustain the value creation of Creative Minds.

CHAPTER 4: FINDINGS AND DISCUSSION

4.1   <u>Introduction</u>

The chapter is structured to reflect the four key phases of the research, as discussed in the previous chapter of the thesis: strategy, system, business model design and the final interpretation of findings. It seeks to build as comprehensive a view as possible of the case, with the focus on addressing the central aim of the study. The chapter seeks to identify ideological preferences, behaviours and actions of key contributors, their relationship within the system within which they operate and how this manifests in decision making concerning strategy and business model development. A diagram illustrating the systemic properties of Creative Minds, its first order system, its orientation to a second order system, and its link to the broader political system, is outlined at Figure 10 below. This chapter addresses objectives (i, vi, vii and viii) of the study, as outlined at section 1.3.2.

Figure 10: Creative Minds: Its key elements and interface with the wider systems within which it operates

THE WIDER POLITICAL SYSTEM   Calls for "Parity of Esteem" by Central Government for Mental Health

THE SECOND ORDER SYSTEM

National
- Department of Health and Social Care
- NHS England (including social prescribing)
- Public Health England
- Local Government Association
- Social Care Institute for Excellence
- All Party Parliamentary Group on Arts, Health and Wellbeing
- NESTA
- New Economics Foundation
- The Health Foundation
- The Innovation Unit

Regional
- STP/HCP West Yorkshire and Harrogate (Accountable Care System)

THE FIRST ORDER SYSTEM
Creative Minds

SWYPFT "The Host"

The Creative Minds "Link Charity"

Community Based Creative Ventures "The Partnerships"

National
- The Charities Commission
- Arts Council England
- Sport England
- National Council of Voluntary Organisations
- What works for wellbeing

Local
- Universities engaged in evidence building
- Local Authorities/Local Commissioning Groups
- Calderdale prototype (Arts and Health)

- Service user groups
- Recovery movement (ImROC and its affiliates)

Austerity Measures

Reduction In Local Authority Funding

Reduction In Grant Funding for Creative Activity

Pressure for Greater Utilisation of Community Assets: "The Big Society"

4.2   Part One: A Critical Analysis of the First Order System

4.2.1   Introduction

This first section of the chapter concerns the first order system and relates to key agents who are confronted or challenged with decision making and choosing a course of action or actions (Midgley, 2000). In this case this includes: SWYPFT as host of Creative Minds, the link charity charged with its management and the creative partners. The history of Creative Minds is charted through a chronological analysis, followed by a deeper exploration of the thoughts, actions and behaviours of contributors, the aim being to seek to understand how this has manifested in the adoption of a strategy and the employment of a business model capable of sustaining the value creation.

4.2.2   Chronological Analysis of Key Decisions and Actions Concerning Creative Minds

Mintzberg (1987, p.66) highlights the importance of 'tracking strategy', reflecting on a research project undertaken by the McGill University in Canada, which he led over a thirteen-year period. The study examined strategic development in a range of organisations, encompassing: service, education, retail, military, manufacturing and creative sectors. It charts, as a first step, 'chronological lists and graphs' as the most important decisions taken by organisations, seeking to identify patterns which were labelled as 'strategies'. The research sought to compare such strategies to events in the external world, followed by interviews with key individuals to identify key points of change in organisations' histories. In drawing their conclusions, the researchers identified the importance of external environment, leadership and organisational behaviour and patterns of strategic change and the processes by which strategy forms.

For this study a chronological picture was developed to facilitate an understanding of strategy and business model development. This necessitated a process not dissimilar to that adopted by Mintzberg (1987) and his colleagues and reflects the approach concerning case study advocated by Creswell (2013). For this case study, the element of the literature review concerning context and history

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provided the account of key events in the external world that Mintzberg (1987) and his colleagues referred to in their earlier research.

Data was drawn from a range of sources which included:

(i)   Minutes of Trust Board and Executive Team meetings of SWYPFT as host of Creative Minds.

(ii)   Strategy documents concerning Creative Minds, including business plans and associated business cases.

(iii)   Audio visual presentations made at key events, conferences and meetings.

(iv)   Notes of external partnership meetings.

(v)   Financial reports and analysis relating to Creative Minds.

All documents were charted and tabulated by year, and in certain cases of significance, by specific dates within a given year. This enabled a chronological account of decisions and actions to be developed and is outlined at Figure 11. Data was analysed utilising The 'Building Blocks' of Strategy and Business Model Development element of the conceptual framework discussed in chapters two and three of the thesis. This allowed for a discussion to be developed in relation to key decisions and actions, seeking to identify how the stated or formal position regarding strategy had developed over the life of Creative Minds.

Figure 11 - Chronological Analysis of Key Decisions and Actions Concerning Creative Minds 2010-2019

DATE	DATA SOURCE	COMMENTARY: KEY DECISIONS AND ACTIONS
November 2010	**CREATIVE MINDS ACTION DELIVERY PLAN (SWYPFT):** ▪ Presented to SWYPFT's Executive Management Team. ▪ Executive Management Team minutes November 2010.	▪ A rationale for the initiative is provided, with support being sought from executive directors of SWYPFT. ▪ An action plan is devised to support further development. ▪ Commitment to develop a business case for July 2011.
March 2011	**CREATIVE MINDS STRATEGY (SWYPFT):** ▪ Presented to SWYPFT's Board and Executive Management Team. ▪ Provides aims and objectives and an outline argument for funding. ▪ Trust Board minutes March 2011. ▪ Executive Management Team minutes March 2011.	▪ Board and executive approval gained, subject to full business case approval in July 2012.
July 2011	**CREATIVE MINDS BUSINESS CASE (SWYPFT):** ▪ Requesting funding of £100k for an initial period of 3 years. ▪ Presented to SWYPFT's Executive Management Team and discussed at Trust Board Meeting. ▪ Trust Board minutes July 2011. ▪ Executive Management Team minutes July 2011.	▪ Proposal to establish a partnership network and associated programme of projects. ▪ Approval granted and increased to £200k per annum. ▪ Emphasis placed on gaining match funding and grant related revenue from sources such as Arts Council England.
2012/2013	**FINANCIAL ANALYSIS AND INTERVIEW WITH LINK CHARITY REPRESENTATIVE: (**see Appendix 3 for financial summary). ▪ Notes of SWYPFT Mental Health Summit 2012.	▪ SWYPFT invests £200k based on match funding from creative partners which is achieved. ▪ Commissioner funding of £150k received from Calderdale Primary Care Trust (the predecessor body of Calderdale Clinical Commissioning Group) for specific project development. ▪ £125k received from Kirklees Primary Care rust on similar conditions. ▪ Creative Minds is incorporated into the formal transition/transformation work of SWYPFT and included in a revised integrated pathway at a mental health summit in 2012 (see Appendix 2).
May 2013	**CREATIVE MINDS OPPORTUNITY SCOPING – FIRST STAGE FINAL REPORT: (QUADRANT CONSULTANTS/SWYPFT)**	▪ Management consultancy engaged to determine a revised business approach and associated business model.

DATE	DATA SOURCE	COMMENTARY: KEY DECISIONS AND ACTIONS
	▪ Presented to both SWYPFT's Trust Board and Executive Management Team. ▪ Trust Board minutes May 2013. ▪ Executive Management Team minutes May 2013.	▪ 'Broking' and 'Franchising' model is recommended for Creative Minds, seeking to 'sell' the model to external partners who have an interest in developing similar initiatives. ▪ SWYPFT's Board and Executive Team reject the proposal on the grounds that the likely financial benefit was questionable, and the beneficial impact Creative Minds could make to SWYPFT's services and reputation in the communities it served would be diminished. ▪ Arguably represents the first real crisis of confidence experienced by the initiative, and called for a revision of the Creative Minds Business Plan.

November 2014	**CREATIVE MINDS BUSINESS PLAN 2014-2017 (SWYPFT):**
	▪ Presented to the Executive Management Team of SWYPFT by the Director of Corporate Development.
	▪ Executive Management Team minutes November 2014.
		▪ Comprehensive and targeted approach being advocated: stronger emphasis on proof of concept, including generation of social value and associated social capital measured by social return of investment approaches.
		▪ Risk and associated mitigation revealed:
		  . Risk of negative public perception of NHS funding being used to fund creative activity, mitigated by a stronger communication strategy.
		  . Lack of referrals from clinical staff, due to perception of approaches not being clinically effective, mitigated through staff engagement, provision of outcome measures and ambassadorial work by Creative Minds 'champions'.
		  . Failure to deliver against agreed service specification, mitigated through procurement screening processes and performance monitoring.
		  . Creative Minds being seen as "nice to have" rather than a substitute, failing to move resources from the current service offer to a recovery approach, mitigated through embedding the recovery approach across the Trust.
		▪ The Business Plan was predicated on the following working hypothesis:
		  . A move from assessment and treatment to a recovery approach.
		  . Substitution of activity relevant to the service user's needs, as defined through the Mental Health Clustering Tool, which identifies

DATE	DATA SOURCE	COMMENTARY: KEY DECISIONS AND ACTIONS
		clusters of service users based on similarities and differences along a number of dimensions which includes, types of symptoms, severity of symptoms, complexity of disorder, chronicity of disorder. . Focusing on activity in clusters 4 and 5 (non-psychotic), clusters 11 and 12 (on-going recurrent psychosis but currently controlled) and clusters 18 and 19 (cognitive impairment). Also to include 1, 2, 3. . Focusing on referrals in the above clusters from Community Mental Health Teams (CMHTs) who would provide minimum intervention and refer/signpost to Recovery College and Creative Minds with a more recovery and educational focus. . We would also see referrals from Assertive Outreach Teams and Early Intervention Services but due to the more acute conditions of the service users, this would be a part substitution. . Over the next quarter (Q3) we will be working with clinical staff, performance and information, to establish the volumes of service users within each cluster, by BDU, where Creative Minds could provide a substitute. . This will then be used to translate potential referrals into activity/courses we need to commission from our Creative Partners, by type of activity i.e. art, dance etc. . Supported by the Finance Department, this will allow us to cost up the substitute packages including relevant overheads and allow a comparison to the costs of traditional packages, to identify potential cost savings as part of our service transformation. . Management and other overheads will be kept to a minimum, through the use of Creative Minds Volunteers and Creative Partners estate. ▪ The financial plan 2014/15 to 2017 is listed as 'work in progress' within the business case. ▪ The business case signposts a clearer value proposition for Creative Minds, stressing greater emphasis on alignment to core service, through a recovery based approach.

DATE	DATA SOURCE	COMMENTARY: KEY DECISIONS AND ACTIONS
2014/2015	**FINANCIAL ANALYSIS AND INTERVIEW WITH LINK CHARITY REPRESENTATIVE:** (see Appendix 3 for financial summary)	▪ Investment from SWYPFT is held at £100k for the financial year, subject to match funding. ▪ £12k received from Wakefield Clinical Commissioning Group to support work in the district.
June 2015	**CREATIVE MINDS SUMMARY BUSINESS CASE: REGARDING RELEASE OF 2015/16 FUNDS (SWYPFT):** ▪ Presented to SWYPFT's Executive Management Team June 2015, by the Director of Corporate Development and Creative Minds Strategic Lead. ▪ Executive Management Team minutes June 2015.	▪ Request for £200k to support development, subject to match funding. ▪ Request for £95k recurrent funding to support existing staff costs and new posts with the intent being to 'enable the full potential of Creative Minds to be developed in each of the Business Delivery Units (the management divisions of SWYPFT) and enable a more strategic approach, releasing the Lead of Creative Minds to concentrated on securing future funding opportunities'. ▪ No mention is made of the link to the Creative Minds Business Plan 2014-2017 or the working hypothesis on which funding was being sought, other than the desire to align the efforts of Creative Minds new staff to the work of Business Delivery Units as highlighted above. ▪ Approval is, however, given for full funding.
2015/2016	**FINANCIAL ANALYSIS AND INTERVIEW WITH LINK CHARITY REPRESENTATIVE**: (see Appendix 3 for financial summary)	▪ No further funding was received in this year from commissioners, the first time since 2011. ▪ A small amount (£22k) was received for participation in the Realising the Value Project (Wood et al, 2016) and £15k was received from the University of Huddersfield for setting up and running participatory workshops.
2016/2017	**FINANCIAL ANALYSIS AND INTERVIEW WITH LINK CHARITY REPRESENTATIVE:** (see Appendix 3 for financial summary): ▪ Notes of meeting of Calderdale 'Prototype' work linked to West Yorkshire and Harrogate STP/HCP. (see Appendix 4 for details).	▪ New CEO for SWYPFT appointed March 2016. ▪ Director responsibility for Creative Minds transferred to Divisional Director of Specialist Services in 2017. ▪ Creative Minds incorporated into formal specialist service business planning process. ▪ Additional funding received from NHS England (£50k in year plus £20k recurrent) for supporting creative activity in Forensic Child and Adolescent Services in Wetherby Prison/Adelbeck Unit (CAMHS). ▪ £200k subject to match funding invested by SWYPFT. ▪ £120k from Children in Need for youth choir. ▪ £127k from Wakefield CCG.

DATE	DATA SOURCE	COMMENTARY: KEY DECISIONS AND ACTIONS
		▪ Possibility explored for Creative Minds to be incorporated into the development of the Sustainability and Transformation Plan/Health and Care Partnership work in West Yorkshire and Harrogate.
2017/2018	**FINANCIAL ANALYSIS AND INTERVIEW WITH LINK CHARITY REPRESENTATIVE**: (see Appendix 3 for financial summary): ▪ Creative Minds financial analysis 2016/17-2019/20 (see Appendix 5).	▪ Funding from SWYPFT, subject to match funding reduced to £100k. ▪ No additional funding received from local commissioners. ▪ £20k only received for Specialist CAMHS services. ▪ Core staffing costs for Creative Minds rose to £136k for pay and £13k for non-pay. ▪ Income and expenditure shows a loss of £120k resulting from bid expenditure. ▪ Opening cash balance of £473k reduces to £340k at year end. ▪ No indication of the status of the Business Plan 2014-2017 or alignment to core model of service.
2018/2019	**FINANCIAL ANALYSIS AND INTERVIEW WITH LINK CHARITY REPRESENTATIVE AND DEPUTY DIRECTOR OF STRATEGY:** (see Appendix 3 for financial summary): ▪ Creative Minds Financial Analysis 2016/17-2019/20 (see Appendix 5).	▪ Financial trend seen in 2017/18 continues with deteriorating cash balance, forecast to close at £251k. ▪ SWYPFT only invests £41k for development in year. ▪ No further income received for Specialist CAMHS Services. ▪ No further funding was received from local commissioners. ▪ Pay and non-pay costs for Creative Minds core staff are contained at £135k and £10k respectively. ▪ Social prescribing bid for circa £1m submitted, and £25k secured for a social prescribing link worker for Wakefield district. ▪ Greater emphasis is placed on creating a Creative Minds Academy (see Appendix 6) in support of building an evidence base in partnership with local universities. ▪ An internal management review of Creative Minds is instigated, to be led by the Deputy Director of Strategy. Terms, reference and scope to be determined.

4.2.3   Discussion: Key Themes Emerging from the Chronological Analysis

(i)   Strategic purpose: Chronological Findings

The chronological analysis suggested a deep rooted sense of contradiction, particularly in relation to the existential nature of Creative Minds and what it aspires to do and be. In the early stages of development, it had been supported to grow by SWYPFT's Board and Executive Team throughout the first three years of its existence. This appeared to reflect a shared sense of mission and commitment to a higher order ideological preference (Barrett, 2014). The fact that the innovation was generating social value, enabling co-production with local communities (Diamond & Liddle, 2013; Malby & Anderson-Wallace, 2016), and supporting mental wellbeing and recovery (Slade, 2009; Slade & Wallace, 2017) were reflective of SWYPFT's core mission "Enabling people to reach their potential and live well in their community." (SWYPFT Annual Report, 2010/2011). However, the exact nature of the value proposition (Osterwalder & Pigneur, 2010) i.e. its specific contribution to the system or organisation, was not clear. Most notably the nature of the alignment and impact on SWYPFT's core mental health services. It is here where the strong sense of contradiction emerged. This first manifested in 2012 when Creative Minds was incorporated into the formal transformation work of SWYPFT and included in a revised and integrated pathway at a mental health summit in 2012 (see Appendix 2).

The pattern of strategic contradiction continued into 2013 when a management consultancy was engaged to determine a revised business approach and associated business model; seeking to 'franchise' or 'broker' the model to external partners, seeing this as a means to secure sustainability. Such proposals were rejected by SWYPFT's Board, on the grounds of the lack of tangible financial benefit and potential diminution of impact in local communities. Interestingly, the proposal was formulated by the Director of Finance and the Director of Corporate Development, suggesting a capacity for split and contradiction emerging within the

Executive and Board of the host, leading to a sense of creative tension emerging (Stacey & Mowles, 2016) with regard to core strategic purpose.

This sense of contradiction, however, continued when in 2014 a business proposal was made to SWYPFT's Executive Management Team (Creative Minds Business Plan, 2014/2017). The proposal was detailed in nature and and sought to align the work of Creative Minds explicitly and formally with the core mental health services of SWYPFT, thus creating a clearer sense of value proposition, seeing the work being central to the Trust's delivery process and not a quasi-independent entity. However, no evidence was found of a move forward to formal integration over the following year. In 2015/2016 core funding was agreed for Creative Minds, but no mention was made of previous objectives and plans enshrined within the Creative Minds Business Plan for 2014/2017. This suggested an inherent creative tension (Stacey & Mowles, 2016) between the need for 'fit' with the mainstream of NHS and social care provision and a 'split' with the mental model and paradigm of traditional services, with Creative Minds, and in particular its link charity, seeking a stronger sense of autonomy and ideological alignment with non-statutory models of service delivery. Arguably, this was also reflective of the long history of philosophical and ideological tension in mental health services as discussed in the contextual and historical section of the literature review.

2016/2017 saw a change to operational leadership for Creative Minds, from corporate services to the operational directorate for specialist services and was part of a broader change in senior management, including the CEO. Greater alignment was sought with specialist mental health services as a result, but still no formal alignment with core services was forthcoming. What did emerge, however, was increasing orientation to place based developments, most noticeably West Yorkshire and Harrogate Health and Care Partnership/Sustainability and Transformation Plan. This was concentrated in the Calderdale locality, with links to the arts, health and wellbeing agenda discussed in the literature review (APPG, 2017). This

suggested an alternative place for Creative Minds' value proposition and a potential shift in the nature of strategic purpose and orientation.

Financial analysis of key reports suggest that in latter years investment in Creative Minds from SWYPFT decreased, coupled with a similar pattern of decreasing investment from local commissioners, arguably questioning the capacity and willingness to support Creative Minds on an ongoing basis given the lack of alignment to core services in a climate of austerity. Again, such issues warranted further explanation in interviews with key agents.

(ii)   <u>Structure and Form: Chronological Findings</u>

As was the case with strategic purpose, chronological analysis highlighted a strong sense of contradiction in relation to structure and form. Early years of development saw Creative Minds occupy a flexible form, allowing the innovation to develop within the corporate services directorate of the host, sitting outwith the mainstream operational structure of the Trust. This reflected an intrapreneurial model (Pinchot, 1985; Pinchot & Pinchot, 1975), where Creative Minds was given latitude to innovate and explore, whilst operating with the support and acknowledgement of the host SWYPFT. However, this appeared to have created a sense of contradiction, in that, when proposals were made to align Creative Minds with core service delivery, little or no action to support this transition occurred, suggesting potential conflict in ideological preference (Barrett, 2014), again prompting further investigation in interviews with key agents.

The nature of business partnerships with community arts ventures similarly appeared to change over the course of Creative Minds' history. Match funding in early years was reported to be on a predominantly project basis, managed flexibly through a project based arrangement, seeking out partners on the basis of a shared commitment to high order values and shared belief in the transformation power of creativity in relation to mental health and wellbeing recovery (Slade, 2009; Slade & Wallace, 2017). This pattern, however, appeared to change over the course of Creative Minds'

development with stronger emphasis on adherence to core criteria to match funding, managed by a business process involving service user led 'collectives' at local community level. In addition, reports indicate the continued alignment to central policy driven initiatives including the Realising the Value project (Wood et al, 2016) and alignment with population place based agendas identified by the prototype work undertaken in Calderdale (see Appendix 4), with its strong roots to the work of the APPG, 2017 and more recent work involving social prescribing (NHS England, 2019). Such work was seen as requiring strong evidence to support implementation resulting in the proposal for the creation of a Creative Minds Academy, working in partnership with local universities, reflecting the recommendations of the reports of the APPG (2017) and Slay et al (2016) discussed in the literature review. What this was suggesting was a potential tension between the commitment to co-production and community based partnership (Diamond & Liddle, 2013; Malby & Anderson-Wallace, 2016) and the desire to contribute to central NHS transformation initiatives. This prompted deeper and more rigorous examination of key contributors in interviews, most notably with creative partners.

(iii) <u>Strategy Formulation, Development and Delivery: Chronological Findings</u>

It was here where capacity for the greatest contradiction appeared to exist, reflecting alignment with the findings of strategic purpose and structure and form. Early years had seen a flexible approach taken to strategy formulation suggesting an acceptance on the part of core contributors for the need between planned and emergent schools of thought reflecting views highlighted in the literature review (Mintzberg, 1987, 1994; Mintzberg & Lampel, 1999; Wolf & Floyd, 2017). However, as indicated earlier under strategic purpose, with increased calls for alignment with core services within SWYPFT and greater clarification of the value proposition of Creative Minds, as evidenced by the production of Creative Minds 2014/2017 Business Plan, pressure was increasing to realign the work. Despite the formal agreement, such transformation and alignment never

actually transpired, again reflecting Stacey's (1996, p.70) observations on the nature of strategic management and the behaviour of managers and the capacity for contradiction, as discussed in the literature review. Given the capacity for ideological tension to lie at the heart of mental health service innovation (Brooks, Pilgrim & Rogers, 2011; Foucault, 1961, 2006; Goffman, 1961), this suggested a deeper exploration in interviews with key contributors, as such tensions appeared to have manifested themselves continuously throughout Creative Minds' history.

The issue of roles, responsibilities, power and influence over strategy and business model development surfaced as a key issue. This related to both leadership and management. There was evidence of strong Board leadership for Creative Minds, for its early development and expansion, as seen by the financial investment profile in the first four years of operation. What was not clear throughout the chronological analysis is exactly who was considered responsible for strategic leadership, and specifically which aspects of this. For example, the Board of SWYPFT, as indicated above, had provided funding, support and encouragement for the innovation, but appeared to have ceded control to a smaller team hosted originally by corporate directorate of the organisation, affording a good degree of autonomy and flexibility in determining strategic direction and business model development. This reflected the sense of intrapreneurship (Pinchot & Pinchot, 1975, 1985) discussed earlier.

From the secondary data analysed, this suggested a more implicit rather than explicit strategic position, capable of being contradictory at different intervals. A key example of this related to the attempt in 2013, referred to earlier by the Director of Finance and Director of Corporate Development to introduce an alternative model as a means of securing a sustainable future for Creative Minds, thus creating a sense of contradiction and conflict at Executive and Board level. Such contradiction continued with the introduction of Creative Minds Business Plan 2014/2017, as indicated earlier. The fact that little or no evidence of implementation was found in secondary data suggested capacity for contradiction to be significant, again

reflecting Stacey's (1996) assertions regarding strategic management and associated behaviours of those managers concerned with strategy formulation, development and delivery.

Analysis of secondary data indicated that potential confusion existed as to who carried responsibility for strategy and business model development, leading to potential contradiction and frustration. This position was further compounded by a significant turnover in executive personnel in 2016, including: the CEO, Director of Corporate Development and, later in 2017, the Chair of the Trust. Data indicated operational responsibility, as indicated under structure and form, had transferred to the specialist services directorate, but it was unclear what this actually meant in practical terms. Similarly, the newly appointed Director of Strategy in 2016 was listed as having strategic responsibility for Creative Minds, but, again, such responsibility was not clear and arguably compounded by the link charity lead being designated as the strategic lead for Creative Minds, also in 2016. In 2018, on behalf of the Director of Strategy the Deputy Director of Strategy for SWYPFT was designated to undertake the management review of Creative Minds.

Such findings suggest significant potential for internal conflict. In terms of business model development Teece (2007) stresses the importance of aligning innovation with the dynamic capabilities of the host. He argues that innovation needs to be given the space and capacity to grow, reflecting the views of Schön (2012), but such efforts need to be recombined with the dynamic capabilities of the firm or organisation. For SWYPFT the findings of the chronological analysis suggested that Board level leadership had the capacity to support a strategic approach to innovation, but it was at the micro-foundation level of the organisation (Teece, 2007), where such efforts need to be reconciled with operational delivery, that potential for confusion could arise. This prompted further exploration in interview with key management representatives.

Chronological analysis suggested that business model development had been largely implicit, reflecting Teece's (2010) view of business models being employed either implicitly or explicitly to support the value creation. Financial business reports suggest a strong commitment from start up to 2015 from both SWYPFT as host and from Clinical Commissioning Groups. This, coupled with investment from SWYPFT to support a core team for Creative Minds in 2015/2016, saw a business model emerging capable of generating match funding and external investment. However, analysis showed the trend to deteriorate in cash terms from 2015/2016, with revenue investment similarly depleting year-on-year. This prompted a question for further exploration in interviews, given the implicit nature of the business model and to what degree this was understood by key contributors, most notably key managers in SWYPFT and in the link charity.

The next section of the report moves on to consider the embedded cases, seeking to apply findings of the chronological analysis. This was developed through a series of interviews with key contributors to understand how the actions, behaviours and perceptions of those charged with decisions and actions had influenced the pattern seen in the chronological analysis, and how this, in turn, had the capacity to shape strategy and business model development.

4.2.4   Embedded Cases, Findings and Discussion

As highlighted in the methodology chapter, the case study involves a number of embedded cases. Each are described, analysed and discussed in this section, seeking to identify the perspectives, ideological preferences, behaviours, actions and decisions of key contributors, both individually and collectively, to understand how these contribute to the adoption of strategy and the employment of the business model.

The embedded cases, in the first instance, are presented and discussed individually as follows:

- EMBEDDED CASE 1: South West Yorkshire Partnership NHS Foundation Trust – the host of Creative Minds.

- EMBEDDED CASE 2: The Creative Minds Link Charity – the body charged with the running and development of Creative Minds.

- EMBEDDED CASE 3: The Creative partners – a purposeful sampling of four embedded cases, reflecting those ventures providing access to creative pursuits for mental health service users.

- Creative Partner One: The Artworks

- Creative Partner Two: The Yorkshire Sculpture Park (YSP)

- Creative Partner Three: Support to Recovery (S2R)

- Creative Partner Four: Spectrum People

4.2.5   <u>EMBEDDED CASE 1</u>: <u>South West Yorkshire Partnership NHS Foundation Trust:</u>
         <u>'The Host'</u>

South West Yorkshire Partnership NHS Foundation Trust was formed in 2002 as
South West Yorkshire Mental Health NHS Trust, following a strategic review of
mental health provision and associated structures which was conducted in 2001
across the Northern and Yorkshire region. Prior to its creation, SWYPFT's
services were provided by a combined mental health and community organisation
serving the Wakefield district: Wakefield and Pontefract Community NHS Trust,
and by two acute hospital organisations: Dewsbury Hospitals NHS Trust and
Calderdale and Huddersfield NHS Foundation Trust. As part of the
recommendations of the review, a decision was taken to create a specialist mental
health provider organisation, which saw all the functions relating to a mental
health and learning disabilities transfer into the new entity in 2002. In 2009, the
organisation achieved foundation trust status, affording it greater freedoms and
flexibilities both in terms of finance and service provision. In 2011, SWYPFT
acquired mental health and community services in Barnsley through a competitive
NHS tendering process.

SWYPFT provides community, mental health and learning disability services to
the populations of Barnsley, Calderdale, Kirklees and Wakefield, as well as being
specialist provider for medium secure forensic services to the broader populations
of Yorkshire and the Humber. These are NHS funded and commissioned
services. The Trust employs approximately 4,500 staff and has an annual
turnover in excess of £200m (South West Yorkshire Partnership NHS Foundation
Trust, Annual Report 2017-2018). Services are provided out of over one hundred
sites, including hospital based provision in each of the districts it serves, in
community facilities and in service users' own homes.

Financially, SWYPFT has traditionally been a strong performer, meeting financial
targets set by the regulator, NHS England/Improvement, in every year since
achieving foundation trust status (South West Yorkshire Partnership NHS
Foundation Trust Annual Report, 2016-2017). Recent years, however, have seen
increasing financial challenge with the Trust for the first time experiencing

difficulty in achieving its financial target (South West Yorkshire Partnership NHS Foundation Trust Annual Report, 2017-2018). Services are rated as good by the Care Quality Commission (Care Quality Commission, 2019).

Despite its relative successes over its lifespan, as is the case with all NHS organisations, SWYPFT faces significant service and financial pressure. As discussed in the literature review, mental health services have to meet a minimum of a 5% cost efficiency requirement, this having been the case since 2010, with a continued rise in demand for service. The pressure, therefore, to 'transform' the service offer has been ever present, calling for both system and service innovation.

This section seeks to explore the perspectives of the 'host' and the role Creative Minds plays in supporting such innovation. Specifically, the key players' views, opinions, ambitions and concerns are explored, seeking to build as comprehensive a picture as possible regarding strategy and business model development and the sustainability of the value proposition.

Interviews were undertaken with senior management representatives from SWYPFT. Additionally, an interview was conducted with a key mental health commissioning manager representing Clinical Commissioning Groups. The interviews sought to probe in greater detail issues concerning the strategy adopted in business model employed to support Creative Minds, including perspectives on the value proposition and sustainability. The work undertaken in developing the literature review and associated development of the conceptual framework supported this stage of the research, particularly the application of The 'Building Blocks' of Strategy and Business Model Development discussed in chapter two and three of the thesis. In addition, the chronologies discussed in the last section, and themes identified, provided helpful pointers for further exploration and analysis. A range of patterns and trends emerged through the process of research. They are illustrated with quotations from key managers from SWYPFT, some attributed, others anonymised in line with agreed research governance protocol. This is then followed by a discussion, seeking to apply insights gained from the literature review.

The patterns and theories were then summarised and rated, utilising a matrix approach (Creswell, 2013; Yin, 2014), seeking to ascribe a notional value rating in terms of the views of some managers (see Appendix 16) which in turn supported the pattern matching exercise (Yin, 2014) discussed later in this chapter.

4.2.5.1 <u>Discussion of Findings of Interviews with key SWYPFT Managers</u>

(i) <u>Strategic Purpose</u>

Views among senior managers were consistent regarding the value created by Creative Minds, seeing this aligned clearly to SWYPFT's core mission of "helping people to reach their potential and to live well in their community" (SWYPFT Annual Report, 2017/2018). This reflected a desire and commitment to the broader society on a higher order value preference (Barrett, 2014) and a genuine commitment to mental health recovery approaches (Slade, 2009; Slade & Wallace, 2017).

For the CEO and former Chair, Creative Minds was seen as a positive differentiator for the Trust with the capacity to enhance reputation, service offer and recruitment of staff (including the recruitment of the CEO himself).

> I always thought that it seems to be self-evident that there is therapeutic benefit to creative work, and the fact that there was a structured approach in an organisation that supported people with mental health problems seemed a good thing. When it came to applying to be the Chief Executive here, or even thinking about the job, one of the things that attracted me to it was the fact that Creative Minds existed.
>
> Rob Webster, CEO, SWYPFT

Historically, my view of Creative Minds is that it was this
gem that was uncovered by the rest of the organisation, so
I believe that Creative Minds is one of the things that
makes this organisation different from other Trusts.

Ian Black, former Chair, SWYPFT

What presented was a sense of duality, where Creative Minds was offering something that was missing from the service offer, but lacking a sense of specificity associated with paradigmal views of core service delivery, arguably reflecting the view of Brooks, Pilgrim and Rogers (2011), discussed in the first part of the literature review regarding the lack of consensus as to what constitutes innovation and a service model for mental health.

I think when we first started, looking at what are the
alternatives to the traditional system of care and treatment
for individuals, it was always in the background that there
was something missing in the service offer.

Alan Davis, Director of Human Resources, Organisational
Development and Estates, SWYPFT

This sense of divergence from the prominent mental model was exemplified by a quote from the senior manager whose individual views encapsulated the sense of duality and contradiction, seen in the broader system, reflecting Stacey and Mowles (2016) argument for the need to manage creative tension arising from potentially contradictory mental models (Stacey & Mowles, 2016) It was also an indication of how such mental models can shape understanding of innovation, reflecting the concept of paradigm innovation (Bessant & Tidd, 2007), discussed in the literature review.

Sometimes, there is real frustration and that we get stuck in
the philosophy of Creative Minds and that doesn't translate

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into delivery. It being an idea and a movement, rather than

a service, which is hard for me to think about in that way,

because I like to think about delivery models and outputs,

so that bit of Creative Minds frustrates me. However, when

I look behind that, we have individual projects working

directly with service users and when you see the output

from that I want more of it.

Senior Manager, SWYPFT

The theme of paradigmal mind-set continued in relation to the language of
the institution, reflecting the deep rooted ideological conflicts at the heart of
mental health service provision discussed in the contextual and historical
section of the literature review (Foucault, 1961, 2006; Goffman, 1961). This
suggested a significant cultural challenge remained, arguably serving to
make the development of strategy and business model development
extremely challenging. Clearly, from analysis of primary data, the capacity
for the power of the institution, whether this be the psychiatric institution or
the institutional rhetoric and mind-set of policy makers, remained a powerful
force, reflecting the findings of the contextual and historical element of the
literature review.

An NHS which uses the language of institutions, and

hospitals to define what it does, and politicians who

continually do that but find it difficult to talk about the

whole person, holistic care, person centred care, whatever

language you come up with and then get people to grasp

hold of what it's really about, because it's a lot more

difficult to get.

Rob Webster, CEO, SWYPFT

I think fundamentally what we need to do is a paradigm shift. I think we have seen a huge change. There have been lots of really positive changes in mental health, far more than the acute model. We have gone for community services and we have challenged where we deliver care really well, but not always what we deliver. We have taken the mind-set of the institution and that's not meant to denigrate the fact there are brilliant practitioners in everyday people who are making a huge difference. However, the conscious bit of the system is arguably still the same.

Salma Yasmeen, Director of Strategy, SWYPFT

This tension was recognised by both the CEO and former Chair, seeing the threat to sustainability being significant in a climate of limited financial resource where traditional views and arguments regarding the prioritisation of resource could outweigh those being put forward for innovations such as Creative Minds. The importance of Board leadership and support was highlighted, contrasted with a contradictory paradigm of austerity measures (McNicoll, 2015) preventing further investment as seen in the first part of the literature review.

I think one of the big risks is regards to sufficient head room in the resourcing and we get into a fight about who deserves the money most within this sphere.

Rob Webster, CEO, SWYPFT

The difficulty will come down the line when again money becomes tighter and there are different chairs, different boards and it puts the possible concern around its future.

Ian Black, former Chair, SWYPFT

(ii)   <u>Structure and Form</u>

Interviews revealed a recognition on the part of both the CEO and former Chair to manage a sense of creative tension (Stacey & Mowles, 2016), acknowledging a sense of duality where Creative Minds sat both within and outwith the host organisation. Both recognised the capacity for SWYPFT, as a manifestation of the broader institutional system, to possess the capacity to 'suffocate' or, even more graphically: 'crushed to death by the behemoth' due to the onerous burden of state governance and regulation. Such views, arguably also reflected an encouragement for intrapreneurship (Pinchot, 1985; Pinchot & Pinchot,1978), referred to in the chronological analysis. More specifically, the former Chair reflected on the impact central bureaucracy could have in stifling innovation and how this could adversely impact the link charity in its work with creative partners.

> We probably didn't tie it in well enough (Creative Minds),
> but if we tried to bring it under the monolith of the Trust,
> we might just suffocate the whole thing. So there is an
> element of the Board being confident with the people and
> the approach, but you are happy enough to back away from
> it.
>
> Rob Webster, CEO, SWYPFT
>
> For the team working in Creative Minds with the link to
> organisations, to the partners, I think there is fear of getting
> involved with the big bureaucracy. The fear is usually
> expressed in two ways; either you are getting crushed to
> death by the behemoth with money and people, or you are
> getting slowed down by the fact that you have got all this
> governance you have to be interested in.
>
> Ian Black, former Chair, SWYPFT

In terms of where we are now there is a little bit of
tension between Creative Minds and the Trust, but I
actually think it is a good thing. What it means is, not
quite at a crossroads, but as an organisation we need to
decide: is it provided completely as an arm's length
body? Is it within the Trust? Are employees NHS
employees? I think we are making progress in that but
don't see it as having a path for a number of years. I can
see where it might go but for the Board it's very difficult
to commit funding.

Ian Black, former Chair, SWYPFT

Such notions of managing partnership were further reflected by the CEO
who argued that partners would possess their own sense of preference and
priority. Similarly, views were expressed by the former Chair, who took the
view of how difficult it was to work in partnership but the necessity for
flexibility and maintaining an open mind and the need to work in a co-
productive way was central to all partnership developments (Diamond &
Liddle, 2013; Malby & Anderson-Wallace, 2016).

I think the first thing, it's a network of partners and they
exist in their own universe. They don't get out of
everyday thinking what we are going to do for SWYPFT
today. They think about their purpose and their
connections.

Rob Webster, CEO, SWYPFT

> Working in partnership is difficult. A partnership isn't a
> partnership where you tell people what to do, a
> partnership is actually if we, as two organisations, get
> together there is a better result. It's just whether we are
> open minded enough to look at that. The easy option is,
> well, I tell you how to do this, just get on with it.

> Ian Black, former Chair, SWYPFT

The ability to occupy structure and form at a given point in time was
discussed by the Director of Strategy, in reflecting that it would be
challenging to establish Creative Minds in 2018, given financial position
arising out of a climate of austerity, as discussed in the contextual and
historical section of the literature review, but also acknowledged the paradox
of policy advocating such a shift in form.

> Coming in and finding something like that, fully fledged
> and operating, I think, is amazing. I am delighted,
> because I think to try and do that now with the pressures
> we have financially, with the political context we are
> working in; while all the policies suggest that's the shift
> that we need to have, to actually make that happen from
> within would be near to impossible.

> Salma Yasmeen, Director of Strategy, SWYPFT

This reflected the correlation to external opportunity and threat (Prahalad &
Bettis, 1986, 1995), but also, arguably, a tacit acceptance of the emergence
of policy reflecting neoliberalist ideology discussed in the literature review
(Jenson, 1993, 1995; Larner, 2000).

Similarly, the Director of Strategy saw opportunity and greater alignment to
place based developments, such as STP/HCP developments (NHS England,
2015/2018/2019) discussed in the literature review, but argued that further

infrastructure was required to support this, again reflecting recommendations of recent reports concerning arts, creativity and mental health as discussed in the review of literature (APPG, 2017; Slay et al, 2016; Wood et al, 2016).

> One of the things we think about is could Creative Minds support place based development. Services are owned by places that build on what's already there, but some infrastructure to enable them to happen across the system would help.
>
> Salma Yasmeen, Director of Strategy, SWYPFT

(iii)   Strategy, Formulation Development and Delivery

The interviews highlighted the inherent capacity for contradiction in strategy formulation, reflecting a strong sense of duality discussed earlier and a capacity for confusion within the host organisation. The former Chair, for example, saw the role of the Board, not as a strategic driver of Creative Minds, but as creating the necessary conditions to allow for existence and growth, reflecting the notion of intrapreneurship in supporting strategy formulation, development and delivery (Pinchot, 1985; Pinchot & Pinchot, 1975), and the need to manage the sense of duality and potential tension in a creative way (Stacey & Mowles, 2016). He also suggested that at Board level, greater emphasis was placed on emergent, rather than prescriptive approaches and that strategy was formed rather than formulated through a creative process (Mintzberg, 1987).

> I would always say the Board's never been a driver of Creative Minds, but I do believe the Board has allowed the environment where Creative Minds can happen and its growth.
>
> Ian Black, former Chair, SWYPFT

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This served to highlight a strong sense of contradiction found in the chronological analysis. For example, throughout the process of interviews, no specific mention or awareness was made or acknowledged of previous attempts at planning strategy (Ansoff, 1965; Porter, 1980), such as the Creative Minds Business Plan, 2014-2017, as discussed in the chronological analysis. This may have been attributable to the significant changes to senior management from 2016 onwards, but even those who remained a constant presence throughout the development of Creative Minds did not refer to elements of agreed or stated plans, reflecting Stacey's (1996) reflections on the nature of strategic management discussed in the literature review and supporting Mintzberg's (1994) critique on the fallacies of strategic planning.

Similarly, leadership for different aspects of the strategy and business model development appeared confused. This suggested different understandings at different levels of the organisation, causing confusion, not only for the host, but also potentially for commissioners. The Director of Human Resources, Organisational Development and Estates highlighted the uncertainty regarding the business model and value proposition (Osterwalder & Pigneur, 2010).

> Some of the middle tier who are leading on it, I'm not sure
> they had a clear business model. I think they were clearly
> sold on the concept, but not sure if they, or commissioners,
> saw it as a substitute for what they are doing. Whether
> some of that was around their own practice and a substitute
> for this, or whether it was people just didn't understand it.
>
> Alan Davis, Director of Human Resources, Organisational
> Development and Estates, SWYPFT

An interview with the Clinical Commissioning Group mental health lead commissioner confirmed this, describing how they looked at Creative Minds

as a beneficial add-on rather than part of SWYPFT's core service provision. This was further illustrated by the comments of the senior management representative who, once again, spoke of the need for strategy renewal and revision, whilst reflecting on the dualistic nature of 'fit' and 'split' with core service provision manifesting itself in a sense of self-acknowledged frustration and contradiction.

> We don't think of Creative Minds when we think of SWYPFT provided services. In all honesty, I think we look on it as a beneficial add on.

> Commissioning representative

> We have to think differently, that's the issue. Rather than finding a place for it, it fits everywhere and complements, does it complement? Or is it actually just a part of what our offer should be? I think it's probably the latter, it's part of what our offer should be.

> Management representative, SWYPFT

Findings indicate the business model was, therefore, implicit in its employment (Teece, 2010). This also indicated that despite the capacity to create value (Zott, Amit & Massa, 2011), danger existed in a lack of capacity to capture value through a combination of poor alignment of strategy, business model employment and associated revenue streams capable of addressing cost pressure (Birkinshaw & Ansari, 2015; Osterwalder & Pigneur, 2010; Schön, 2012; Teece, 2018). This suggested a degree of tension in understanding the dynamic capabilities of the host (Teece, 2010) particularly in aligning the strategic view of the Board, capacity of the host to operate and govern the innovation, and the ability to adjust and recombine this within the organisation's ordinary capabilities as well as the development of new ones, which Teece (2018) refers to as the 'micro-foundation' of the dynamic capability of the organisation. Without

such alignment, capacity existed for a fundamental sense of contradiction to exist, within the organisation, but manifesting in individual managers interviewed.

As can be seen from the discussion, the picture painted by senior managers reflected the inherent capacity for contradiction, confirming and validating the findings of the chronological analysis. This suggested the existence of potentially multiple paradigmal views competing for legitimacy in such a complex system, making both strategy and business model development a challenging undertaking. The patterns and themes identified were summarised and coded to enable fuller holistic understanding (Creswell, 2013) and are outlined at Appendix 16.

4.2.6   <u>EMBEDDED CASE 2: The Creative Minds Link Charity</u>

The link charity began life within the corporate development directorate of SWYPFT. The directorate's remit encompassed responsibility for ensuring all matters relating to corporate governance and assurance were managed to good effect. As SWYPFT has Foundation Trust status, this included reaching out to the public membership of the organisation, which, in turn, elects a board of governors, known as the Members Council. The aim was to provide a strong link to the people living within the localities served by the Trust, affording opportunity for a local voice with regard to the running, development and governance of mental health and community services. Included in this was the exploration and identification of potential partnerships with local community ventures, reducing potential for service isolation. It was, therefore, this aspect of SWYPFT's function which saw the emergence of Creative Minds, through dialogue and interaction with creative ventures based in local communities.

The co-ordination of the innovation in early years, as discussed in the chronology, was led by Phil Walters, Strategic Lead for Creative Minds, who worked within the corporate development directorate of SWYPFT. In 2014, a core team was created to support the innovation with funding coming directly from SWYPFT. In 2016, the link charity was developed, to promote a stronger governance platform for the innovation and to create opportunities afforded by charitable status, rather than being essentially an element of direct NHS service.

In 2016 the senior responsibility for Creative Minds, moved to the Director for Specialist Services, with a view to aligning the work more closely with operational services and alignment with governance of all of SWYPFT's charitable interests, responsibility for which also moved to this director. Phil Walters, the strategic lead for the development of Creative Minds continued to operate within this role. In 2018, it was agreed that an internal management review of Creative Minds should be undertaken to be led by the Deputy Director of Strategic Planning.

From a research perspective the Creative Minds Strategic Lead was interviewed. The interview revealed a series of patterns and trends (see Appendix 8). The findings are discussed, seeking to make reference to relevant literature and again seeking illustrative quotations to support the narrative.

4.2.6.1   Discussion of Findings of Interviews: The Link Charity

(i)   Strategic Purpose

The link charity representative was clear that strategic purpose and the vision for Creative Minds were aligned to both the mission of SWYPFT, and reflective of the aspirations and values of creative partners, suggesting a consistent theme in terms of higher order value preference (Barrett, 2014) and a desire to create social value (Auerswald, 2009; Knapp et al, 2012; Phills, Deiglmeier & Miller, 2008).

Although the link charity representative was cognisant of the risks of having a flexible and often abstract definition for the value proposition, he continued to see such flexibility as a strength, viewing the alignment to an emergent model of co-production and social movement (Borzaga & Defourny, 2014, Brown, 2015; Miller, 2012; Nyssens, 2007,) as preferable to that of the prevailing model associated with core mental health service delivery.

> I think it can be both, where people are happy with the system, if people are reasonably compliant, but I don't know if it's a substitute; I think it can be an alternative. For some people who probably don't feel like the system meets their needs or might feel that it makes them worse in terms of labelling and the stigma that might be associated with it.
>
> Phil Walters, Creative Minds Lead, SWYPFT

> That was always part of the co-production, social
> movement element. We set up collectives and we use
> the word collective deliberately because it was
> different. Each collective was made up of service
> users, carers, staff and some community organisations.
>
> Phil Walters, Creative Minds Lead, SWYPFT

However, the interview surfaced a sense of fear and contradiction, seeing closer alignment with an institutional paradigm presenting risk, reflecting the ideological tensions discussed in the first part of the literature review (Foucault, 1961, 2006; Goffman, 1961).

> I suppose we haven't defined some of that purpose. If
> you label it too much, or you analyse it too much, you
> start to institutionalise it and that's what we,
> subconsciously, always try to avoid.
>
> Phil Walters, Creative Minds Lead, SWYPFT

Similarly, senior leadership, as evidenced by interviews with the CEO and Chair was seen as important, but tension within the mainstream of services was noted.

> I would describe them as 'Friends of Creative Minds'
>
> Phil Walters, Creative Minds Lead, SWYPFT

> Where people understood it and adopted it, the
> 'Champions' who embraced, celebrated it, supported
> it, nurtured it. Clearly, that's different to those who
> carried on seeing it as soft and fluffy, with no real
> place in proper clinical care.
>
> Phil Walters, Creative Minds Lead, SWYPFT

(ii)   <u>Structure and Form</u>

The interview with link charity representative suggested that abstraction and plurality in form and structure were products of the need to occupy different forms in different contexts. This enabled flexibility in terms of responding to opportunity, but posed a threat in terms of how to align with the core business of the host. Paradoxically, the capacity to occupy, and be supported in occupying, an intrapreneurial space (Pinchot, 1985; Pinchot & Pinchot, 1978) by the host, created a reluctance to align to the core NHS service model, again reflecting the desire to orientate to the emergent paradigm of co-production (Diamond & Liddle, 2013; Malby & Anderson-Wallace, 2016), place and population based approaches (NHS England, 2015, 2018, 2019), Arts and Creativity (APPG, 2017) and social prescribing initiatives (NHS England, 2019), despite the link charity representative having reservations regarding the central infrastructure to support such work.

> The trouble with some of that is it's back to big society
> rhetoric, actually big society doesn't work without the
> infrastructure that supports it and if you are not going
> to invest in the infrastructure it will wither and die.
>
> Phil Walters, Creative Minds Lead, SWYPFT

However, recent developments to align to specialist services were viewed as positive, albeit with a sense of caution and reluctance, arguably

reflecting a fear of central control by the host, again serving to highlight a sense of contradiction and tension between 'fit' and 'split' (Stacey, 1996; Stacey & Mowles, 2016). The origins of this appeared complex, with the link charity representative referring to the need for the capacity to sit outwith the host, appearing as any other charity, but continuing to be reliant on the host for core funding. Again, a strong ideological antipathy to the medical model (Foucault, 1961, 2006; Goffman, 1961; Ssasz, 1991) seemed a key driver for such non-alignment to the core service of the host.

> There are all sorts of reasons why being one foot outside
> the organisation could have advantages: (a) it helps to
> separate us from a medical model and (b) it puts us in a
> community setting. Since we have been a formal link
> charity, we are a charity just like any other charity, the
> fact that we are linked is normal in that sense, so I think
> it has made a big difference, because perceptions are
> quite key.

> Phil Walters, Creative Minds Lead, SWYPFT

(iii)   <u>Strategy: Formulation, Development and Delivery</u>

The theme of contradiction and tension surfaced again in discussion regarding strategy formulation. Undoubtedly, the link charity saw strategy as forming rather than being formulated, reflecting a sense of crafting strategy (Mintzberg, 1987). This appeared to be a stark contrast to the stated plan identified in the chronological analysis (Creative Minds Business Plan, 2014/2017), suggesting again a pattern of conflict in ideological preference (Barrett, 2014) and capacity for contradiction (Stacey, 1996; Stacey & Mowles, 2016). The interviews suggested a sense of 'magic', 'passion' and 'soul' were key strategic drivers, which, although laudable, suggested a pattern of 'second', or even 'third' order thinking, which possessed a danger of running into a form of infinite regress or some kind of mysticism (Stacey & Mowles, 2016, p.206).

Confusion regarding management and leadership for strategy appeared as a key theme during the interview, reflecting the findings of the chronological analysis discussed earlier. The link charity representative reflected on a shift in leadership identity from a corporate service model to operational.

> I think we have probably lost a bit of the thought
> leadership which we had sitting in corporate
> development. Because we are established in terms of
> thought leadership, I still operate in that way. In terms
> of the organisation's (SWYPFT's) reputation, being in
> the right place at the right time.

> Phil Walters, Creative Minds Lead, SWYPFT

This, again, suggested that in relation to both strategy and business model development, confusion exists as to how the dynamic capabilities (Teece, 2007) of the host are aligned in a way to support coherent strategy, or business model development (Birkinshaw & Ansari, 2015; Ritter, 2014; Schön, 2012; Teece, 2018,). Such matters are explored more fully in the section of the chapter concerning business model design.

The preference for an implicit rather than explicit employment of a business model (Teece, 2010) was strong and, as indicated earlier, appeared predominantly ideologically driven, whether this being conscious or unconscious.

At the very heart of its nature it needs to have organic properties. If I were to look at, for example, a sustainable business model, then part of the requirement of the ingredient of that sustainable business model needs to evolve in a creative way. It needs to have organic properties. If you close them down, you close it down, it no longer exists as what it is.

Phil Walters, Creative Minds Lead, SWYPFT

This tension and contradiction between the need for 'fit' or alignment with the host and its service as opposed to 'split' or alignment with emergent paradigms, was a source of major anxiety for the link charity representative, who feared for future sustainability. The ability to manage this creative tension (Stacey, 1996; Stacey & Mowles, 2016) beyond the most senior levels of the host, indicated again a need to reflect on the alignment of Creative Minds with the dynamic capabilities of the host (Birkinshaw & Ansari, 2015; Schön, 2012; Teece, 2007, 2010, 2018).

The business model, in the view of the link charity representative, was driven by a sense of co-production (Diamond & Liddle; 2013, Malby & Anderson-Wallace, 2016), seeing the establishment of local 'collectives' rather than a network of partnerships being the driver for change, reflecting earlier comments highlighted under strategic purpose.

Findings revealed that a business model had, and did, exist and had been capable of sustaining the value creation to-date. However, this model now appeared to be under threat, as evidenced by interviews with both SWYPFT senior managers and the link charity. However, the picture painted by the link charity representative was definitely not understood by SWYPFT management (and arguably not by the link charity other than in tacit terms until the research discussions).

By affording the link charity the freedom to act, the business model in many senses remained hidden in plain sight. This suggested an element of arguably unnecessary risk was present in both the strategy adopted and business model employed. Any capacity to understand the potential of an alternative approach, would require a clearer and explicit understanding of history, relating to cost and revenue and associated market trends; as currently this understanding was found to be unclear.

Again, patterns and themes are summarised at Appendix 17, including a rating of the perspectives of the link charity representative. This enabled comparison and matching of patterns with other embedded cases (Yin, 2014) as discussed later in this chapter.

4.2.7   <u>EMBEDDED CASE 3: The Community Based Creative 'Partners'</u>

There are over one hundred and thirty partnerships between SWYPFT and ventures, including painting, drawing, sculpture; dance, music, drama, football, climbing, gardening, cycling and a wide variety of other creative and leisure activities. It is a broad church and reflects the rich tradition of such pursuits in the local region. The community served is largely post-industrial, having a tradition of mining, in the case of Wakefield and Barnsley districts, and textiles in the case of Calderdale and Kirklees. Over the past four decades, however, such traditional industries have fallen into decline. Communities, as a result, have been left challenged to forge new identities. Sadly, prevalence of mental ill health, obesity, smoking related illness, social exclusion, drug and alcohol misuse are all higher than the national average (Public Health England, 2017).

In endeavouring to forge a renewed sense of identity, many local communities have returned to their roots in terms of leisure and creativity. South West Yorkshire, has a rich heritage in such areas. The Yorkshire Sculpture Park and the Hepworth Gallery in the Wakefield district are viewed as exemplars of modern contemporary art facilities. The Piece Hall in Halifax is at the centre of an artistic renaissance in the town. Sport is flourishing in the region, with Yorkshire hosting both The Tour de France, The Tour de Yorkshire and World Cycling Championships over recent years. Rugby league is thriving in Castleford, Wakefield, Huddersfield and other former industrial communities. Football is popular in Barnsley, Halifax and most notably Huddersfield in recent times.

Beneath the major developments, beats a heart of local creative activity. Communities are picking up on the potential to rekindle and foster creativity in all of its guises in the villages and towns within the south west Yorkshire area; reflecting the strong traditions of miner's welfare organisations and local community societies and clubs in the north of England.

It was the rekindling of this creative spirit and emergence of a range of ventures which appear to be offering support in terms of mental wellbeing and recovery

that led to this network of partnerships becoming formalised in the guise of Creative Minds.

This section of the chapter goes deeper into the aspects of Creative Minds which involve the partners. In particular, the study examines the views of a representative sample of partners (as discussed in the methodology chapter in terms of criteria selection). It considers how they perceive Creative Minds in terms of its purpose and their specific contribution to this, explain how the form and construct of the partners is compatible with that of the project, including an understanding of whether this constitutes a network of common purpose or a collection of individual pursuits linked to the NHS. It also considers what business approaches have been taken by partners to make an effective link to the project, whilst maintaining and sustaining their existence in their own right.

The study seeks to understand how the approach to partnership by the host and link charity is perceived and to establish to what degree this is contributing to the creation of a sustainable business model for Creative Minds as a whole.

The partners are firstly considered individually, and then compared to one another and as a group in terms of their orientation and contribution to the business of Creative Minds, utilising a cross-case analysis approach (Yin, 2014). This was with a view to understanding to what degree the nature of such partnerships, and potentially the very identity of the network (if the network has an identity), can support a sustainable future for the value proposition. Included in this is an assessment of the degree to which the strategy adopted and business model employed by SWYPFT as host and the link charity contributes to this from the perspective of creative partners.

4.2.7.1   Creative Partner One: The Artworks

The Artworks is a community interest company which was founded in 2008. It describes itself as 'The Everybody School of Art' and was founded by two retired lecturers from Leeds Art School, who were graduates of the Royal College of Art

and successful artists and tutors with many years of experience in the art world. It operates out of a former textile mill in Halifax built in 1830.

The Artworks operates on a number of levels. On the ground floor there is a traditional art school environment providing facilities for drawing, painting, printing and ceramics. The second floor houses a gallery which hosts significant exhibitions by internally renowned artists, including Sir Quentin Blake, Ralph Steadman, Phil Shaw and John Ross. The gallery also provides a public meeting space and interactive environment. On the third floor is a collection of artists' studios. The ethos is one of promoting self-discovery and empowerment through artistic practice and creativity and has involved creating an artists' community which operates at the heart of the local community. The aim has been to recreate a sense of the British Art School Movement which gave rise to a whole host of creativity in the 1950s and 1960s and involved notable figures such as The Beatles, The Who, David Hockney, Peter Blake and Sir Ridley Scott, to name but a few.

To achieve this ambition, the Artworks sought to be inclusive, welcoming people from all walks of life and it was this philosophy which opened up the possibility of working with the NHS, and more specifically, SWYPFT. As a result, the Artworks became a long-standing partner within Creative Minds and has supported a number of individuals in their mental health recovery, enabling them to develop a sense of identity as an artist, rather than being defined by their mental ill health. The testimony of the service user given in the introduction of the thesis is from a practitioner who has attended the Artworks.

The relationship with SWYPFT and Creative Minds has taken different forms over the past ten years, including SWYPFT providing capital investment to support the development of the gallery in return for the use of space and support for service users. More recently, Artworks has been reviewing its business model, including utilising a Business Model Canvas approach (Osterwalder & Pigneur, 2010) (see Appendix 13), and engaging in the Calderdale 'Prototype' arts and health developments (see Appendix 4).

This section explores the Artworks relationship with Creative Minds. It examines the perspectives of key contributors regarding how the partnership works and how this may serve to shape strategy and business model development.

Interviews were conducted with directors of the Artworks. They revealed a range of key patterns and themes which are summarised at Appendix 9, with illustrative quotations from representatives. This is followed by a discussion, applying relevant theory and research, drawing on the literature review and again selecting illustrative quotations to support the narrative. The findings were then summarised in the cross case analysis (Yin, 2014) (see Appendix 18), allowing for comparisons to be drawn on perspectives of other creative partners, discussed later in this chapter. This is followed by a pattern matching exercise (Yin, 2014), identifying themes and issues in terms of the totality of the 'Trinity' which forms Creative Minds.

4.2.7.2   Discussion: The Artworks

(i)   Strategic Purpose

The narrative built around the responses of Artworks' representatives highlighted strong cohesion regarding the higher order values reflected in the relationship with Creative Minds (Barrett, 2014; Denzau & North, 1995). This sense of shared vision for a better future for service users and regeneration of local communities was strong and well aligned to the mission of the host and vision of the link charity with a strong emphasis on mental health recovery (Slade, 2009; Slade & Wallace, 2017).

Without any doubt lives do get changed big style. If you change one person's life, if you change the individual's life you change the family's life too for the better.

John Ross, Director, Artworks

I think at the moment it sits on the margin, and I think it's
more recognised what we are doing. I think incrementally
it should be brought into become more and more
mainstream as a method of recovery.

John Ross, Director, Artworks

However, exactly what was being sought by Creative Minds from Artworks
had become unclear, reflecting an imbalance in the relationship and an
emergent sense of tension regarding the fundamental expectation of the
partnership.

It makes it a bit harder because you are wondering what
we should do and what will be successful.

Representative, Artworks

I would say, not in any kind of formal way, we hadn't
been able to crack that nut. People will make links and
people will recommend us, but it's not something that's a
pathway, that's part of a programme.

John Ross, Director, Artworks

Regardless of such tension, interviews with Artworks representatives,
nonetheless, revealed an ongoing enthusiasm of the capacity for partnership
with the NHS based on real results to-date, seeing the power of creativity as
transformative for the individual, their family and community.

(ii)   Structure and Form

Artworks representatives reported difficulty in securing the Creative Minds
partnership due to limited resources and capacity, some arising out of an
element of austerity.

It's a tough environment, an extremely tough
environment, it's run on an absolute shoestring here and
in a way we are very proud of the fact that we have been
able to do what we have done on these shoestrings.

John Ross, Director, Artworks

This suggested an often difficult relationship on occasion due to the very
different form of organisation.

It has been bumpy at times, but any organisations coming
together are to some extent like chalk and cheese.

John Ross, Director, Artworks

Representatives from Artworks reported an increased tension arising out of
a perceived shift in the link charity from partnership to transaction, some
potentially again being driven by austerity measures. This appeared to
create a movement away from notions of partnership and co-production
(Diamond & Liddle, 2013; Malby & Anderson-Wallace, 2016).

I suppose as we grow it's becoming less and less
because the amount that's available.

Representative, Artworks

I would say we are coming to them for funding. I think,
in the past, it probably was a partnership.

Representative, Artworks

(iii)   <u>Strategy, Formulation, Development and Delivery</u>

The strategic approach to partnership in the eyes of Artworks representatives developed more from a more organic, creative and serendipitous model, where strategy was being crafted (Mintzberg, 1987).

> The starting point is a serendipitous one. One of our students here at the Artworks on an illustration programme was also an employee of SWYPFT and it was his idea, he asked whether or not the programme that he was undertaking with us, whether it could be done at NHS level, at SWYPFT level, so I said well we can only try it can't we. It was a very simple piece of organization and we had it once with about 12, 13, 14 people and the response to it was tremendous, it was terrific. So we tried it again, thinking it was just a flash in the pan, but in fact the second time we got an even better response to it.
>
> John Ross, Director, Artworks
>
> Well it was absolutely organic development of a kind of suck it and see nature, let's try it and if it works we will go on and we will develop it further from there.
>
> John Ross, Director, Artworks

The early stages of development of the partnership with the NHS had enabled flexibility and innovation, but over recent years this had become somewhat stifled.

> It feels difficult; it feels like a constant battle of elbows
> out kind of thing.

> John Ross, Director, Artworks

This presented as a contradictory and ironic dynamic, where the risk of governance burden potentially presented by the NHS (as discussed in the previous sections concerning the host and link charity) had manifested itself in the guise of the link charity who, through their 'collective' approach, appeared to have created the very sense of bureaucracy the host was keen to avoid burdening Creative Minds with. This suggested that fit was being sought with the requirements of the link charity (although these being unclear to Artworks' representatives), rather than a capacity to manage a sense of partnership.

> If there was a standardised way that partners could use to
> evaluate activities which would produce some shared
> data.

> Representative, Artworks

> We don't see that data coming back, so we could have
> something that is more shared and factored to
> partnerships.

> Representative, Artworks

Artworks had, therefore, re-evaluated its business model, seeking to build a broader platform for their work. They had in doing so, sought to identify alternative revenue streams for health capable of capturing value (Osterwalder & Pigneur, 2010; Teece, 2010).

As part of such work, Artworks had engaged and supported STP/HCP developments in West Yorkshire and Harrogate with their links to the

national work involving arts, creativity and wellbeing (APPG, 2017), through the Calderdale prototype work, seeing a new form of partnership emerging. However, representatives felt they were doing so increasingly with SWYPFT directly, rather than through the charity as a conduit for Creative Minds, thus reflecting the ongoing tension expressed under structure and form.

> A need for a new form of partnerships, is a need for a new form of partnerships. A range of partners getting together. If we were not over burdened with unnecessary bureaucracy (and I realise organisationally that's sometimes difficult) then it could be very exciting, not just in terms of mental health but in terms of social regeneration.
>
> John Ross, Director, Artworks
>
> They seem like odd bed fellows, the NHS and an Art School, but the results that you see come out of them prove exactly what we are driving at.
>
> John Ross, Director, Artworks

The risk here for Creative Minds suggests that if such a pattern or trend, as seen in the case of the Artworks, were to manifest itself at scale, this had significant potential to undermine the longer term sustainability of the value creation, as the very premise on which such value is created is rooted in the nature of the creative activity and the partnership which supports it.

4.2.7.3   Creative Partner Two: Yorkshire Sculpture Park (YSP)

YSP is one of the UKs leading exhibition spaces. Founded in 1977 and located in West Bretton in the Wakefield district of West Yorkshire, the park is both an open air gallery and has internal gallery facilities, as well as catering venues and retail

facilities. The Wakefield district is the original home of two of the twentieth centuries most renowned sculptors: Henry Moore and Barbara Hepworth, both of whose works are proudly exhibited by the YSP. The facility has also exhibited work of international artists, including: Juan Miro, Juane Plensa and Andy Goldsworthy, who was also the park's first artist in residence.

Constituted as a registered charity, YSP's charitable objects are listed as:

(a)   The advancement of education in the United Kingdom and, in particular, in the area of Yorkshire by the provision of access to, and facilities for, the study and practice of arts in general, but with particular regard to sculpture, painting and other visual arts.

(b)   To promote arts in society, particularly the visual arts, for the benefit of the inhabitants and elsewhere, by developing public appreciation of the arts, and by improving public access to and the quality of the arts.

(c)   The preservation and public display of a collection of sculpture and allied material for the benefit of the public.

(d)   The preservation and protection of the historic landscape and natural environment of the Yorkshire Sculpture Park in order to promote (a), (b) and (c).

(Source: The Charities' Commission, 2018)

YSP has enjoyed a long partnership with SWYPFT and Creative Minds. Beginning in 2010, YSP partnered SWYPFT on an Arts and Dementia Access Project, as part of a district-wide review of dementia support and service provision in Wakefield. The work involved joint training for staff, support to NHS dementia facilities, with an emphasis on the power of creativity through the 'Riverside Programme'. As such, YSP was one of the early adopter sites which led to the formal introduction of the Creative Minds Strategy in 2011.

The relationship developed over subsequent years, with YSP being a high profile partner, committed to the development of the arts and associated community regeneration, supporting delivery of its charitable objects highlighted above. Increasingly, YSP has taken on a remit to support art and wellbeing in local communities. As the relationship with Creative Minds has grown, such joint working has crystalized into more formal ventures including Art and Wellbeing, a programme developed to harness the power of creativity in supporting personal resilience and wellbeing.

Interviews were undertaken with representatives of YSP, an analysis of which is outlined at Appendix 10. It provides a summary of key themes, supported by illustrative quotations from YSP representatives. Such perspectives are then discussed, applying theory and research from the literature review. The findings are summarized and compared later in the chapter in the cross case analysis of creative partners (Yin, 2014) (see Appendix 18) and in the pattern matching exercise (Yin, 2014) examining themes and patterns from the analysis of all embedded cases.

4.2.7.4   <u>Discussion of Findings of Interviews with Representatives from: Yorkshire Sculpture Park (YSP)</u>

(i)   <u>Strategic Purpose</u>

There was strong alignment found in terms of a compatible sense of mission and values between YSP and Creative Minds. In terms of ideological preference, (Barrett, 2014; Denzau & North, 1995), YSP was seeking to benefit the wider community through its work involving participation in creative activity.

I think the key thing is whilst we are working with lots of different audiences in different ways, it's really important to us to work with really strong partners, who are experts in their fields that give our work rigor and value, we learn, we extend and we know everything we are doing with Creative Minds feeds back into what we are doing and planning for the future. It's embedded in what we do and how we do it.

Representative: Yorkshire Sculpture Park

The orientation to the second order system (Midgley, 2000) concerning creativity, health and wellbeing was powerful, seeing this as a genuine alternative to the traditional model of health provision with views reflecting the anti-psychiatry movement (Crossley, 1988; Foucault, 1961, 2017; Goffman, 1961; Szasz, 1997).

I think what the arts are good at is picking up all those people that fall through from the NHS. You could have six sessions of cognitive therapy, then that's it, it's not worked. Those people are the ones that find their way, or we find our way to them, that actually we are just more flexible, we are more human, more inclusive and less patronizing.

Representative: Yorkshire Sculpture Park

However, such alignment did not appear unconditional, in that YSP were interested in alignment to the second order, but not in its ambitions to alleviate the financial burden of public services through direct substitution and reflecting on how central initiatives, as discussed in the literature review (APPG, 2017; Slay et al, 2010) were not 'ready' for full integration, interestingly reflecting the earlier comments of SWYPFT's CEO.

It's typical NHS, rather than make the mainstream more accessible, you create a little partnership and you try and get more people into that system; whereas if you change the mainstream and made it more accessible, you wouldn't need people to look for alternatives.

Representative: Yorkshire Sculpture Park

I think the arts and wellbeing sector is such a mixed bag. There are some organisations that have really been able to understand the terrain and the different practices for such a long time and others who have no idea, are completely floundering, a lot of museums and galleries who don't have any concept of the fact that what they offer actually does enhance wellbeing. They don't understand the terminology. The centre isn't ready. There is a lot of work going on to try to inform the sector. It is coming together, and doing a lot of stuff, but it's messy.

Representative: Yorkshire Sculpture Park

For YSP this did not appear to present a sense of contradiction, as they were making a definitive choice not to align to the NHS model of delivery, or even emergent agendas regarding social prescribing (Thomas, Bracken & Timimi, 2012) but choosing to contribute on their own terms as a key player within the arts community.

I think that all our partners are desperate for those kind of direct links to clinical commissioning groups and NHS, GP surgeries, any organisations working with wellbeing and health. That's something everybody thinks is the way, but I don't think it is the way.

Representative: Yorkshire Sculpture Park

(ii)   <u>Structure and Form</u>

Given the link charity was found to strongly favour similar ideological preference, it was unsurprising that this was seen very much as a partnership of common interest. In terms of structure and form between the two partners, both occupied charitable status with a link to the core business of their host organisations and were encouraged to seek to create social value (Auerswald, 2009; Knapp et al, 2012; Phills, Deiglmeier & Muller, 2008). This sense of common purpose appeared rooted in a commitment to user empowerment, co-production and community partnership (Diamond & Liddle, 2013; Malby & Anderson-Wallace, 2016) with the core relationship being based on mutual benefit (Shuman & Twombly, 2009), seeking to forge a new structure and form away from medically dominated models of provision.

> We haven't gone far enough to be sure and I know from the work we have done with Creative Minds you don't want to get into 'arts as prescription' as a model because you are moving away from the medical model, which we support (the movement not the model), and we don't want to get into a thing where we have to guarantee that all new participants at the end of it have improved on this scale, measured that, tested this, because that's a very difficult thing to get into when there's art and creativity.
>
> Representative: Yorkshire Sculpture Park

(iii)   <u>Strategy Formulation, Development and Delivery</u>

Strategically, YSP was capable of aligning their strategic intent with Creative Minds. Their approach was, however, more explicit than their values in terms of strategy formulation, adopting a more formal strategic approach (Ansoff, 1965). Their business model appeared to have capacity to create as well as capture value (Osterwalder & Pigneur, 2010; Teece, 2010;

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Zott, Amit & Massa, 2011) and therefore presented as a low risk and potentially attractive partner to Creative Minds.

> It's written into any brand new five-year strategic plan,
> business plan. It's absolutely embedded within that and
> any executive team are fully behind it.

> Representative: Yorkshire Sculpture Park

> We have vulnerabilities, we need to work with partners
> who are in the patch, who know people, who have trusted
> relationships with those communities.

> Representative: Yorkshire Sculpture Park

> We get a lot of money from Arts Council England who
> are a national portfolio organization and if we didn't
> engage with vulnerable people they wouldn't be so
> interested in funding us.

> Representative: Yorkshire Sculpture Park

However, findings indicate this may present a greater sense of risk and contradiction as might be initially observed, reflecting the instrumental value of the case study (Stake, 1995). YSP presented as a key partner in the earlier stages of Creative Minds' development. If Creative Minds, in an attempt to secure financial survival, sought to align itself more openly with the core offer of service, as findings of the analysis of the host and link charity's perspectives indicate, then the challenge of accommodating potential conflicts of interest with partners such as YSP becomes significant (Checkland & Scholes, 1990). For YSP this may prove irreconcilable due to ideological preference as discussed earlier. For Creative Minds, if accommodation of such conflicts of interest cannot be found this could present a risk to sustainability. This is significant given the strategic

prominence partners such as YSP have within the broader system. Therefore, careful accommodation of such conflicts is indicated, including potential for dialogue to manage such creative tension (Checkland & Scholes, 1990; Stacey & Mowles, 2016).

4.2.7.5   Creative Partner Three: Support to Recovery (S2R)

S2R are a Kirklees based arts charity. Essentially they provide an offer of service which affords opportunities for local citizens, particularly those with mental health issues, to participate in the arts and encourages the exhibition of their work (through a gallery in the centre of Huddersfield) and through participation of courses, as well as becoming members of a supportive network of artists and creative practitioners. Its ethos is one of promoting recovery and wellbeing through a non-stigmatizing, non-judgmental approach with a strong emphasis on community cohesion and regeneration.

Founded in 2007, the charity was the creation of a merger between two local initiatives: DASH and Concern for Mental Health. Essentially, in more financially buoyant times, S2R were viewed as a community asset by Kirklees Council and local NHS commissioners, and, as such, received contractual funding to provide support to mental health service users. The arrangement in the early years was a referral only service and S2R was contracted when people were informed of its existence by their GP. As a result, the charity had little need to advertise, or promote its activities, given the strong funding and referral arrangement in place.

However, this position changed in the wake of austerity measures. In 2011, it became apparent that only two years further funding could be made available to S2R and, as a result, they would have to forge a new self-sustaining future. It was at this juncture that S2R forged a partnership with Creative Minds, with Creative Minds providing transitional funding and advice.

Interviews were undertaken with representatives of S2R, the analysis of which is outlined at Appendix 11. This identifies patterns and trends which are illustrated

with quotations. Findings are summarized more fully in both cross case analysis (Yin, 2014) (see Appendix 18) and pattern matching exercise (Yin, 2014), as highlighted in the earlier creative partner sections of this chapter.

4.2.7.6   <u>Discussion of Findings of Interviews with Representative from: S2R</u>

(i)   <u>Strategic Purpose</u>

S2R clearly shared a vision with both Creative Minds and SWYPFT, but with a passion for development as a community asset (Mathie & Cunningham, 2003; Russel, 2016; Whiting, Kendall & Wills, 2012) rather than purely as a creative partner, moving away from a referral model to one rooted in building genuine capacity through a process of social entrepreneurship with links to local business (Austin, Stevenson & Wei-Skillen, 2006). S2R saw Creative Minds as a catalyst and advisor, supporting a process of transformation, supporting and enabling their journey.

> Yes, it was very, very, separate, very old school now, in that five years on it feels very old school compared to what's provided now.
>
> Representative, S2R

In many senses, this reflected Creative Minds' desire to create social value and capital (Almedom, 2005; Thompson, Alvy & Lees, 2000), reflecting a sense of higher order thinking (Barrett, 2014). This saw Creative Minds occupying more of a brokering or consultancy role, seeking to grow a community asset for the benefit of mental health service users and the local community.

> Well, obviously, when SWYPFT gave us a pot of money
> we can now run a series of workshops.
>
> Representative, S2R

(ii) Structure and Form

In terms of supporting Creative Minds to sustain the value creation, in a sense, this aspect of the case saw an alternative approach being adopted. This had the capacity to sustain the value creation in broader terms (Barrett, 2014) but it was difficult to see how, in relation to sustaining the financial bottom line of Creative Minds, this partnership could make impact. S2R had moved from a stronger alignment to core services, having originally received referrals from health and social care in a form of social prescription (Bracken, Thomas & Timimi, 2012) to one of community asset building with limited or no links to core health care, reflecting the philosophy of asset based community development (Mathie and Cunningham, 2003; Russell, 2016; Whiting, Kendall & Wills, 2012).

> We have made really good links with Tesco … We have
> won one of their local awards, you know where they put
> the money.
>
> Representative, S2R

(iii) Strategy Formulation, Development and Delivery

The journey was understandable and laudable, and given the removal of funding, the only means for S2R to survive. This had seen them develop an alternative strategy with greater community links (Diamond & Liddle, 2013), with a business model targeting revenue streams (and benefit in kind) through local business connections, reflecting the potential for private sector investment at a time of austerity (Thompson, Alvy & Lees, 2000).

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However, the representative was cognisant of the risk smaller charities face in the current climate.

> We've got really, really good contacts with a lot of businesses around this area, but they don't just like to give you a big amount of money, I wish they did. I think we probably got the best out of them. We get a lot of donations of time so we get a lot of people helping to put a kitchen in, to decorate etc. We get donations of items; I think we just got ten new laptops that have just come in.
>
> Representative, S2R

> More and more things are closing down, we know that. There's less and less places for people to go. We think we are standing on the edge and there is so much we can offer here.
>
> Representative, S2R

> I think a lot of small charities are thinking that. I did hear someone say it's a case of who can hold their breath for longest.
>
> Representative, S2R

For Creative Minds, however, the return on investment was indirect and arguably representative of strong ideological preference and orientation, reflecting a desire for broader contribution and the betterment of society as opposed to financial sustainability (Barrett, 2014; Johnson, Scott & Martin, 2017; Lewin, 1946). In isolation, clearly, the partnership with S2R would have minimal impact on financial sustainability and potentially enhance reputation and more partnership support for Creative Minds. However, if the model were to be brokered across the broader network of local

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community partnerships impact could be more significant, as the capacity and associated resource to support this could not be sustained in light of increasing financial pressure being experienced by the host organisation.

4.2.7.7   Creative Partner Four: Spectrum People

Spectrum People is a Wakefield based charity created in 2013. It is an independent charity that promotes social inclusion through the provision of meaningful activity and skills. The charity works with people who have experienced social exclusion, due to factors such as: mental health or physical disability, learning difficulties, homelessness or substance abuse or dependency, or previous contact with criminal justice system, all leaving them extremely vulnerable.

Activities include:

- Cycle repair and maintenance based in Reflections, a community facility and former nightclub in Castleford.

- Appletree Garden: a horticultural project operating in the eastern side of the Wakefield district.

- Intergenerational work: aimed at bridging the gap between the young and the elderly, linking schools and care centres, using topics like image and lifestyle, crafts and art and cook and eat as engagement methods.

(Source: Spectrum People Activity Update: Winter/Spring, 2018)

The link to Creative Minds began in 2015 when Spectrum People became a formal Creative Minds partner as well as giving support for a cycle repair and maintenance bid. This was part of Creative Minds which supports individuals, vulnerable adults in getting together and forming networks of friendships and mutual support, linked to creative activity.

In 2018/2019 Spectrum People was a contributor to a joint bid with Creative Minds for social prescribing funding. An overview of the proposal is highlighted at Appendix 14.

An interview was undertaken with a representative of Spectrum People. Key patterns and trends are outlined in Appendix 12. These are illustrated with quotations from Spectrum People's representative. This analysis is further supported by both the cross case analysis (see Appendix 18) and the pattern matching exercise (Yin, 2014), as discussed in earlier creative partner sections.

4.2.7.8   Discussion of Findings of Interviews with Representatives from: Spectrum People

(i)   Strategic Purpose

Ideological preference for improving the lives of those most vulnerable in society was viewed as central to Spectrum People's work. However, the value proposition (Osterwalder & Pigneur, 2010) of Creative Minds was less clear to Spectrum People's representative, with a lack of specificity as to what was expected in terms of outcome of the partnership, making the basis for partnership difficult to establish.

> I think that would help because I think it explains what outcomes Creative Minds and SWYPFT is looking for as an organization. All those that we link with, within Spectrum People, have a mental health issue, so I know there is a strong connection there, but knowing how to help achieve the outcomes Creative Minds is looking for would have been beneficial.
>
> Bridget Gill, Charity Manager, Spectrum People

> That's interesting in a way because without being explicit
> it has been very difficult to know how you would partner
> and why you would partner.

> Bridget Gill, Charity Manager, Spectrum People

(ii) <u>Structure and Form</u>

The representative of Spectrum People felt the relationship with Creative Minds was less characterised by a sense of partnership and co-production (Malby & Anderson-Wallace, 2016) and more by bureaucracy and transaction.

> Well it's interesting because actually Creative Minds, one
> of the staff actually paid a visit to one of our projects, the
> Café and Chat. I wasn't there, but heard from our
> coordinator that one of the things that was said which I
> hadn't realized before, was that they would like to see
> greater involvement of the service users actually
> providing some of the sessions and activities we put on.

> Bridget Gill, Charity Manager, Spectrum People

The link charity representative described the process as typical of the NHS and public sector "hoop-jumping".

(iii) <u>Strategy Formulation, Development and Delivery</u>

In formulating a strategic partnership with Creative Minds, Spectrum People's representative reflected a degree of conflicting ideological preference regarding the timeframes required to support people in their mental health recovery (Slade, 2009). Creative Minds were perceived to be operating a business model of match funding which operated on increasingly short timeframes which the representative considered unrealistic, arising out

of a potential confusion on the part of the link charity regarding current and future expectations.

> Giving funding for such a short time is not helpful for
> either individuals, the beneficiaries or the organisations
> trying to provide that help and that's where I think the
> partnership and what Creative Minds is looking for in
> the future would be really helpful.

> Bridget Gill, Charity Manager, Spectrum People

As a result, delivery of key outcomes, despite a strong willingness and commitment to build a relationship with Creative Minds, left Spectrum People with a strong sense of disappointment linked to unfulfilled strategic potential.

> Our relationship with Creative Minds is really important.
> I am disappointed as a partner that we haven't got
> something that's on the way now.

> Bridget Gill, Charity Manager, Spectrum People

The interview suggested a similar pattern to that seen in Artworks, where greater partnership with the NHS system was desired, but the direct link to Creative Minds through the link charity was causing a degree of frustration and confusion. Again, were such patterns to manifest at scale across the range of partnerships, findings indicate this could pose a threat to sustaining the value creation.

4.2.8   Cross Case Analysis

Discussion: Key Patterns Identified Across Creative Partners

Findings indicated that broad consensus existed among creative partners regarding a shared sense of strategic purpose relating to improving the lives and mental health of people through creative participation. This also aligned to the stated mission of SWYPFT and that of Creative Minds. In its present form, this manifested in a desire to generate social value and social capital (Almedom, 2005; DeSilva et al, 2005; Knapp et al, 2012; McKenzie, Whiting & Kendall & Wills, 2012; Wood et al, 2016), with the expressed intent of improving the lives of service users and their communities.

Ideological preference (Barrett, 2014; Denzau & North, 1995) emerged as a consistent theme, reflecting a strong sense of homogeneity in the sample of partnerships. For all, this involved a shared and strong view of the power of creativity and arts in transforming people's lives. This in essence, transcended the notion of a second order system (Midgley, 2000), concerning creativity, health and wellbeing, to a sense of social movement (Bevan, 2009; Melucci, 1980) with the capacity to transform elements of society. This paradigmal view saw creative partners seeing this as a purpose in its own right, regardless of the capacity and financial challenges faced by NHS and social care. Again, for all partners a strong sense of social entrepreneurship appeared to be an ideological driver, seeing public sector bodies, both NHS and social care as ineffective, inefficient and unresponsive, reflecting scholarly opinion on the need for support from other sectors to address shortfalls in the welfare state (Dees, 1988; Peredo & McLean, 2006; Perrini & Vurro, 2006; Thompson, Alvy & Lees, 2000). What was revealing from interviews with all partners was that the development of socially entrepreneurial approaches were not being designed to alleviate the burden of public services, but to create a genuine alternative through asset based community development (Mathie & Cunningham, 2003; NHS Confederation, 2012; Russell, 2016; Whiting, Kendall & Wills, 2012). This suggested that the arguably neo-liberal paradigm (Jenson, 1993, 1995; Larner, 2000), linking art and creativity and reduction in public funding was not central to their thoughts or contributing to

decisions and actions, reflecting the observations of SWYPFT's current CEO, discussed earlier in the chapter.

Where opportunity existed for partnership and co-production with the NHS and social care (Diamond & Liddle, 2013; Malby & Anderson-Wallace, 2016) partners saw this as both opportunity and threat, seeking to contribute where this would add value to their own sustainability, again reflecting the comments of SWYPFT's CEO and that of the former Chair concerning the nature of partnerships. Creative Minds was viewed as a helpful partner at key stages of the journey of development of all sampled creative partners, but not viewed as a partner, but as a funder or contractor by others. None of the creative organisations regarded Creative Minds as central to their future sustainability. YSP valued the partnership, but had the means and networks to sustain independently and was not supportive of a strong connection to the NHS model of provision, though saw benefit in emergent Sustainability and Transformation Plan work/Health and Care Partnership work. S2R saw Creative Minds as a helpful earlier investor and advisor, but had developed a strong entrepreneurial approach to their sustainability. Spectrum People saw opportunity for partnership in areas such as social prescribing, but was not dependent on Creative Minds for survival; Artworks similarly saw opportunity for closer working with the NHS and SWYPFT, but did not currently view Creative Minds as a partner in the way they had previously, and not central to their sustainability.

Findings indicate that Creative Minds had proved to be very successful in generating social value through creative partners, based on the sample selected in this case. Through specific support and dedicated project work, creative partners, via partnership with Creative Minds, were able to make a major difference to the lives of many individuals requiring support in terms of managing their mental health. All partners were supportive of working to develop a stronger evidence base for this work, which offered potential to contribute to the Creative Minds Academy discussed earlier. However, what findings did indicate was little or no connection or alignment to mental health provision in any structured way and, therefore, no direct connection to available recurrent revenue streams. This, coupled with a reducing capacity or willingness on the part of SWYPFT, as host,

to fund such partnership development (as identified in the chronological analysis), suggested the current strategy and business model for partnership is not capable of sustaining previous levels of activity and associated value creation into the longer term, with a lack of an overarching strategic vision for the nature of partnerships at the heart of Creative Minds. From the partners sampled here, for some this will require potential accommodation of conflicts of ideological preference (such as seen with YSP), or greater clarity of where realigned contribution could make impact (as with Artworks and Spectrum People). A perspective also indicated as to what an ongoing function of Creative Minds is to support the development of socially entrepreneurial projects, such as S2R.

4.2.9   Pattern Matching Exercise

Both the chronological analysis and analysis of interviews identified key themes and patterns. This exercise sought to match such patterns (Creswell, 2013; Yin, 2014) to build a comprehensive view of the aspect of the case concerning strategy and business model development. In doing so, the intention was to identify both alignment and contradiction between the key aspects of strategic purpose, structure and form and strategy: formulation, development and delivery.

To support the pattern matching exercise, the chronological analysis and each embedded case was examined utilising a matrix approach (Creswell, 2013; Yin, 2014), utilising The 'Building Blocks' of Strategy and Business Model Development element of the conceptual framework, to establish key patterns and themes emerging from interviews in the areas of: strategic purpose, structure and form and strategy: formulation, development and delivery. Such patterns and themes were then rated in terms of interviewees' perceptions regarding the strengths and weaknesses of key aspects of strategy and business model development adopting a reflexive approach, testing and retesting for bias, taken-for-granted assumptions and ideological preference on the part of both researcher and participants (Cunliffe, 2004, 2016). This, in turn, allowed for such patterns to be matched in this exercise, a summary of which is outlined at Appendix 19.

Firstly, in seeking to validate the findings of the chronological analysis, the findings revealed a broadly consistent pattern reflecting an ongoing pattern of ideological tension and contradiction regarding the formulation, development and delivery of strategy. Multiple views appeared to exist with regard to sustainability and the means by which this could be achieved. The analysis of the embedded cases reflected a sense of fragility regarding business model development, and associated confusion regarding leadership for different aspects, as well as confirming the capacity for political forces and dynamics to impact on strategy.

Broad alignment existed in terms of common purpose, with all respondents agreeing on the higher level principles underpinning Creative Minds (Barrett, 2014), reflecting the shared desire for the betterment of the lives of service users. However, potential contradiction surfaced in relation to the perceptions of the link charity, host and creative partners regarding the value proposition. Here, ideological orientation to anti-psychiatry and non-institutional models of service (Crossley, 1988; Foucault, 1961; Goffman, 1961; Ssasz, 1997), served to create confusion as to what Creative Minds wished to do and be. This suggested a potential lack of cultural cohesion (Miles & Snow, 1978). Leadership from the most senior level in SWYPFT was seen as key, reflecting a commitment to innovation and tolerance of potential contradiction (Stacey & Mowles, 2016). However, frustration at other levels of the host was apparent, due to the lack of alignment with core service provision, reflecting tension in the dynamic capabilities of the host (Teece, 2007). This situation was compounded by creative partners, either specifically viewing alignment to core service as ideologically undesirable, or not viewing this as key to their own needs or sustainability.

This sense of contradiction continued in terms of structure and form, with the host seeking greater alignment and the link charity preferring independence and autonomy, reflected in separateness of form. This appeared to cause a degree of creative tension (Stacey & Mowles, 2016), with the need for both 'split' from the mainstream order being seen as important for innovation, and 'fit' being seen as needed, particularly as financial resources will become increasingly constrained. This served to confuse creative partners, most notably Artworks and Spectrum People, who were unsure of what was being asked of them. This pattern

continued with the current 'collective' model adopted by the link charity being viewed as unclear in terms of decision making and potentially bureaucratic, further suggesting Creative Minds was not working as a network of true partnership (Malby & Anderson-Wallace, 2016). Similarly, the current structure did not appear supportive of capturing value going forward (Teece, 2010), due to non-alignment with core commissioning or provision, reflecting the findings of the chronological analysis. Orientation to a second order system (Midgley, 2000) rooted in place and population based developments (NHS England, 2015, 2019), was seen as potentially positive, as was recent alignment with specialist services, but respondents were concerned about the lack of infrastructure and associated investment to support such new developments.

This decline in trend was noted in relation to strategy: formulation, development and delivery, where potential contradictions served to compound senses of confusion and frustration reflected in interviews with both the host and the link charity. Here, strategy was seen to develop in an organic and flexible, rather than planned way (Mintzberg, 1987), again reflecting the need for the management of creative tension (Stacey & Mowles, 2016). The fact that little or no mention of agreed or stated plans to achieve greater alignment with mainstream service was made by either the host or link charity, served to illustrate potential for contradiction, reflecting the views of Stacey (1996) on strategic management and confirming the findings of the chronological analysis. This left creative partners unsure of the nature of their contribution. Confusion regarding leadership at all levels for future development of Creative Minds, and the implicit nature of the business model, served to reflect the findings of the chronological analysis including the capacity to capture value (Osterwalder & Pigneur, 2010; Teece, 2010).

The pattern matching exercise of interviews served to illustrate the connections and interdependencies between the three elements of strategic purpose, structure and form and strategy: formulation, development and delivery. The exercise confirmed the findings of the chronological analysis, reflecting how the ideological preferences and contradictory views and perceptions of key contributors had the capacity to manifest themselves in the pattern of decisions

and actions, which Mintzberg (1987) argues form the basis of strategy. The pattern of a declining trend in the perceptions of those interviewed was consistent, as the agenda moved towards delivery and finding the means to secure long-term sustainability of the value creation. This indicated major strategic and business model renewal was needed, again confirming the findings of the chronological analysis.

Findings indicated a strong and growing orientation by the first order system to a second order system (Midgley, 2000) which has strong connection to place and population base developments (NHS England, 2015, 2019), Community Based Asset Development (Russell, 2018; Whiting, Kendal & Wills, 2012) and the role creativity can play in supporting health and wellbeing (APPG, 2017; Slay et al, 2016; Wood et al, 2016). The next section of the chapter seeks to explore the dynamics and perspectives of this system, its capability to influence the determination of strategy and business model development and its capacity to sustain the value creation of Creative Minds.

4.3   **Part Two: Analysis of the Second Order System: Applying Soft Systems Methodology**

4.3.1   <u>Introduction</u>

The analysis of the first order system (Midgley, 2000) reflected an orientation to a second order from which it is seeking legitimacy and contextual knowledge to support decision making. This analysis examines the degree to which effective alignment to, and positioning within, this system could present a solution to sustaining the value created by Creative Minds. To support this analysis a soft systems methodology was applied (Checkland & Scholes, 1990). The key steps in the approach are outlined in Figure 5 in chapter two of the thesis.

To support as comprehensive an analysis as possible, the soft systems approach was informed by the collection and analysis of a range of data reflecting the views of Creswell (2013) and Yin (2014) regarding the need for multiple sources to support a rigorous examination of the element of the case.

(i)   **Secondary data**: relating to the reports of national bodies and think tanks. These included: NHS England key planning documents (2015, 2018, 2019), Slay et al (2016), Wood et al (2016), The Health Foundation (2018), All Party Parliamentary Group on Arts, Health and Wellbeing (APPG) (2017).

(ii)   **Secondary data**: relating to contributing stakeholders including notes of Calderdale 'Prototype' Meetings, as part of West Yorkshire and Harrogate's Sustainability and Transformation Plan work (2016 to 2018), SWYPFT reports concerning Creative Minds (2011-2019).

(iii)   **Primary data**: the interviews undertaken with service managers from SWYPFT, the Creative Minds link charity, creative partners, as described in the analysis of the first order system.

(iv)   **Primary data**: participatory observation, including: attendance at the All Party Parliamentary Group on Arts, Health and Wellbeing, attendance at

Calderdale 'Prototype'/STP/HCP meetings, attendance at the Link Charity's Governance meeting of SWYPFT.

(v) **Primary data**: facilitated exploratory session with representatives from SWYPFT, the link charity and creative partners regarding systems dynamics and properties.

4.3.2   Describing the Problem Situation

As Stacey and Mowles (2016, p.213) note: "Since everything is connected to everything there are multiple realities". Therefore, determining appropriate boundaries for the case became an issue of paramount importance. As noted earlier in the Methodology chapter, this called for a degree of judgement in identifying the nature of the system to which Creative Minds had primary orientation, essentially avoiding the risk of eternal regression into multiple systemic viewpoints (Stacey & Mowles, 2016, p.206).

As the first part of the literature review highlighted, a particular systemic view appeared to be emerging with regard to the role creative pursuits and activities can play in supporting mental wellbeing and recovery from mental ill health (All Party Parliamentary Group on Arts, Health and Wellbeing, 2017; Slay et al, 2016; Wood et al, 2016). It has strong links to the asset based community agenda (Fischer et al, 2009; Mathie & Cunningham, 2003; Russell, 2018; Whiting, Kendall & Wills, 2012). It also has strong connections to the service user and recovery movements (Rose et al, 2015; Slade, 2009; Thornicroft & Tansella, 2005) and links to population and place based development, including Sustainability and Transformation Plans/Health and Care Partnerships (NHS England, 2015, 2019), seeing increased emphasis placed on regional and local determination for service priority and design. Such approaches are supported by the concepts of community based innovation, co-production and partnership (Diamond & Liddle, 2013; Malby & Anderson-Wallace, 2016), included in this is developments concerning social prescribing (Thomas, Bracken & Timimi, 2012). The combination of the above developments have gained significant political and policy support over recent years and are increasingly viewed as alternatives or

enhancement to existing services at a time of austerity (NHS England, 2015, 2018, 2019).

It is a system which is also seeking to establish its own legitimacy in the face of competing demand for scarce resources within the public sector. Analysis of both primary and secondary data relating to key stakeholders contributing to Creative Minds, as outlined in the first order system analysis, revealed a strong and growing orientation to this second order system, increasingly seeing this as a key point of reference for service development and strategy formulation. The data revealed SWYPFT, the link charity and creative partners were supporting the creativity and health agenda at a number of levels including giving evidence to the meetings of the All Party Parliamentary Group on Arts, Health and Wellbeing, participation in national work including the 'Realising the Value Project' (Wood et al, 2016), links to social prescribing development (NHS England, 2019; Thomas, Bracken & Timimi, 2012), and targeted work to support the Calderdale 'Prototype' Arts and Health with links to West Yorkshire and Harrogate Sustainable Transformation Plan aimed at addressing the recommendations of the All Party Parliamentary Group on Arts, Health and Wellbeing report on Arts Health and Wellbeing (2017).

This has seen Creative Minds being offered up as a tangible example of how the ambition for systemic change can be supported by specific reference to actual innovation taking place in local communities.

However, this has capacity to create a problem situation (Checkland & Scholes, 1990) whereby, the second order system is seeking to effect significant system change, but requiring realignment of the broader health and social care system to support this. It is an ambitious undertaking requiring significant system change and commitment and the capacity to resource such transformation (All Party Parliamentary Group on Arts, Health and Wellbeing, 2017; Slay et al, 2016; Wood et al, 2016).

The second order system is needing to develop an evidential argument based on genuine and tangible innovation, exemplifying the potential and power of

creativity to support health and wellbeing. For Creative Minds, as an example of such innovation, this presents an opportunity to contribute to system change and potential for contribution to support longer term systemic change and transformation. Arguably, however, this presents a problem at two levels. Firstly, in concentrating significant resource, time and effort in relation to this system, potentially at the expense of aligning to local models of commissioning and provision. Secondly, in investing energy in orientating to a system where the capacity to generate revenue to support sustainability is unclear and uncertain. Essentially, this presents a fundamental tension between the desire to make a high order contribution (Barrett, 2014) and thus create value (in this case largely social value) and the need to capture value (Birkinshaw & Ansari, 2015; Osterwalder & Pigneur, 2010; Teece, 2010) as part of securing a financially sustainable future.

This applies, not only to Creative Minds, but also to a range of innovation work taking place across the health and social care landscape as seen in the report of the Health Foundation (Albury et al, 2018). In essence, the 'root definition' of the problem (Checkland & Scholes, 1990) relates to how innovation can contribute to a new world order whilst sustaining existence in the current world. However, without such innovation having the capacity to sustain, the transformation agenda for creativity, health and wellbeing will arguably have no tangible point of reference or authentic basis to support change.
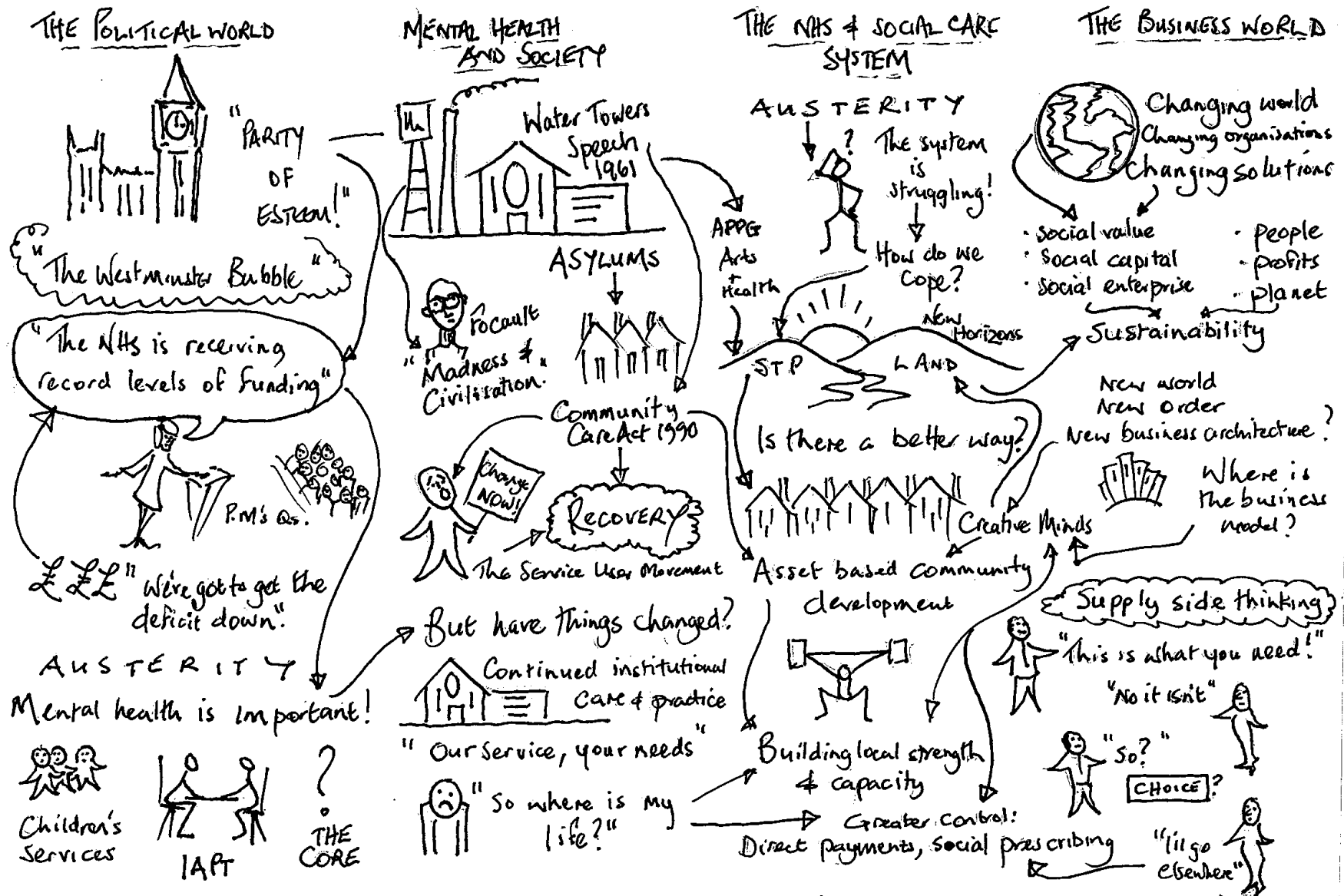
4.3.3   Development of a Rich Picture

The Rich Picture was refined through dialogue with key contributors to Creative Minds. Checkland (1999) encourages researchers to apply a degree of creative licence, rather than being overly prescriptive in the application of Rich Picture 'rules'; the intention being to surface links, themes and patterns which serve to create the dynamics of the system.

A fully developed version is highlighted at Figure 10. It illustrates how the world of arts creativity and health is shaped by history, political will and the emergence of new forces and dynamics. It serves to illustrate the interconnectedness referred to by Stacey and Mowles (2016), helping to make sense of the totality of the

second order system. In developing the Rich Picture, contributors repeatedly referred to the political forces driving calls for change in the system and tension between 'old and new orders'. The former order with roots in the institutional paradigm (Foucault, 1961, 2006; Goffman, 1961), and the emerging paradigms of recovery (Slade, 2009; Slade & Wallace, 2017) Community Asset Building (Fischer et al, 2009; Green & Haines, 2015; Mathie & Cunningham, 2003; Russell, 2018), Place and Population Based Approaches (NHS England, 2015, 2019), Social Prescribing (Thomas, Bracken & Timimi, 2012), Co-production (Brooks, Rogers & Walters, 2017; Diamond & Liddle, 2013; Malby, Anderson-Wallace, 2016). The Rich Picture exercise confirmed the potential emergence of a new paradigm as reflected in the literature review, the chronological analysis and interviews with the agents of the first order system. It also reflected the inherent tensions and contradictions existing within the second order system, including its fight to establish a form of legitimacy in the face of a prevailing order rooted in a stronger institutional paradigm, but one where resources and organisational sovereignty remain, reflecting Alvesson and Sköldberg's (2018) views on complex political-ideological contexts and Bessant and Tidds' (2007) observations on the nature of paradigmal innovation.

Figure 12

A RICH PICTURE : THE CREATIVE MINDS PROJECT. (with thanks to SWYPFT staff + arts partners.)

4.3.4   CATWOE Exercise: Understanding the Roles Perceptions and Influence of Stakeholders

The soft systems analysis now moves into a deeper exploration of the power, behaviour, ideologies and motives of key stakeholders engaged in the development of the second order system (Midgley, 2000). Checkland and Scholes (1990, p.35) recommend the application of a CATWOE mnemonic as a purposeful activity model to support this stage of the process. They argue:

> The CATWOE process is a pairing of the transformation process (T) and the (W), the Weltanschauung or worldview, which makes it meaningful in context … the other elements add the ideas that someone must undertake the purposeful activity (A), someone must stop it (O), someone must be its beneficiary or victim (C), and that the system will take environmental constraints as a given (E).

The CATWOE exercise, therefore began with a pairing of the transformation process and worldview, followed by an analysis of other elements and ideas.

(i)   Weltanschauung: the worldview which makes transformation meaningful in context

Analysis of secondary data, most notably key reports of national groups including Creative Health: The Arts for Health and Wellbeing (All Party Parliamentary Group on Arts, Health and Wellbeing, 2017) and The Art of Commissioning: how commissioners can realise the potential of the arts and cultural sector (Slay et al, 2016) highlight a worldview which sees creativity, health and wellbeing becoming more closely aligned.

Creative Health: The Arts for Health and Wellbeing: The short report of the All Party Parliamentary Group on Arts, Health and Wellbeing (2017) defines the challenge thus:

The All Party Parliamentary Group on Arts, Health and Wellbeing sees itself as a growing movement, advancing the transformation of the health and social care system from a hospital-centred and illness-based system to a person-centred and health-based system. Our report shows that arts can enable people to take greater responsibility for their own lives, for their own health and wellbeing and enjoy a better quality of life. Engagement with the arts can improve the humanity, value for money and overall effectiveness of health and social care systems.

The New Economics Foundation report, The Art of Commissioning, (Slay et al 2016, p.4) argues:

Local authorities and health services face a challenging combination of budget cuts and mounting demand on public services.

Such challenges can be met through a new model of public services – one that is built on preventing harm and reducing people's need for acute services, without compromising the wellbeing of individuals and communities who rely on them.

Arts and cultural organisations have much to offer the commissioning of public services. Many are finding new ways of using arts and cultural activities within services for mental and physical health, early intervention, environmental services and support for older people, among other areas.

The activities offer new ways of engaging and supporting people, and are developing on policy goals

that aim to prevent acute needs arising, integrate
services around the person, improve individual and
community wellbeing, ensure public services deliver a
wide range of social, environmental and economic
outcomes.

Such worldviews are gaining prominence within mainstream NHS policy, as
seen in the NHS Long Term Plan (NHS, 2019), with strong emphasis on
population and place-based integrated models of care, self-determination for
service users and support for approaches such as social prescribing.

(ii)   Transformation: The Process of Connecting Input to Output

The ambition to embed arts and creativity into the mainstream of health and
social care was evident throughout the review of the reports as identified in
worldview. However, analysis revealed recommendations of both the
reports of the All Party Parliamentary Group on Arts, Health and Wellbeing
(2017) and Slay et al (2016) to be wide ranging and requiring action from
every level of the broader health and social care system. Similarly, analysis
of other reports revealed a similar pattern. NESTA, with support from the
Health Foundation, undertook a nationwide study: 'Realising the Value',
Wood et al (2016) with Creative Minds being a case study concerning the
generation of social value and the capacity for spreading adoption of such
innovation.

Primary data sourced through both interviews and participatory fieldwork,
reflected views of both senior managers of SWYPFT and link charity
members that elements of the national work, most notably the 'Realising the
Value' project' (Wood et al, 2016), to which Creative Minds had been a
contributor, had not translated into the intended system change in terms of
embedding value creation at scale. This suggested a tension between the
existing or prevailing architecture, and emergent paradigmal views, resulting
in the outputs of such national projects becoming a testament of ambition,
enshrined within high level recommendations rather than authentic reality,

reflecting notions of governmentality (Foucault, 1991) and performativity (Loxley, 2006, Ball, 2010), discussed in the literature review.

However, both interviews and participatory research indicated a growing confidence that the emergent architecture, particularly the population and place based development as seen through the work of Sustainability and Transformation Plans/Health and Care Partnerships (NHS England, 2015, 2019) offered greater potential to support the specific role of creativity, health and wellbeing in a way which could connect input to output. This was seen as applying at a national scale, but requiring local 'prototype' work such as that referred to in Calderdale to provide a working example of how such transformation could be enacted.

The transformation challenge is therefore significant, with capacity for tension and contradiction to exist at all levels of the broader system. Notions of co-production and self-determination and wellbeing involving arts and cultural activity, as espoused in the recommendations of the reports referred to above, are central to the second order systems philosophy. However, they are cited as the means to transform in a climate of reducing financial support for public services (McNicoll, 2015). This requires a tacit acceptance of political rhetoric with roots in neo-liberalist ideology (Jenson, 1993, 1995; Larner, 2000) and the emergent managerial paradigms of governmentality (Burchell, Gordon & Miller, 1991; Foucault, 1991; Jenson, 1993, 1995; Larner, 2000; Rose, O'Malley & Valverde, 2006) and performativity (Ball, 2010; Loxley, 2006), discussed earlier.

Arguably, this reflects a fundamental tension found in the first order analysis. The desire to move to a more empowered, co-productive model of service provision was seen as ideologically foreseeable by all contributors. However, this had to be juxtaposed with continued investment of the institutional capacities of the broader system. This is a broader system espousing political rhetoric for such change, but seeking to reduce core funding. Interviews revealed frustration with the lack of investment in infrastructure to support the introduction of a new order, suggesting a degree

of inauthenticity (Ball, 2010). The nett effect being that without investment in such new infrastructure, continued austerity measures would reduce further capacity for innovation and associated system transformation.

(iii) <u>**Actors: Those who would do Transformation**</u>

The recommendations of the APPG report Creative Health, the Arts for Health and Wellbeing (2017) served to illustrate the complex array of actors charged with what Checkland and Scholes (2010) describe as "the doing" of the transformation. The recommendations of the report have been abridged and adapted in Figure 13. It serves to illustrate the complexity involved in the transformation being called for within the second order system. Arguably, it is an illustration of neo-liberalist ideology, policy and governmentality in action (Larner, 2000), creating a complex narrative for implementation of actions coupled with capacity to create a veritable industry for compliance and recommendations. Whether the actions specified will be fully enacted by all actors identified was not clear from available data, arguably serving to reaffirm the notion of this being the construction of a narrative, which although potentially compelling on one level does not necessarily lead to fundamental system transformation across a complex system. Potential could, therefore, exist in a number of actors simply agreeing with the intent, but actually not being motivated to invest time and resource in supporting this, or viewing recommendations as lacking authenticity (Ball, 2010).

Figure 13

ACTORS: THOSE WHO WOULD DO TRANSFORMATION

	ACTORS	ACTIONS
1	Leaders from arts, health and social care sectors, service users and academics.	Establishment of a strategic centre at national level: supporting good practice, collaboration, co-ordination and disseminating research to inform both policy and delivery.
2	Secretaries of State for Culture, Media and Sport, Health, Education and Communities and Local Government.	Development of a cross government strategy to support the delivery of health and wellbeing through the arts and culture.
3	NHS England, Public Health England, All Clinical Commissioning Groups, NHS Trusts, local authorities, health and wellbeing boards.	A designated individual for each body to take responsibility for the pursuit of institutional policy for arts, health and wellbeing.
4	NHS New Models of Care leaders and Sustainability and Transformation Plan leads.	Ensure that arts and cultural organisations are involved in the delivery of health and wellbeing at regional and local level.
5	Arts Council England.	Arts and cultural organisations to be supported in making health and wellbeing outcomes integral to their work. Health and wellbeing to be a priority in Arts Council England 10 Year Strategy.
6	NHS England, The Social Prescribing Network in support of Clinical Commissioning Groups, NHS provider trusts and local authorities.	Incorporation of arts on prescription into commissioning plans and redesign care pathways as appropriate.
7	Healthwatch, Patients Association and other representative organisations.	Work with patients and service users to advocate the health and wellbeing benefits of arts engagement to health and social care professionals and the wider public.
8	Educational providers for clinicians, public health specialists and other health care professionals, arts education institutions.	Accredited models on the evidence base and practical uses for health and wellbeing outcomes. Initiative courses and development modules on arts, health and wellbeing in arts education.
9	Research Councils UK and individual research councils.	Consider an interdisciplinary, cross council research funding initiative in the area of participatory arts, health and wellbeing. Also seek support from other research bodies and long term health surveys to include questions about the impact of arts engagement on health and wellbeing.
10	National Institute for Health and Care Excellence.	To regularly examine evidence regarding the efficacy of arts in benefitting health and where justified include in guidance.

(Source: Adapted and abridged from Creative Health: The Arts for Health and Wellbeing (short report), page 10 (All Party Parliamentary Group on Arts, Health and Wellbeing, 2017)

However, as indicated in the description of the problem situation, work is underway at a local level involving Creative Minds through the prototype work in Calderdale. Participatory observation, including attendance at Calderdale 'Prototype' meetings, confirmed the intention to address recommendations of the APPG report (2017) in a practical way, bringing representatives together from Arts Council England, chief officers of the local authority, SWYPFT and a clinical commissioning group as well as strategy leads from creativity and health including Creative Minds and representatives from creative partners including Artworks (an embedded case within this study). Included in this was the dual role of the Chief Executive of SWYPFT who is also the lead for West Yorkshire and Harrogate's Sustainability and Transformation Plan/Health and Care Partnership. This has resulted in the bid supported by the Calderdale Clinical Commissioning Group, the local council, SWYPFT and Artworks for a wellbeing programme and has direct links to a bid linked to social prescribing being developed in conjunction with NHS England (NHS England, 2019). A key requirement of this work, however, will be the quantification of the revenue potential associated with such developments and its capacity to sustain the value creation.

(iv) Owners: Those who can stop the Transformation

In many respects the owners and actors are one and the same. However, the process of fieldwork revealed a sense of dichotomy found in the literature review, reflecting a sense of competing paradigms. Despite the second order system seeking to establish legitimacy in setting direction for creativity, health and wellbeing, the reality is that ownership exists at multiple levels within the system. The recommendations of both the APPG report (2017), the report of the New Economics Foundation (Slay, 2016) and the Realising the Value report (Wood et al, 2016) make recommendations which seek to promote system ownership of the agenda. The APPG recommendations, as discussed in this previous section, provided an excellent example of the call for multiple action at multiple levels. However, there are multiple opportunities to stop such

transformation, either deliberately or inadvertently. The emergent
paradigms of co-production, place and population and community
ownership, with the emphasis on wellbeing and person-centred care
(Diamond & Liddle, 2013; Malby & Anderson-Wallace, 2016), are
competing with ownership of the existing system, where significant
sovereignty and power is invested in the organisational architecture of
health and social care commissioning and provision. This is characterised
by competing priorities, including financial survival in a climate of
austerity which can serve to undermine the development of new innovation,
despite policy rhetoric to the contrary.

Even those organisations who seek to support and champion innovation,
such as SWYPFT, through developments such as Creative Minds, have the
power to stop transformation because of competing demands. This theme
arose repeatedly in interview and chronological analysis, suggesting a
fundamental paradox, in that the very type of innovation which could
provide service alternatives in the face of cuts to health and social care
funding becomes unaffordable.

(v)   **Customers: The Beneficiaries or Victims of Transformation**

Within the field of health and social care the customer base is complex and
difficult to define (Vogus & McClelland, 2016). Clearly the key
beneficiaries of a transformed system are the end service users. Nationally,
many thousands of people, their families and communities are benefitting
from participation in creative pursuits (Slay et al, 2016). Failure to
transform on a sustainable basis changes the role to that of victim with the
loss of actual and potential social value creation.

Staff groups, as internal customers, have the potential to benefit from a
transformed model of service where creativity and associated community
asset-based approaches (Fischer et al, 2009; Mathie & Cunningham, 2003;
Russell, 2016; Whiting, Kendall & Wills, 2012), provide an alternative to
mainstream provision, particularly at a time of austerity. However, if such

activity becomes a substitution for core provision, despite encouragement for co-production and community partnership (Diamond & Liddle, 2013; Malby & Anderson-Wallace, 2016) staff may unwittingly or reluctantly be participating in a process of co-destruction (Plé & Cáceres, 2011) where they become victims of substitution. Such substitution could be ethically and morally warranted, but findings suggest it was not embraced enthusiastically by many staff working in clinical services.

Similarly, commissioners and providers of service may benefit from such transformation through the creation of alternative capacity, but equally may become victims as funding is further reduced or is redirected to voluntary and community services, again reflecting potential for co-destruction (Plé & Cáceres, 2011).

The architects of the new system in the guise of central government and associated national bodies, seek to gain benefit from transformation in terms of validation for ideological preference, gaining reputation and political benefit and reward for delivery, again reflecting notions of governmentality and neo-liberalist ideology (Foucault, 1961; Larner, 2000). Those charged with delivering such change from a managerial perspective may benefit from transformation in terms of career enhancement and progression, arguably reflecting the rise of the new sense of managerialism and performativity discussed earlier (Ball, 2010; Loxley, 2006).

(vi) **Environmental Constraints: Elements Outside the System It Takes as a Given**

In a climate of austerity, a main constraint relates to finance. As highlighted in the literature review chapter, the public sector is facing unprecedented levels of cuts to both health and social care budgets in real terms (Health and Social Care Information Centre, 2014; McNicoll, 2015). This includes reduction in grant support for creative activities, despite a strong and flourishing commitment to co-production and community engagement regarding arts and creativity (Arts Council England, 2017). In

developing the analysis, in both interview and in participatory elements of research, stakeholders spoke with clarity and consistency that this was the lived experience.

As UK politics enters what is arguably its most volatile period in recent decades with 'Brexit' dominating the political landscape, followed by the outbreak of the coronavirus, the capacity to support transformational change in terms of legislative development, or in terms of political focus, presents a potentially huge constraint. Again, this was reflected and confirmed by key respondents in interview.

The literature review concerning context and history confirmed the emergence of the second order system (Midgley, 2000) discussed here. It also served to highlight how, despite the political and policy espousing the importance of place and population based approaches and art, health and wellbeing, the mainstream architecture of NHS and social care remains dominant. This places a significant constraint on any new system or innovation, where the statutory accountability of the existing architecture, coupled with the bulk of mainstream funding being locked into this system, results in difficulty in sustaining innovation (Albury et al, 2018).

4.3.5   The PQR Exercise: Determining Systems Priorities

Checkland and Scholes (1990) define this stage of the analysis as the PQR exercise. They pose three key questions: (P) what needs to happen? (Q) how this needs to happen?, (R) why does this need to happen? The (P) what needs to happen and (R) why this needs to happen are intrinsically linked. Analysis of key reports, including the recent NHS Long Term Plan (2019) all call for radical system change to see creativity and wellbeing approaches playing a greater role in health and social care delivery. The recommendations of such reports are broad and ambitious, as can be seen from the analysis of 'actors' in the CATWOE exercise, calling for revision and realignment of core business processes within the NHS and social care system, reflecting the (P) i.e. what needs to happen. In effect, this represents a significant revision in both strategy and business model of

a significant proportion of the public service. Why this needs to happen (R) reflects the worldview outlined in the CATWOE exercise, and essentially revolves around seeking an alternative service model in the face of increasing demand and reducing state investment; a service model capable of meeting need in a less directive way, with emphasis on wellbeing, person-centred approaches, rooted in local communities.

The fundamental challenge relates to the 'How' (Q). The broader health and social care system is a complex network of interconnected and disconnected systems, shaped by policy, history and ideology as seen in both the Rich Picture diagram and the first part of the literature review. Interviews with key management representatives from SWYPFT referred to NHS governance rules as manifesting in the host organisation as a 'behemoth' or 'monolith'. The dynamic capabilities (Teece, 2007) of the broader NHS and social care system presented a significant challenge in terms of the realignment and making strategic change and associated business development at national level, as reflected in the environmental constraints discussed earlier. This is a highly complex undertaking. Despite political rhetoric in recent policy developments (NHS England, 2019), the prevailing architecture with its organisational sovereignty as indicated earlier remains, making any virement of funding tricky and problematic. For Creative Minds this suggests opportunities to access major revenue streams capable of sustaining the value creation through the mechanism of a new order are limited for the foreseeable future.

Interviews of key contributors reflected Creative Minds' strong ambition to contribute to this new order, as evidenced by the prototype work referred to earlier in support of the West Yorkshire and Harrogate Sustainability and Transformation Plan/Health and Care Partnership. However, though such alignment was reflected of policy direction and is making a valuable contribution it does not create the level of revenue opportunity capable of sustaining Creative Minds in its current form. As was seen from the analysis of the first order system, this was a view repeatedly expressed by senior management representatives from SWYPFT. The implication of Creative Minds being that its strategic orientation solely to this

second order system, at the exclusion of locality commissioning and associated core service delivery, presents a fundamental risk to its sustainability.

4.3.6   Understanding What Success Looks Like: the 'Four (E)s' Exercise: Efficiency, Effectiveness, Ethics and Ecology

A hypothetical argument for increased efficiency was seen repeatedly in the national reports identified and discussed earlier (Slay et al, 2016; Wood et al, 2016). All advocate that incorporating creativity aligned to the place and population based agendas, mental health recovery, social prescribing, co-production and community based partnership is essential in the face of reduced state funding and increasing demand. However, findings indicate this agenda remains at a largely conceptual stage with calls for further research and evaluation featuring widely in the reports. Evaluations of how this improves efficiency to-date have been largely small scale, focusing on the value of studies in other areas, such as Kent and Gloucester (Slay et al, 2016) and including Creative Minds (Wood et al, 2016). Producing a compelling argument for efficiency at scale remains, therefore, a significant challenge arguably reflecting the earlier views of Hamilton et al (2003) who argue: "Arts and Health, still searching for the Holy Grail."

The arguments regarding effectiveness are analogous to those of efficiency. Findings indicate tension between calls for robust longitudinal research to support the argument for effectiveness and alignment with commissioning of services (Bagwell et al, 2014) and a tacit acceptance that participation in creativity linked to greater community cohesion is inherently positive and therefore must be effective. In many senses this epistemological tension manifests itself within key reports and documents, most notably the major reports discussed earlier, where there is undoubtedly a significant element of such tacit acceptance, as seen in the CATWOE exercise concerning transformation and worldview whilst recommendations continue to call for robust research, as seen in the version of the APPG (2017) recommendations discussed earlier in the CATWOE exercise. This leaves the argument for effectiveness existing without a true definition of what success looks like, with the exception of smaller scale studies regarding the

improved quality of life outcomes through participation in creative activity (Brooks, Walters & Rogers, 2017).

Ethically, findings indicate a range of ideological tensions arising within the second order system. They include fundamental issues such as promoting increased choice, self-determination and empowerment by service users linked to the emergence of associated social movements discussed in the literature review (Rose et al, 2016; Slade, 2009; Thornicroft & Tansella, 2005) as opposed to traditionally controlling mechanisms and institutional models (Foucault, 1961, 2006; Goffman, 1961). Additionally, as indicated in the CATWOE exercise, the capacity to align such ideological views with the merging managerial paradigm of performativity (Ball, 2010; Loxley, 2006), creating a compelling narrative for change in the face of austerity, sees important ethical issues beginning to surface concerning the authenticity and ethicality of aspects of proposed system reform, again reflecting the rise of neo-liberalist ideology with the emphasis of post-welfare state citizen regimes (Jenson, 1993, 1995).

From an ecological viewpoint, findings indicate a fundamental issue which also relates to ethics. If espoused approaches to incorporating creativity into health and social care through the mechanisms of population based approaches, recovery models, co-production and partnership fail to truly embed whilst mainstream investment continues to reduce in real terms, this arguably works against the core definition of sustainability as determined by the Bruntland Commission (1987), where this would see the needs of future generations being compromised by the actions of the current generation in seeking to meet its own needs.

4.3.7   What Changes Would Improve the Situation and What Actions Are Open to the Second Order System?

Opportunities in the second order system for contribution by Creative Minds are significant. Creative Minds has orientated to this system arguably reflecting ideological preferences. It is unsurprising, therefore, that contributions have been made to national developments, as discussed earlier in the analysis. However, as findings indicate the second order system is at arguably a conceptual stage of

development and is yet to find a way to truly embed creative approaches within the mainstream of health and social care. This presents Creative Minds with a genuine dilemma. Contribution to the second order system has capacity to support such transformation but, paradoxically, it has potential to undermine the sustainability in the here and now. Analysis confirmed revenue potential is limited in the second order, given resources still remain largely fixed within the existing architecture with its paradigmal views of what constitutes a legitimate model of health and social care. This suggested again, a tension between the neo-liberalist ideology of encouraging alternatives to the Welfare State (Jenson, 1993, 1995) and the seemingly contradictory requirement to maintain the prevailing order, reflecting the views of Alvesson and Sköldberg (2018) concerning complex political-ideological contexts.

For the host of Creative Minds, SWYPFT, this creates genuine tension and potential conflict. In wishing to establish a reputation for transformation as part of the new landscape, this potential conflict will need to be accommodated, as contribution will be dependent on sustaining financial viability within the host, including the capacity to continue to support Creative Minds.

The next part of the chapter seeks to move the critical examination from the complex and highly politicised world of the first and second order systems (Midgley, 2000) to an alternative view rooted in business management discipline. Through the application of a business model design framework (Teece, 2010) the analysis travels beyond some of the more abstract elements of strategic analysis to a place aligned with business reality rather than system and associated political rhetoric. In particular, the analysis seeks to explore what capacity exists for value capture as well as for value creation (Teece, 2010). This involves critical appraisal of the current business model employed to capture such value in support of sustaining the value creation.

4.4   **Part Three: Application of the Elements of Business Model Design Framework**

Teece (2010 p.172) notes: "Whenever a business enterprise is established it either implicitly or explicitly employs a particular business model that describes the design or architecture of the value creation." Interviews and chronological analysis revealed that the business model employed in supporting the development of Creative Minds had been largely implicit. For Creative Minds, the architecture and design was found often to lie in abstraction, capable of taking a variety of forms, including: social movement, charitable organisation, social enterprise, a network of partnerships or as an element of SWYPFT's services. This arguably reflects the findings of Zott, Amit and Massa's (2011) review of business model literature, seeing the business model centred within the focal firm, but having boundaries wider than the focal firm, taking a more system level and holistic perspective and seeking to explain how value is created (for example, through the participation in community based creative activity in the case of Creative Minds), rather than how it is captured.

As discussed in the literature review, Teece (2010, 2018), and other scholars (Birkinshaw & Ansari, 2015; Osterwalder & Pigneur, 2010; Ritter, 2014; Schön, 2012) do not fully concur with business models seeking to explain value creation over value capture, and take the view that business models occupy a space of interdependence with strategy and dynamic capabilities of the firm or organisation (Schön, 2012; Teece, 2018). The duality of existence of Creative Minds which was revealed through the chronological analysis and interviews, highlighted it had the capacity to sit both within and outwith the host organisation, suggesting potential for identity confusion. However, given Creative Minds and its link charity are reliant on core funding from the host to support their existence, there is a strong argument to suggest that it is the dynamic capability of SWYPFT (Teece, 2007) which will determine both the business model and associated sustainability.

Creative Minds has been afforded space to develop in an intrapreneurial way (Pinchot, 1985; Pinchot & Pinchot, 1978). However, as findings indicate, it has largely been the CEO, Chair and senior Executive Directors who have managed

this dynamic. Recent developments have seen the governance and operational management of the initiative being clarified. The higher order, particularly the Board of SWYPFT, continued to view Creative Minds as a strategic opportunity, but the capacity to support this from a revenue perspective is being challenged and questioned to an unprecedented level. It is, therefore, what Teece (2007) describes as the 'micro-foundation' level where adjustment needs to take place, to assess potential to recombine with core activity (Birkinshaw & Ansari, 2015; Ritter, 2014; Schön, 2012), as reflected in interviews with managers from SWYPFT, including the initiation of a recent internal management review. Findings indicate this will be a complex undertaking as ideological preference (Barrett, 2014; Denzau & North, 1994) continues to be a key factor capable of creating contradiction (Stacey, 1996; Stacey & Mowles, 2016). The capacity and skill to manage such creative tension will be significant. Finding ways of accommodating conflicts of interest in a culturally feasible way (Checkland & Scholes, 1990), will lie at the heart of the challenge in relation to making progress, reflecting the need to take a paradigmal view of innovation (Bessant and Tidd, 2007), seeking to understand the mental models operating within the system under examination.

Central to this challenge is the design or redesign of the business model. To move to a more explicit position regarding the business model for Creative Minds, the third element of the conceptual framework: Elements of Business Model Design (Teece, 2010) was applied to the case. In particular, the framework allowed for the exploration and identification of key features of the service, customer benefits and requirements (both internal and external customers), market segments which could be targeted, how future and current mechanisms could be designed or redesigned to capture value and confirmation of available revenue streams. This involved applying both primary and secondary data, gleaned from interviews and chronological analysis and included the determination and considerations and requirements for business model sustainability. From a methodological perspective, this involved further interview and discussion with the Deputy Director of Strategy for SWYPFT, who had recently been allocated responsibility for leading the internal management review of Creative Minds, as well as a presentation to the Governance Group. Although possessing an element of action

research quality, this was viewed as an extension to case design, given the need to demonstrate impact as a key requirement of the study. The business model design framework was therefore discussed and shared with the Deputy Director of Strategy in SWYPFT to ensure data and observations were valid and accurate. In terms of the dynamic capabilities of the host, this was viewed as supporting the micro-foundation level of the second order, as described by Teece (2007).

A table summarising the outcome of the analysis is outlined at Figure 12. The analysis revealed significant work is needed to move to a more explicit business model for Creative Minds, confirming the views of key managers of SWYPFT, as discussed earlier. In particular, specific attention will be required to clarification of the value proposition and associated customer benefits. Market segments will require clearer delineation, leadership and management arrangements have opportunity to be aligned against the definition of dynamic capabilities (Teece, 2007), existing and future mechanisms need clarification and redesign if they are to capture value and confirmation is required in clear and quantifiable form as to the availability of available revenue streams. Such issues are discussed further in the conclusions chapter of the thesis.

However, analysis of interview and chronology suggests this will be an undertaking of significant complexity and proportion. Opportunities for alignment with core activity needs to be revisited. The host recognised this and is considering a stronger and more explicit alignment to recovery college work. Recovery colleges (Slade, 2009) are elements of service provision, which are in existence in all localities where SWYPFT delivers its services. They align to core community and hospital based teams and support service users in mental health recovery through programmes of peer support, education and training. This is with a view to presenting opportunity to realign this with SWYPFT's business model for core services, reflecting the views of Birkinshaw and Ansari (2015), Schön (2012) and Teece (2018).

As the first part of the literature review highlighted, business characteristics of mental health services include the continuation of a block contracting model, with commissioners investing in a block of core services rather than an activity or tariff

based approaches. Potential to refine and redefine the core service model as part of a block contracting approach could arguably yield a potential solution but would require both commissioning and operational support. The findings indicate this would require significant realignment of budgetary and operational mechanisms, calling for significant work within the micro-structure element of SWYPFT's dynamic capability (Teece, 2007). The host recognised opportunity to build upon the business planning experience gained over the past two years through realignment with specialist services and the dedication of associated revenue. As referred to in the soft systems analysis (Checkland & Scholes, 1990) of the second order system (Midgley, 2000), quantification of revenue potential from the link to Sustainability and Transformation Plan/Health and Care Partnership is indicated, including potential revenue associated with social prescribing developments (NHS England, 2019). However, the analysis highlighted that potential of the second order to which the host and link charity have primary orientation, is in itself seeking legitimacy in the wider system and to-date has only limited access to revenue sources. The revenue stream picture is completed by assessing the capacity to receive match funding from creative partners and associated grant funding linked to specific development. To date, the chronological analysis highlighted Creative Minds had the capacity to support this business model on the basis that SWYPFT allocated revenue. As findings indicate, this is unlikely to continue without clear alignment to core service and a clear indication of the nature of the return on such investment (again linking to the lack of clarity regarding the value proposition). Creative partners similarly cited confusion and frustration at this lack of clarity and the seemingly increasing bureaucratic burden placed on them regarding the governance of match funding. All of this serves to indicate that a significant revision of the business model would be required to secure a sustainable future.

Figure 14 : Application of Teece's Elements of Business Model Design

Elements of Business Model Design	Applied to Creative Minds	Considerations and Requirements for a Sustainable Business Model for Creative Minds
Select technologies and features to be embedded in the service.	A key feature of Creative Minds is the power of creativity in supporting mental wellbeing and recovery. Central to this is the participation in the creative activity. Such participation is rooted in a non-stigmatizing, empowering approach.	The current value proposition requires urgent clarification including where this applies to key points in the system i.e. substitution, complementary offer or enhancement.
Determine benefits to the customer from using the service.	The customer base is diverse, but benefits to key parties are: ▪ Service users: support in mental wellbeing and recovery. ▪ SWYPFT: support in delivery of mission and development of extra capacity. ▪ Creative Partners: support for their work and reputational enhancement. ▪ Commissioners: Added value to commissioned services and better outcomes. ▪ Local Authority: Support for community regeneration and social capital. ▪ STP/HCP: Enhanced place based approach with link to APPG recommendations.	Opportunity exists to develop a clearer benefits realisations approach, targeting key customer segments with well-defined success criteria, supported by clear evidence. Clarification and agreement as to the role of the proposed Creative Minds Academy in supporting the evidence base.
Identify market segments to be targeted.	'Market Segment': ▪ Local populations: Those with need for support with mental health problems. ▪ Commissioners and Local Authorities: Enhancing outcomes and value for money. ▪ SWYPFT: Alignment with core services in localities and further development of specialist services work. ▪ STP/HCP: West Yorkshire and Harrogate. Prototype work in Calderdale.	Market segments require clearer analysis and definition, particularly where strategic traction can be gained and associated revenue streams can be targeted.
Design mechanisms to capture value: (i) Historical and current	▪ Establishment of Creative Minds Strategy. ▪ Creation and development of the co-ordinating body: the link charity. ▪ Development of an evidence base: social return on investment, wellbeing measurement and participatory research/personal narratives. ▪ Development of co-ordination and governance mechanisms.	Responsibilities of key players involved in strategic development and business model revision require clarification, utilising the dynamic capabilities definition.
Design mechanisms to capture value: (ii) Future	▪ STP/HCP: Development of a Calderdale prototype for Arts and Health with a link to APPG recommendations. ▪ Specialist Services: Alignment with specialist service including Child and Adolescent Mental Health Services and Wetherby Prison. ▪ Locality Services: Targeted, strategic mechanism focused on specific place or service agendas, potential alignment with Recovery College Model. ▪ Development of Creative Minds Academy to support evidence base. ▪ Joint bid with NHS England targeting social prescribing resources. ▪ Developing networks and collective approaches in localities with a focus on self-sustaining.	Future mechanisms need to be supported and communicated, making best use of capacity and resources. Ensuring ongoing performance of the revised strategy and business model. Improved design of micro-foundation element of dynamic capability will be key.
Confirm available revenue streams.	▪ SWYPFT: Determine capacity for further investment. ▪ Commissioners: Determine appetite for targeted investment and support. ▪ Creative Partners: Determine capacity for match funding in a climate of austerity. ▪ Local Authority: Potential targeted investment linked to regeneration. ▪ Grant Funding: Targeting key grant funders e.g. Arts Council England. ▪ STP/HCP West Yorkshire and Harrogate. ▪ Other Sources: Direct payments and social prescribing.	Revenue streams require confirmation, this includes: quantification of SWYPFT's contribution, willingness of CCGs and local authorities to contribute revenue, STP/HCP revenue opportunities including social prescribing and external grant funding.

(Source: Teece, D (2010). Business Models, Business Strategy and Innovation. *Long Range Planning 43 (2010), 173-194)*

4.5　　　　**Final Interpretation of Findings**

4.5.1　　　Introduction

This section draws together findings from the different phases of research discussed in earlier sections and as reflected in the Research Design Schematic at Figure 7. It seeks to develop a synthetic view of the case. In particular, this section reflects on the central aim of the study: to critically examine the strategy adopted and business model employed to support the sustainability of the value creation of Creative Minds within a complex health and social care system. The conceptual framework is applied in its totality, seeking to identify potential for synergy between the different elements concerning: strategy, system and business model design, including their interdependencies and interrelationships. This creates opportunity for a final critical examination and for the identification of capacity for improvement through business model design, leading to strategy renewal capable of sustaining the value created by the innovative work of Creative Minds. This addresses objective (viii) of the study, as outlined at section 1.3.2

4.5.2　　　Strategy: Final Observations

The pattern matching exercise discussed at section 4.2.9 and outlined at Appendix 19, brings together the findings of the analysis of the first order system (Midgley, 2000). It reveals how the power of history, and associated ideology concerning mental health and society, continues to shape and influence the thinking and behaviour of those agents engaged in developing strategy. Elements of antipsychiatry ideology, for example, continue to manifest themselves in terms of preference among key agents. In addition, neo-liberalist ideology is being promoted through political and policy rhetoric to manage public services at a time of austerity (Larner, 2000; Jenson, 1993, 1995). This is seeing an emphasis on citizen regimes becoming an alternative to the welfare state. For Creative Minds this is seen as offering potential by some, but viewed as lacking authenticity by others given the lack of infrastructure investment.

The impact of such dynamics is that those engaged in strategy and business model development for Creative Minds are caught in a web of ideological confusion and contradiction. Such dynamics have impacted and influenced the adoption of strategy and employment of a business model from start up to the current day. As a result, a lack of tangible progress being made in aligning the work of Creative Minds with the core model of SWYPFT is apparent, despite plans stating this to be the agreed course of action, arguably reflecting Stacey's (1996) observations on the nature of strategy discussed in the literature review chapter of the thesis, and Mintzberg's (1994) observations on the fallacies of strategic planning.

This has resulted in a position whereby there is little consensus, and often contradiction, between the key agents of the first order system regarding the key questions outlined in The 'Building Blocks' of Strategy and Business Model Development element of the conceptual framework. Firstly, strategic purpose of Creative Minds: what is its nature and what does it aspire to do and be? Secondly, structure and form of Creative Minds: what is its structure and why does it occupy its current form? Thirdly, strategy: formulation, development and delivery: how does Creative Minds determine its priorities and conduct its business? The research revealed multiple paradigmal views and ideological preferences existing regarding these key issues, arguably accounting for the manifestation of a range of often contradictory strategic approaches being adopted throughout the existence of the innovation.

For the host organisation, SWYPFT, this creates significant pressure, made only more intense by a policy regime which, on one hand was seen to fully support and encourage innovations such as Creative Minds, but continues to maintain the prevailing order, reflecting Alvesson and Sköldberg (2018) views on highly political-ideological systems. This, paradoxically, is serving to undermine the host's capacity to fund innovation such as Creative Minds. For the link charity, the desire for alternative identity in future was palpable, but balanced with a growing acceptance that such independence was not sustainable. For the creative partners, the current position was both confusing and frustrating, as findings indicate they were found to be uncertain of what and how they should be contributing to Creative Minds. This finding was particularly worrying, as

creative partnership was viewed by all agents as a necessary requirement, reflecting the views of SWYPFT's former Chair. Without strong local partnerships with those providing creative activities, there is arguably no Creative Minds. All of this results in a lack of strategic clarity, an implicit business model which is growing increasingly weak due to diminishing funding and, in its current form, unable to sustain the value creation.

4.5.3   System: Final Observations

Findings indicate a primary orientation to a second order system (Midgley, 2000) which relates to strong population and place based approaches to healthcare, and associated links to policy developments concerning arts, health and wellbeing. The soft systems analysis (Checkland & Scholes, 1990) reveals there is understandably a desire on the part of key agents of the first order system to contribute to such developments, albeit in different forms, reflecting a shared order ideological preference concerning benefit to society (Barrett, 2014). However, the analysis also revealed that orientation to this second order, at the exclusion of others, where more sustainable revenue streams exist, has potential to distract Creative Minds in terms of resource commitment and serves to further undermine potential for sustainability. This is particularly so, given the second order system is seeking to establish its own legitimacy in the face of competing demands from the prevailing order.

4.5.4   Business Model Design: Final Observations

The application of the Elements of Business Model Design Framework (Teece, 2010) confirms the pattern of findings found in the earlier two phases of research concerning the first order system and the approach it had adopted to strategy and business model development and the soft systems analysis of the second order system. This suggests significant work is required to sustain the value creation of Creative Minds. It requires greater alignment between the value proposition, intended customer benefit, market segments, the design of current and future mechanisms to capture value and combination of available resource streams. The analysis identifies the framework could be applied to good effect in this case, to

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enable a means to support a move from the current abstractions of strategy and business model design, to a position whereby value can be captured as well as created. However, this will prove to be a significant challenge given the often competing ideological forces discussed in the previous two sections.

4.5.5   Synthesis: Understanding the Linkages, Interdependencies and Synergies Between the Three Key Elements of: Strategy, System and Business Model Design

The study shows how difficult an issue the development of strategy in a complex system is. The ideological and political forces at play within the context within which Creative Minds exists are powerful. This serves to shape perceptions, values, behaviours and preferences. However, as the research illustrates, there is a business reality which needs to be considered here. Without a clear value proposition and stronger alignment to sustainable revenue streams, findings indicate that Creative Minds cannot be sustained in its current form.

The findings of the research confirm the importance of understanding the interdependence and interrelationship between the three elements of the conceptual framework. In complex contexts such as the one under review, contradiction is often a key factor. This applies to both the formulation, development and delivery of strategy and the ideological preferences which shape this, and to the systems from which contextual knowledge is sought. The danger in this relationship lies in aligning strategy with system purely on the basis of shared ideology. Such alignment, as was found in this case, was rooted in the higher order preference, seeking to contribute the wider systemic and political developments. It is also a reflection of the ideological antipathy towards the mainstream model of provision. It is acknowledged that for some, most notably SWYPFT managers, this antipathy was not as deep rooted, as they sought some form of accommodation to move on from the current impasse. This is a complex equation, as in seeking to orientate to an emergent model of healthcare delivery, capacity to align to more mainstream systems and associated revenue streams could be lost, diminishing the ability to capture as well as create value. Therefore, striking a balance between the potential abstractions and ideological aspirations of strategy and system development with a well-grounded business model is a further

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critical interdependency and interrelationship. Finding a sense of synergy to improve alignment between strategy, system and business model design is essential to sustaining the value creation. However, as was found in this study, the power of ideological preference was strong and is serving to prevent such realignment.

Regardless of ideological preference, if the innovation is to be sustained, such differences will need to be accommodated in a politically and culturally feasible way, reflecting the views of Checkland and Scholes (1990) concerning how action can be taken in complex systems. For those engaged in the development of Creative Minds this will be a challenging undertaking. Only through a process involving testing and retesting personal assumptions, perceptions and ideological preferences on the part of key agents, will the capacity for business model design and strategy renewal capable of sustaining innovation be found. This will require significant development of reflexive practice skills (Cunliffe, 2002, 2004, 2016; Orr & Bennett, 2015).

In the following chapter, in addition to the sections concerning contribution to knowledge and limitations of the study, impact on practice is discussed in detail. Specific thought is given to recommendations for improvement in this case, building on this final interpretation of findings. It also highlights how this body of work and this researcher can contribute to ensuring effective progression of recommendations.

CHAPTER FIVE: CONCLUSIONS: CONTRIBUTION, IMPACT AND LIMITATIONS

5.1   Introduction

The concluding chapter of the thesis draws together key elements of the body of work and addresses three issues: contribution to knowledge, impact on practice and limitations of the study. Unique scholarly contribution is defined and discussed, most notably the importance of shedding new empirical light on strategy and business model research in complex systems. This enables practice impact to be identified, both in relation to the specific case of Creative Minds and more broadly. By adopting a reflexive approach throughout the course of the research, an honest appraisal of limitations is made, both in terms of academic contribution and practice impact. The chapter is concluded with a final note, reflecting on the challenging nature of strategy research and the importance of improving academic and practice links and relationships in an increasingly volatile, uncertain, complex and ambiguous world. This addresses objective (x) of the study, as outlined in section 1.3.2.

5.2   Contribution to Knowledge

Arguably, the most important scholarly contribution relates to the insight gained into the role of ideology in the context under review. The findings of the study reveal the sheer power of ideological and political forces to shape and influence strategy. Gaining this insight would not have been possible without undertaking a significant personal development journey, as described in the personal impact statement element of the doctoral submission. Contribution lies in informing strategy researchers working in similar contexts of the importance of identifying and surfacing powerful system dynamics, including contradictions and conflicts arising out of ideological preferences and differences, such as those seen in this study. The research shows this can only be achieved through adopting a reflexive approach throughout the course of the research, reflecting the views of Alvesson and Sköldberg (2018) concerning research into complex contexts. This involves testing continuously both personal taken-for-granted assumptions, and those of

participants, concerning systems, organisations and innovation, without descending into a post-modern spiral of endless systemic regression. As a result, the researcher's contextual intelligence is enhanced, leading to a higher degree of explicit, rather than tacit, knowledge. This improves potential to explore strategy and business model development in a more holistic way, affording the researcher the agility to balance understanding of a dualistic need for 'fit' with the prevailing order, and 'split' from mainstream thinking, often associated with the dominant discourse of strategic management, professional constructs and political and policy rhetoric. Furthermore, it allows for ideological preference and contradiction to be identified, acknowledged and understood, including the challenge of accommodating differences in a politically and culturally feasible way, developing the ability to explore new avenues for business model design and strategy renewal capable of sustaining innovation.

The research was undertaken in a volatile, uncertain, complex and ambiguous context (Bennett & Lemoine, 2015). This necessitates determining a methodology and research design capable of unlocking the potential of the body of work and that of a senior practitioner working in a research capacity. This is where a further area of major scholarly contribution lies: in helping researchers and practitioners to navigate the tricky issue of strategy in complex systems through robust methodological determination and research design. The adoption of an instrumental case study methodology (Stake, 1995) affords opportunities to explore issues relating to the case beyond those which may appear obvious to the observer. As seen from the earlier discussion regarding ideology, such issues concern system and organisational dynamics arising out of a highly ideological driven and politicised context, which have the propensity to impact strategy and the capacity to sustain innovation. Methodologically, this requires a combination of rigour in terms of data collection and analysis, coupled with the ability to be non-deterministic, affording opportunity for new perspectives to emerge and be challenged. As discussed above, this calls for a highly reflexive attitude to be adopted throughout the course of the study. The literature review traverses a range of historical, contextual and theoretical fields, providing the basis for the development of the conceptual framework. This draws on theory from the dominant discourse of strategic management, systems and psychodynamic theory

and theory concerning business model development and considers how this can be applied within the context under review. This in itself makes a unique scholarly contribution in conceptualising the challenge of researching strategy in a complex system, affording the ability to explore the case from a strategic, systemic and business model design perspective, while recognising the interdependence of the three elements. This enables the research to be designed to support a holistic critical examination of strategy and business model development, transcending the individual elements of theory through recombining understanding in a synthetic and reflexive way. In doing so, it affords opportunity to identify both the capacity of the current strategy and business model to sustain innovation and also opportunities for business model re-design and strategy renewal. As a result, this supports the study in developing both a strong empirical basis and enables a move beyond the conceptual, bringing a real world management problem to life. It is recommended that those seeking to research strategy into complex systems reflect on, and consider, the approach adopted here for application in their work.

An important area of scholarly contribution relates to how learning gained from this empirical study can be applied in clear and practical terms. It is here, where the conceptual framework discussed above, offers a solution. The design and development of the framework involves extensive literature review, drawing on theory and research from diverse fields of strategic publication and presenting this in diagrammatical form. In the literature review chapter of the thesis at section 2.5.2, Figure 2: 'Venn Diagram: Combining the three elements of the conceptual framework', provides a starting point in conceptualising the challenge of critically examining strategy in complex situations, highlighting the interdependencies between strategy, system and business model design and the need for associated synergy to support business sustainability. Furthermore, at section 2.5.2, Figure 3: 'Application of Stacey's (1996) concepts of 'extraordinary' and 'ordinary' management', the need for double loop learning (Argyris, 1977) and to accept contradiction, anomaly and paradox as characteristics of complex systems is reinforced. The two figures provide a conceptual platform for the key phases of research. The theory which supports the examination of the first and second order systems (Midgley, 2000) and a capacity for business model redesign (as highlighted at Figures 4, 5 and 6 in the literature review chapter), required careful

consideration and a reflexive approach in testing and retesting assumptions concerning the application of such theory, ensuring it was capable of supporting a synthetic view to be developed including critical examination of historical and current approaches to strategy and business model development and capacity for improvement. The Research Design Schematic described at section 3.6.2, Figure 7 in the methodology chapter of the thesis, is developed to explain how the conceptual framework is applied within the research process, outlining the key phases of work, their purpose, linkages and their theoretical basis. In diagrammatical terms the schematic illustrates how learning can be combined in a final phase, drawing together a final interpretation of findings, leading to identification for academic contribution, practice impact and potential limitations. For those seeking to research strategy in complex human systems, this offers a unique contribution in terms of conceptualising complexity and in offering a practical framework underpinned by a body of empirical evidence, which can be applied in research practice.

Given the nature of the case under review and the specific issue of seeking to understand how the value created by Creative Minds can be sustained, identifying how the study makes a key contribution to the body of academic knowledge concerning arts, creativity and health is an important consideration. A recent publication (Stickley et al, 2017) calls for the development of an evidence base to support arts, creativity and health in becoming a mainstream component of healthcare. Where this research makes a unique contribution is in bringing a business and management perspective to an area where such theory and research has not been applied. Moreover, this study focuses on how innovation can be sustained in a complex system, rather than why such innovation is effective or beneficial. It is here where the contribution to knowledge is significant, in demonstrating the effective application of management theory through a process of empirical research in relation to an arts and health innovation. In doing so, it reveals potential for an innovation to be sustained through business model redesign and strategy renewal, conceptualising and understanding the nature of the strategic challenge beyond traditional frames of reference, most notably those found within the NHS and arts, health and wellbeing movement.

Research impact was introduced into the Research Excellence Framework (REF) in 2014. It is defined as: "an effect or change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life beyond academia" (HEFCE, 2014, p.1). This research makes a contribution to this agenda by directly impacting on an important area of health development concerning arts, wellbeing and health. Also, in a broader sense, by supporting both researchers and practitioners seeking to impact strategic change and system innovation in complex settings such as healthcare, by providing a unique scholarly perspective backed by empirical evidence to support their work.

In continuing to engage actively as a practitioner in different aspects of the health and social care system, the main emphasis of such work revolves around creating and sustaining strategic solutions in complex, political – ideological contexts (Alvesson & Sköldberg, 2018). As a reflexive practitioner (Cunliffe, 2016), learning gained from the process of study and research can, and is being, employed in practice. However, significant opportunity exists in promoting co-production of reflexive academic practitioner research (Orr & Bennett, 2009), ensuring that valuable insight and experience gained is not lost as a result of the failure to capture this in academic publication, such matters are discussed more fully in the following section of the chapter concerning impact on practice.

Beyond seeking publication relating to this specific case study, there is an intention to utilise this body of work as a platform for further research. Opportunity to combine identity as both practitioner and researcher is powerful here, and has galvanized a desire to identify and work with fellow scholars, building on the personal practice base work with a view to exploring and defining potential for impact based publication. Primarily, this would be within health and social care, with potential to include research into strategy and business model design in broader complex settings. Discussions are already underway with academic colleagues working close to areas of existing practice, including the University of Huddersfield, with emphasis on bridging the academic – practice divide in health and social care in the first instance. As will be seen in the following section regarding impact on practice, the intention to undertake further research into Creative Minds is strong and offers huge potential for further

empirical study. The journal article prepared for doctoral submission is, therefore, regarded as merely a starting point on a journey of further research in potential publication. Further case study work, for example, with emphasis on impact is definitely an area of future work, as is publication related to personal narrative and reflexive practice, as discussed in the personal impact statement of the doctoral submission.

5.3   **Impact on Practice**

Demonstrating practice impact is a key requirement of the doctoral submission, reflecting the professional orientation of the programme. There is significant overlap with scholarly contribution here, most notably the emergence of impact as a priority identified within the Research Excellence Framework (REF, 2014), placing greater pressure on researchers to improve the quality of life beyond academia. Emphasis here is placed on the more specific issue of impact on a real world management problem, which, in this case relates to sustaining the value creation of Creative Minds through adoption of strategy and the employment of a business model.

Findings indicated the current strategy adopted and business model employed were not capable of securing a sustainable future for Creative Minds and the value it has created. The research reveals the need for significant business model redesign and strategic renewal and, in terms of impact, sought to provide insights and potential opportunity for improvement. The application of Teece's (2010) Elements of Business Model Design framework, offers a way of moving from some of the more abstract notions of strategy, to a place which considers how value can be captured as well as created. To support impact, findings of the study and recommendations for improvement were presented at the Creative Minds Governance Group, as highlighted in the Research Chronology at Figure 8. In addition, such recommendations were discussed with the Deputy Director of Strategy from SWYPFT, the officer with responsibility for an internal management review of Creative Minds. The recommendations are outlined at Figure 15 below. They are framed to reflect the Elements of Business Model Design Framework (Teece, 2010) as seen at section 2.5.5, Figure 6 in the

literature review chapter of the thesis. This addresses objective (ix) of the study, as outlined at section 1.3.2. They were constructed in a way to include potential challenges to implementation, including the existence of potential ideological differences, which would require accommodation if action were to be successful (Checkland & Scholes, 1990). To further support impact, potential recommendations are presented to include further consideration and implementation guidance. Emphasis here is placed on encouraging reflexive practice by key agents. Given the recommendations were presented in December 2018, essentially this represents interim findings of the research.

Figure 15

RECOMMENDATIONS FOR CREATIVE MINDS' STRATEGY AND BUSINESS MODEL DESIGN PRESENTED TO THE CREATIVE MINDS GOVERNANCE GROUP ON 7TH DECEMBER 2018

	FURTHER CONSIDERATIONS/GUIDANCE FOR IMPLEMENTATION
RECOMMENDATION 1: CORE VALUE PROPOSITION The value proposition for Creative Minds is in urgent need of clarification. It is recommended that the Creative Minds Business Case 2014-2017, and its working hypothesis, are revisited to determine a clearer position regarding: (i) Creative Minds as a substitute/alternative for traditional services. (ii) Creative Minds as an enhancement for services. (iii) Creative Minds as a complimentary, but distinct activity.	It is recommended this work is undertaken with representatives from the host, SWYPFT, the link charity and creative partners. Included in this is the need to reflect the dynamic capabilities of the host (Teece, 2007), including Board level representation, those concerned with operations and governance matters and those charged with aligning and re-aligning the work with the ordinary capabilities of SWYPFT. Opportunity should be taken to clarify leadership responsibility at all levels, including the need to discuss and surface potential contradictions and ideological preferences (Bennett, 2014; Stacey & Mowles, 2016), with a view to finding the means to accommodate such differences in a politically and culturally feasible way (Checkland & Scholes, 1990).
RECOMMENDATION 2: BENEFITS TO CUSTOMERS A clearer approach to benefits realisation is needed, with well-defined success criteria, supported by clear evidence. This will involve the development of a clear approach to customer relationship management.	The analysis of the customer base described in the Business Model Design Exercise (Teece, 2010) (see Figure 14) can be utilised as a framework to support implementation. This is a significant cultural undertaking which will require careful design, engagement and commencement if it is to succeed, linked to the realignment and clarification of the dynamic capabilities (Teece, 2007) of the host, discussed above, advised and influenced by both the link charity and creative charity representatives.
RECOMMENDATION 3: IDENTIFICATION OF MARKET SEGMENTS 'Market' segments need to be agreed and identified as a matter of priority. This will involve determination of where greatest strategic traction can be gained and where further financial investment is likely to materialise for Creative Minds. Research indicating this needs to be conducted at four levels: (i) West Yorkshire and Harrogate, as part of Sustainability and Transformation/Health and Care Partnership development. (ii) Specialist services. (iii) Mainstream mental health services (and potentially community services) in the localities of Barnsley, Calderdale, Kirklees and Wakefield. (iv) Local neighbourhoods.	(i) West Yorkshire and Harrogate; as part of Sustainability and Transformation Plan/Health Care Partnership development. This will include a proposal to illustrate how Creative Minds, through Arts and Health prototype work in Calderdale and related initiatives, can provide a solution to addressing the recommendations of the All Party Parliamentary Group, thus becoming a point of reference for system transformation across a sub-regional platform, but with the caveat that such contribution is not at the expense of engaging with other market segments. (ii) Specialist Services: This work has already begun, with some success, including Creative Minds contributing to commissioned services in Wetherby Prison and in supporting Child and Adolescent Mental Health Services. This should be developed further, targeting other areas of specialist service where Creative Minds can play a key role in a new model of commissioned service. (iii) Mainstream mental health services (and potentially community services) in the localities of Barnsley, Calderdale, Kirklees and Wakefield. Here greater consideration needs to be given to those areas where commissioners: both clinical

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	commissioning groups and local authorities, are likely to be open to being more receptive to Creative Minds, with a view to incorporating Creative Minds as a core element of SWYPFT's offer underpinned by longer term contracts and associated revenue. This will necessitate a degree of internal marketing within key managers and clinical leaders within SWYPFT. Similarly, those areas where creative partnerships are flourishing and can be galvanised within targeted networks of co-production. Included in this is a review of the current 'collective' model operating with localities, with potential to seek synergy for this with existing Recovery College models in-situ with each of the local districts. (iv) Local neighbourhoods: These are the local groups and networks which have capacity to self-sustain with support from Creative Minds. The emphasis here needs to be on asset based community development, fostering and encouraging co-production, with a less formal link to core mental health delivery, but nonetheless enabling full recovery and independence from statutory services.
RECOMMENDATION 4: REVIEW OF CURRENT MECHANISMS The current mechanisms designed to support Creative Minds and how it generates value, need to be reviewed in light of research findings. Four key areas for review are recommended: (i) Creative Minds strategy. (ii) The link charity. (iii) Development of an evidence base. (iv) Development of co-ordination and governance mechanisms across Creative Minds.	(i) Creative Minds Strategy: linked to recommendation 1, the Creative Minds Strategy requires refreshing in light of the development of a clarified value position, market analysis and customer relationship management plan. Included in this is a need to confirm the relationship with Recovery Colleges and how the concept of recovery is underpinning the service offer of SWYPFT. (ii) The link charity: recent developments indicate positive development. The link charity is recommended to consider the findings of this research in terms of striking a balance between its future governance and capacity for social entrepreneurial development. This will necessitate careful negotiation with SWYPFT as host. Any argument for flexibility within a 'loose-tight' arrangement will have to be justified and aligned with the benefit to SWYPFT as 'customer', as determined through the progression of recommendation 2. (iii) Development of a business evidence base: building on significant work to-date, a framework for a clear body of evidence supporting Creative Minds should be developed and agreed, linked to the concept of the Creative Minds Academy. Key elements should include: social return on investment data, wellbeing measurement and a strong emphasis on the outcomes of participatory research, but with a stronger business focus on supporting revenue generation from available streams (see recommendation 6).

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	(iv) Development of co-ordination and governance mechanisms across Creative Minds. This will include clarification of key responsibilities in a revised strategy, at executive, operational network collective, and service levels. This needs to be more clearly understood and communicated to all elements of Creative Minds, including creative partners, with care being taken to accommodate potential conflicting interests and ideologies in a culturally feasible way.
RECOMMENDATION 5: CLARIFICATION OF FUTURE MECHANISMS The recommendation relates, in particular, to the 'how' future mechanisms are created to add genuine value. Again, four areas for review are recommended: (i) West Yorkshire and Harrogate STP/HCP. (ii) Specialist services. (iii) Locality services. (iv) Neighbourhood and community based initiatives.	(i) West Yorkshire and Harrogate STP/HCP: work has already commenced to build Creative Minds into the planning work. The 'prototype' approach in Calderdale will need to be clear regarding the network of Creative Minds partnerships in the district, how this adds value to the system (with clear evidence to support this) and where, very importantly, tangible and demonstrable work can be referenced to support such development. (ii) Specialist Services: Tangible progress has already been made as indicated earlier. Skilled work needs to be made transparent with emphasis on impact and delivery, targeting areas where existing creative partnerships can bring clear and demonstrable benefit to identified service user groups, with stronger links to commercial processes including: service contracts and revenue. (iii) Locality services: Here, greater consideration needs to be given to specific areas in localities where partnership with Creative Minds can make greatest impact. To-date, this model has lacked clarity with various proposals for sustaining the value creation being put forward, and more recently, stronger alignment with Recovery Colleges being favoured. Similarly, this also indicates a need to review the role and functions of current 'collectives'. Included in this is a need to review existing business planning processes with SWYPFT's localities, including specific links to contracting discussions with local commissioners. (iv) Neighbourhood and community based: A decision needs to be taken regarding the key elements of Creative Minds which need to be self-sustaining. Current market funding arrangements rely on SWYPFT as host to support local delivery of creative partnerships, but this is not often connected to core services. Collectives have been established in each geographical locality and specialist service. Thought needs to be given as to how, with some central support from the Creative Minds team (but not match funding) such networks could flourish. This will be a difficult challenge for the link charity in terms of resource and capacity.

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RECOMMENDATION 6: CONFIRMATION OF AVAILABLE REVENUE STREAMS Delivering a viable financial position for Creative Minds is critical. Financial pressures are significant and maximising the use of financial resources will be central to determining a sustainable business model. Seven areas are recommended for consideration: (i) Emergent place and population based developments. (ii) SWYPFT. (iii) Creative Partners. (iv) Clinical Commissioning Groups and specialist commissioners including NHS England. (v) Local Authority. (vi) Grant funding. (vii) Direct payments, social funding and personal budgets.	(i) Emergent place and population based developments: As such approaches, including Sustainability and Transformation Plan work in West Yorkshire and Harrogate develop, further potential exists for funding streams to follow; creating a revised architecture for health and social care. Such developments are at an early stage, but SWYPFT and Creative Minds has strong connection and influence. In contributing to this agenda, clearer and more specific reference needs to be given to potential for emergent available revenue streams including scale, value and timing. Therefore, careful consideration needs to be given to the level of contribution by Creative Minds specifically, given uncertainty regarding associated financial return on such investment of time and resource (ii) SWYPFT: Investment in Creative Minds has been significant, but margins are tightening. Once a clearer strategic position is established as 'host', SWYPFT needs to determine its capacity to commit to the initiative and on what terms. Such investment should be tied in to the business planning process of the Trust and not viewed as non-recurrent support for innovation going forward. This will include a re-evaluation of the match funding model and determination of ongoing capacity to support core staffing costs within the link charity, which currently sit outwith the budget framework of Creative Minds. Consideration needs to be given as to where future match funding is targeted, whether this is in supporting targeted consortium based approaches, through the collective approaches supporting networks in local communities or through clearer alignment with Recovery Colleges. (iii) Creative partners: Careful consideration needs to be given to the whole network of creative partners' capacity to continue to contribute to match-funding. Research indicated that ability to do so is being compromised by austerity measures. This needs strategic analysis and careful consideration by the link charity. Fuller dialogue with creative partners is indicated to determine the nature of partnership and associated funding. For example, as to whether the partnership sits within a revised locality model (with potential to align to Recovery Colleges), or is part of the current collective model which determines funding priority. (iv) Clinical commissioning groups and specialist commissioners including NHS England: Investment from CCGs has been a key feature. However, if Creative Minds does not achieve key alignment to system and service this is unlikely to continue. Strategic initiatives, such as the STP/HCP work in Calderdale, offer potential to inform development of new pathway design for health and social care with greater emphasis on wellbeing and recovery.

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	(v) Local authority: Although under huge pressure, targeted investment through flexible use of form e.g. link charity status, partnering with community partnerships which can access re-generational funding needs to be incorporated within a co-ordinated and strategic approach.
	(vi) Grant funding: Potential sources for grant funding should be made more explicit. Again, potential for external grant funding needs to be built into the strategic approach for Creative Minds at STP/HCP, consortium, specialist service, locality and neighbourhood levels.
	(vii) Direct payments social prescribing and personal budgets: Despite historical confusion in this area and a lack of mainstream integration into core mental health services, there is renewed interest in the area which could yield significant benefit (NHS Long Term Plan, NHS England, 2019). Linked to a revised strategic approach, consideration needs to be given as to how Creative Minds can build on its reputation and network connections in such areas, as part of a sustainable business model, building on existing strong links and dialogue with NHS England representatives. However, this work needs to be quantified.

Whether real impact will be achieved will be largely down to the ability of key agents, particularly those in the micro-foundation of the host organisation's dynamic capabilities (Teece, 2007), to find culturally and political feasible ways of accommodating ideological differences (Checkland & Scholes, 1990). This will prove a difficult undertaking, as findings reveal an ongoing existential dilemma facing Creative Minds, involving its identity and fit with both first and second order systems (Midgley, 2000). In re-orienting to mainstream first and second order systems where revenue could be available, both the link charity and creative partners (and to a degree SWYPFT's management) voiced disquiet regarding the potential for this to stifle innovation and creativity. However, the research reveals time and money are rapidly running out. The choice, therefore appears stark. Either differences are accommodated in a feasible way, or the innovation could be consigned to history.

In the intervening period following presentations of recommendations, as discussed above, further dialogue has taken place with the Director of Strategy from SWYPFT. This study is viewed as important by the Trust and a request has been made for this researcher to lead on the development of a programme of further research, focused on supporting a sustainable future for Creative Minds. This is an important step in terms of this study achieving impact in practice, as it provides an excellent opportunity to contribute to the dialogue, bringing knowledge, skills and expertise gained through the course of the research. It creates potential to work with those agents engaged in developing Creative Minds, and to do so in a research capacity. This involves encouraging them to draw on the findings and recommendations of this study and to seek out potential solutions for sustainability. This will involve supporting and encouraging key agents to adopt a reflexive approach, as was the case in this study, applying business and management theory and research findings to support business model redesign and strategy renewal capable of sustaining innovation.

Beyond the scope of this particular study potential for practice impact is significant. Firstly, in current areas of practice relating to health and social care provision, as Independent Chair of Cheshire East Partnership, work entails supporting and advising on the development and revision of their health and social

care system, involving place and population based approaches to system transformation. The ability to draw on, and apply, learning from this study has been significant. As Chair of a local charity supporting vulnerable people in West Yorkshire, understanding complex systems dynamics, as seen in this study, is proving helpful in enabling the charity to conceptualise its current strategic challenges. Secondly, as a coach and mentor of senior managers working in both health and the medical technology sectors, the capacity to apply learning from the research is powerful, most notably encouraging reflexive practice (Cunliffe, 2002, 2016; Orr & Bennett, 2015). This work includes devising a coaching and support programme in conjunction with a colleague, seeking to support health and social care executives in finding ways to function and impact change in complex settings. Thirdly, as a recently elected Fellow of the RSA (Royal Society for the Encouragement of Arts, Manufacturers and Commerce), opportunity exists to share learning across a global network of "proactive problem solvers, sharing powerful ideas, carrying out cutting-edge research and building networks and opportunities for people to collaborate, influence and demonstrate practical solutions to realise change" (RSA, 2020). This study concerning Creative Minds provides a strong empirical basis on which to support the understanding on how strategy came to be developed to support innovation in such contexts. For example, the application of the conceptual framework developed as part of this body of work, is being applied specifically to the work in Cheshire and in the West Yorkshire charity work described above. The skills and knowledge to apply this reflexively with a more explicit, rather than tacit, understanding reinforces the potential for impact in practice.

5.4   <u>**Limitations of the Study**</u>

Despite endeavouring to be rigorous in approach to undertaking the research, there are undoubtedly limitations to the study. In this section of the chapter such limitations are explored and discussed. This is considered critical in avoiding the pitfall of asserting the benefits and potential of the body of work, without acknowledging what may limit both impact and contribution. As such, this is again a reflection of the reflexive approach adopted throughout the research process, reflecting the views of Alvesson and Sköldberg (2018) on reflexive methodology and the opinion of Cunliffe (2016) on reflexivity in research and learning.

In adopting what Alvesson and Sköldberg (2018, p.10) describe as: "reflective or reflexive empirical research", the study is limited by the extent to which personal blind spots and taken-for-granted assumptions, arising out of a socialisation process as both practitioner and researcher, can manifest themselves in both the design of the study and in the interpretation of findings. Alvesson and Sköldberg (2018, p.11) argue such a process of social construction creates ways of thinking and perceiving, "making interpretation possible, but to a varying degree this becomes in part a naïve and unconscious undertaking". As an experienced practitioner, but a largely novice doctoral level researcher, the capacity for unconscious bias and academic naivety possessed potential to bring limitation to the study. This was regardless of a conscious effort to challenge personal values, ideological preferences and beliefs.

By adopting a highly reflexive methodological approach to the study, and drawing heavily on systems and psychoanalytic theory, this could be viewed as moving too far beyond the dominant discourse of strategic management, bringing limitations to the study, particularly in regard to scholarly contribution. As Stacey and Mowles (2016, p.203) note:

> The dominant discourse also hold sway in most academic
> research establishments with the most prestigious journals
> tending to publish mainly papers reflecting mainstream

theories, and research councils using criteria based on

mainstream theories toward research funds. To question is

to take the risk of being marginalised. If you want a visibly

successful academic career, you do not stray too far from

the dominant discourse.

The approach adopted within this study highlights the existence of ideological tension, complexity, contradiction and uncertainty, calling for both researchers and practitioners to adopt a reflexive approach (Cunliffe, 2002, 2004, 2016; Orr & Bennett, 2015). It suggests the need to accept a sense of duality within complex human systems and a requirement to accommodate ideological difference in strategy and business model development managing: "the tension between reproduction and/or reinforcement of the existing order and the challenging of that order" (Alvesson & Sköldberg, 2018, p.219). For practitioners, this may present new opportunities in terms of conceptualising strategy and their practice more generally. For others, this may be dismissed as intellectual introspection, with little meaning or impact on "real" management requirements, where clarity and certainty are required, thus presenting a potential area of limitation in moving too far from the dominant discourse, but in practice, rather than academic terms.

The case study adopts an instrumental approach (Stake, 1995). In examining issues beyond what may be obvious on first observation, the research reveals a high degree of complexity presenting within both the first and second order systems (Midgley, 2000) and in the broader body politic. This demonstrates the challenge of sustaining the value created through innovation and the complicated nature of strategy and business model development. However, this is a single case. Scholars, including Creswell (2013) argue it is difficult to generalise beyond the boundaries of the case being studied. Potentially, this can be juxtaposed with the assertion of Yin (2014, p.41):

"Note the aim of analytical generalisation is still to

generalise to those other concrete situations and not just to

contribute to abstract theory building. Also note that

generalisations, principles or lessons learned from the case

study may potentially apply to a variety of situations, far beyond any strict definition of the hypothetical population of "like cases" represented by the original case.

Acknowledging Yin's assertions, there is potential for both impact and contribution arising out of the study as discussed in other sections of this chapter. However, there are also genuine limitations in relation to the case study aspects of the research which should be acknowledged. Regarding this single case study solely as a platform for generalisation and theory would be to overstate its current potential. As Yin (2014, p.41) notes: "the theory or theoretical propositions that went into the initial design of your case study, as empirically enhanced by your case studies findings, will have formed the ground work for analytical generalisation". Only through applying and refining a methodological approach, including theoretical concepts, through further research, can the true potential of the body of work be fully realised. However, such limitations can be mitigated through the ongoing work described through the previous two sections of the chapter.

5.5   **Final Note**

The research was undertaken at an unprecedented time within British politics and global affairs. Over a decade of austerity has seriously impacted public services, leading to uncertainty, anxiety and a fear for survival. Such dynamics have been compounded by the confusion and conflict surrounding the issue of "Brexit", with the UK seeking to find a workable solution to leaving the European Union following the public referendum in June 2016. The outbreak of the Coronavirus in early 2020 has thrown much of this into stark relief, with the NHS and social care battling to save the lives of a significant number of people across the country. All serve to highlight the volatile, uncertain, complex and ambiguous times we live in, with the world facing a very uncertain future. As society recovers, it is difficult to say what form a return to 'normal life' will take. The case study of Creative Minds has illustrated how demanding the challenge of both strategy development and research can be. It is hoped that the work will offer some

benefit, providing insight into ways of conceptualising our existence and seeking impactful solutions to complex problems in dynamic human systems.

It is recommended that both scholars and practitioners, therefore, draw on this body of work. Now, more than ever in recent times those working in complex systems including healthcare, need to discover ways of sustaining innovation as the world comes to terms with the impact of both Brexit and the Coronavirus outbreak. The research conducted here has illustrated the need for greater synergy between academic and management practice, rooted in a reflexive culture of mutual understanding and respect. It is hoped that those working in a scholarly capacity can forge new practice based relationships to harness the power of impactful research beyond the realms of academia. Similarly, practicing managers wrestling with the often contradictive nature of strategy in complex environments, could benefit significantly from a greater understanding of the power of applied theory and research and contribute to knowledge creation.

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"Without Creative Minds, I would not be here today."

"Having been in and out of mental health services for 20+ years, I found myself involved with them again due to many external factors. The service was, to say the least, disgusting. I was not treated as a person, or with the respect for my views of my own care. I would like to say that I think this is a one-off, but sadly I know several people who have said they received the same kind of treatment.

By chance, at the end of 2011, whilst waiting for a psychological assessment, I noticed a note about art for wellbeing. Having never drawn, and never had the ability to draw, what drew me to the note I will never know. I rang the number and spoke to a very nice reassuring voice telling me I could attend the next session starting at the beginning of December. I arrived and did the taster sessions and loved it. I drew a teasel. (I had to redraw it at home again as my daughters did not believe I had drawn it!). I was hooked. I continued to go and each week I felt more confident and was actually excited at going to 'art'. Instead of taking sleeping tablets I got my art pad out and sketched when things were on my mind. It was like sleeping like I never slept before. I began to feel "reasonable" and "well".

I attended the free sessions first and then again half funded sessions. Luckily, for the next sessions, one of the other students (who had seen my confidence and health improve) was willing to sponsor me for another round of sessions. I was totally hooked at this point and was now trying my hand at painting. I am now part of the furniture (whether they like it or not!).

When I asked my psychiatrist for some support I was refused (I was on the waiting list for psychological service) so my consultant said that the only help I needed was to be on the waiting list which was over 18 months long. I had nothing but the support of Creative Minds and the wonderful tutors to keep me going through a very tough time in my life. Without them, I have no doubt that I would not be here today. So thank you for helping and getting me involved in Creative Minds.

I have sold a couple of my works of art! I attend any meetings I can regarding mental health Creative Minds to improve the service, (or in the Creative Minds case to tell as many people as I can about how wonderful it is). I am medication free after 20 years and doing really well. I finally feel free of the fog that has blighted my life for so many years. My daughters can see all the difference in me and so pleased they finally have a mum that isn't so depressed that I cannot get out of bed or cope with everyday life, let alone all the issues that arise within it.

I am under no illusion that I have bipolar and depressive disorder and that I will have this for the rest of my life. I also know that I can focus on my "fog" on my drawing and painting. Life is not easy and there is always issues and problems arising within it, but I feel I have an outlet and a way of expressing that pain without it being such a huge part of life that I cannot cope. I feel, for the first time I can ever remember, alive. I want to wake up each day. I want to go out and see beautiful things that I can draw or paint. Most importantly, I want to live."

(This is an anonymised testimony of a service user made in 2013. Source: Creative Minds: developing supportive opportunities in our communities: Walters, 2015)

South West Yorkshire Partnership **NHS**
NHS Foundation Trust

Integrated Care Pathway

CLUSTERS

STEP 4
Acute Care Pathway
Needs led

DISCHARGE

STEP 3
Enhanced Pathway
Needs led

DISCHARGE

STEP 2
Core Pathway
GP/consultant (Shared Care Liaison)
Needs led
Helpline

DISCHARGE

STEP 1
Primary Care Pathway
IAPT high intensity
IAPT low intensity (direct access – not through SPA)

DISCHARGE

STEP UP / STEP DOWN

BED MANAGEMENT IHBT

SINGLE POINT OF ACCESS

RECOVERY COLLEGE AND MENTAL HEALTH LIAISON CREATIVE MINDS PARTNERS

	NP	P
	6,8	14,15 16,17
(CPA)		
	5,6,7,8	13,16 17 10
(CPA)		
	4,5	11,12
(CPA/Standard Care)		
	1,2,3	

FUTURE INTEGRATED PHYSICAL & MENTAL HEALTH COMMUNITY TEAMS

LONG TERM CONDITIONS — CARE PACKAGES CLUSTERS — MENTAL HEALTH LIAISON (RAID)

With all of us in mind

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Creative Minds Income 2012-2018

Funding	from Commissioners				
Date	What's the funding for	Source	Amount	Match funding	Total
2014\15 2016\17	To develop and deliver projects in Wakefield	Wakefield CCG	£255,000	£255,000	£510,000
2012\13 2013\14	To develop and deliver projects in Calderdale	Calderdale PCT	£300,000	£300,000	£600,000
2012\13 2013\14	To develop and deliver projects in Kirklees	Kirklees PCT	£250,000	£250,000	£500,000
			£805,000	£805,000	£1,610,000
Funding	**from the Trust**				
2012\13	To develop and deliver projects Trustwide based on match funding	SWYPFT	£200,000	£200.000	£400,000
2013\14	To develop and deliver projects Trustwide based on match funding	SWYPFT	£100,000	£100,000	£200,00
2014\15	To develop and deliver projects Trustwide based on match funding	SWYPFT	£100,000	£100,000	£200,000
2015\16	To develop and deliver projects Trustwide based on match funding	SWYPFT	£200,000	£200,000	£400,000
2016\17	To develop and deliver projects Trustwide based on match funding	SWYPFT	£200,000	£200,000	£400,000
2017\18	To develop and deliver projects Trustwide based on match funding	SWYPFT	£200,000	£200,000	£400,000
			£1,000,000	£1,000,000	£2,000,000
Funding	From other sources				
2015	For participating in Realising the Value programe	Nesta			£22,000
2916	Setting up and running participatory research Workshops	University of Huddersfield			£15,000
2017	Forensic CAMHS Creative activities Wetherby Prison\ Adelbeck Unit	NHS England			£50,000 + £20,000 recurrent
2017	Children in Need - Main Grants Programme - Youth Choir	BBC			£101,353 over 3 years
2017	Research for change- Young people's participatory Research Workshops	SWYPFT Research Team			£5,000

NHS

**South West
Yorkshire Partnership**
NHS Foundation Trust

Agenda

Arts and health prototype meeting

**Tuesday 17 April, 10:30am – 11:30am
Room 7, Block 7, Fieldhead**

1   Welcome and introductions   SY

2   Background and context   SY

3   Approach to prototype   All

   a) Members
   b) Agree plan – process for direct payments /
      personalized budgets
   c) Community connector role
   d) Service user journey map
   e) Evaluation / measures

4   Next steps   SY

Creative Minds

	PRIOR YEAR			Year to Date			2018/19 Full Year Forecast		
	Budget	Actual	Variance	Budget	Actual	Variance	Budget	Forecast	Variance
	17/18	17/18	17/18	18/19	18/19	18/19	18/19	18/19	18/19
Income									
Donations		2,440	2,440	1,333	2,127	793	2,000	2,227	227
SWYPFT Contribution		100,000	100,000	41,162	41,162	0	41,162	41,162	0
Grants - Leeds Community HC (Forensic CAMHS)		20,000	20,000	0	0	0	0	0	0
Grants - Children in Need (choir)				11,261	9,954	-1,307	33,784	19,908	-13,876
Grants - The Health Foundation Q Award				0	0	0	0	27,000	27,000
Grants - NHS England Wellbeing Fund				0	0	0	0	24,166	24,166
Total Income	0	122,440	122,440	53,757	53,243	-514	76,946	114,463	37,516
Expenditure									
Forensic CAMHS Grant expenditure		12,000	-12,000	15,000	15,000	0	15,000	15,000	0
Children in Need Grant expenditure				0	113	113	16,892	8,823	-8,070
The Health Foundation Grant expenditure				0	0			5,000	5,000
NHS England Wellbeing Fund expenditure				0	0			4,028	4,028
Prior year Bid Expenditure carried forward				24,716	24,796	80	31,917	26,796	-5,122
In year Bid Expenditure		228,635	-228,635	106,667	143,160	36,494	160,000	147,160	-12,840
Other Expenditure		2,173		1,667	148	-1,519	2,500	1,148	-1,352
Staff Costs		0	0	0	0	0		0	0
Total Expenditure	0	242,808	-242,808	148,049	183,217	35,168	226,309	207,954	-18,355
Net Movement		-120,367	120,367	-94,292	-129,974	-35,682	-149,363	-93,492	55,871
Net Admin Fee & Interest		-4,013		-2,667	-2,984	-318	-4,000	-4,428	428
Opening Balance		473,362		348,981	348,981	0	348,981	348,981	0
Movement		-124,381		-96,959	-132,958	-36,000	-153,363	-97,920	55,443
Closing Balance		348,981		252,023	216,023	-36,000	195,618	251,061	55,443
Balance per report		*348,981*							
check		*0*							
Reserves									
Committed Expenditure (included above)		33,856			76,959				

Trust Costs - 170527 (DH)								
Pay Costs	135,946	72,960	70,752	-2,208	146,359	135,007	-11,352
Non-Pay Costs	12,736	2,262	5,402	3,140	5,202	10,216	5,014
Contribution to Charity	100,000	20,586	20,567	-19	41,162	41,162	0
Total	248,682	95,808	96,721	913	192,723	186,385	-6,338

Creative Minds Academy

Creative Minds Academy could be a partnership between, South West Yorkshire NHS Foundation Trust SWYPFT, Creative Minds Charitable Trust and the University of Huddersfield, this would formally bring together the healthcare and education sectors to further develop the positive contribution creativity can have on wellbeing. The actual form that this might take would need to be explored but it could start as a Community of Interest around the creativity\health agenda and could possibly develop as a social enterprise. At the University this could include the Schools of Human and Health Science, Business, Music, Humanities and Media and Art, Design and Architecture.

Creative Minds has an established a track record of success, with achievements in developing pioneering creative projects and has started to change organisational culture at SWYPFT around this approach. We are already working in partnership with the University of Huddersfield to develop innovative participant led research and contributing to teaching of Nurses, Social Workers, Psychologists and Occupational therapists. It feels like we could really build on the Creative Minds approach to develop more bespoke research, learning and consultancy products with the underpinnings of two organisations with a good reputation for innovation.

We want to continue to improve people's lives through the use of ground-breaking creative approaches with the underpinning of pioneering research and educational activities. With a more focussed approach we could really revolutionise care and treatment of people who use Trust services through innovating, developing, exploiting and distributing knowledge about creative approaches. This has the potential to be developed into a national and international approach, but would need the more formal partnership working to achieve these high ambitions,

Key development areas:

- Supporting further development of creative approaches
- Promote research and publications
- Teaching and placements for current students
- Provide a learning environment and specialist courses
- Hub for PHD students
- Graduate arts course for people with lived experience
- Act as an expert resource in promoting best practice
- Offer consultancy to promote innovation more widely
- Share good practice

Potential specialisms

- Dance Movement and dementia
- Art for wellbeing
- Sport for wellbeing
- Spirituality and health
- Horticulture

Following consultation with Dr Mel Rogers, Professor Barry Percy-Smith, Professor John Wattis, Professor Mike Lucock Rachel Moser and Dr Steve Curran who all support the potential for this development it was felt that a wider conversation needs to be had to gauge support and enthusiasm for developing the idea further. May need to start as a community of

interest and build form there. A café style workshop has been planned at the University of Huddersfield on the 11th December 2018 to discuss the idea further. Practitioners form the University and SWYPFT and previous workshop participants have been invited.

People identified for this conversation and broader discussions include:

Human and Health Science

Dr Cath O'Halleron   Acting Dean of School
Phil Keeley Head of Department
Janet Hargreaves   Professor of Professional Education
Nigel King Associate Dean Research

Art, Design and Architecture

Professor Steve Swindells **Professor of Creative Practice**

Music, Humanities and Media

Professor Rachel Cowgill Head of Music and Drama

Business

Prof. David Bamford Professor of Operations Management. (already approached)

(Steven Michael Former SWYPFT CEO Phd Student at the school

CREATIVE MINDS: 'THE HOST', SOUTH WEST YORKSHIRE PARTNERSHIP NHS FOUNDATION TRUST

	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRATEGIC PURPOSE: What is the Nature of the Management Entity; Why Does it Exist and What Does it Aspire to do and be?	▪ Unanimous agreement existed for the value creation of Creative Minds. This being viewed as reflective of the Trust's mission, with the capacity to enhance both service offer and reputation and act as a differentiator for SWYPFT in a challenged climate.	*"I always thought that it seemed to be self-evident that there is therapeutic benefit to create work, and the fact that there was a structured approach in an organisation that supported people with mental health problems seemed a good thing. When it came to applying to be the Chief Executive here, or even thinking about the job, one of the things that attracted me to it was the fact that Creative Minds existed."* *Rob Webster, CEO, SWYPFT*
		"Historically, my view of Creative Minds is that it was this gem that was uncovered by the rest of the organisation, so I believe that Creative Minds is one of the things that makes this organisation different from other Trusts." *Ian Black, former Chair, SWYPFT*
	▪ Confusion existed regarding the nature of the value proposition, as to whether Creative Minds was a substitute, complementary offer or enhancement to, and for, core services.	*"I think when we first started, looking at what are the alternatives to the traditional system of care and treatment for individuals, it was always in the background that there was something missing in the service offer."* *Alan Davis, Director of Human Resources, Organisational Development and Estates, SWYPFT*
	▪ Recognition of differing perspectives in the system regarding what constitutes a mental health service model, reflecting both a shortfall in current provision and a daunting challenge in terms of cultural change.	*"I think fundamentally what we need to do is a paradigm shift. I think we have seen a huge change. There have been lots of really positive changes in mental health, far more than the acute model. We have gone for community services and we have challenged where we deliver care really well, but not always what we deliver. We have taken the mind-set of the institution and that's not meant to denigrate the fact there are brilliant practitioners in everyday people who are making a huge difference. However, the conscious bit of the system is arguably still the same."* *Salma Yasmeen, Director of Strategy, SWYPFT*
	▪ An inherent tension between 'old order' and 'new order' and the power of language in shaping perceptions.	*"An NHS which uses the language of institutions, and hospitals to define what it does, and politicians who continually do that but find it difficult to talk about the whole person, holistic care, person centred care, whatever language you come up with and then get people to grasp hold of what it's really about, because it's a lot more difficult to get."* Rob Webster, CEO, SWYPFT
	▪ A sense of genuine contradiction and tension, where the certainty of congruence and 'fit' with traditional mind sets and paradigmal views, are juxtaposed with the emergence of new paradigms, with roots in co-production and service user involvement, reflecting a need for change, not only in SWYPFT but in the wider system.	*"Sometimes, there is real frustration and that we get stuck in the philosophy of Creative Minds and that doesn't translate into delivery. It being an idea and a movement, rather than a service, which is hard for me to think about in that way, because I like to think about delivery models and outputs, so that bit of Creative Minds frustrates me. However, when I look behind that, we have individual projects working directly with service users and when you see the output from that I want more of it."* *Senior Manager, SWYPFT*
		"We have to change our thinking about what is mainstream service. I think that's a really interesting concept. What's the mainstream service? The mainstream is one that should operate at scale and deliver its benefits." Rob Webster, CEO, SWYPFT

	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRATEGIC PURPOSE: *Cont'd*	▪ The importance of Board leadership and support and the fear that this may not be sustained in a financially challenged climate.	*"I think one of the big risks is regards to sufficient head room in the resourcing and we get into a fight about who deserves the money most within this sphere."* Rob Webster, CEO SWYPFT
		"The difficulty will come down the line when again money becomes tighter and there are different chairs, different boards and it puts the possible concern around its future." Ian Black, former Chair, SWYPFT
STRUCTURE AND FORM: What is the Structure of the Management Entity and Why Does it Occupy its Current Form?	▪ Multiple perspectives were expressed regarding structure and form of Creative Minds and ability, and necessity, to occupy a variety of forms: a subsidiary of SWYPFT, a network of partnerships, social enterprise, innovation or social movement.	*"It seems to have had different involvements (Creative Minds) to SWYPFT, starting from where it was from where it was part of the organisation, but really quite a separate and distinct part of the organisation."* Ian Black, former Chair, SWYPFT
	▪ Alignment to the host was seen to present a tension and contradiction, with the need to align with SWYPFT, but simultaneously preventing innovation being stifled.	*"We probably didn't tie it in well enough (Creative Minds), but if we tried to bring it under the monolith of the Trust, we might just suffocate the whole thing. So there is an element of the Board being confident with the people and the approach, but you are happy enough to back away from it."* Ian Black, Former Chair, SWYPFT
		"For the team working in Creative Minds with the link to organisations, to the partners, I think there is fear of getting involved with the big bureaucracy. The fear is usually expressed in two ways; either you are getting crushed to death by the behemoth with money and people, or you are getting slowed down by the fact that you have got all this governance you have to be interested in." Ian Black, former Chair, SWYPFT
	▪ Recognition of the tension funding problems cause in supporting an identity for Creative Minds separate from the Trust.	*"In terms of where we are now there is a little bit of tension between Creative Minds and the Trust, but I actually think it is a good thing. What it means is, not quite at a crossroads, but as an organisation we need to decide: is it provided completely as an arm's length body? Is it within the Trust? Are employees NHS employees? I think we are making progress in that, but don't see it as having a path for a number of years. I can see where it might go, but for the Board it's very difficult to commit funding."* Ian Black, former Chair, SWYPFT
	▪ Paradoxically an indication of broader system change not supporting and enabling innovation and associated new forms, despite calling for such innovation.	*"Coming in and finding something like that, fully fledged and operating, I think, is amazing. I am delighted, because I think to try and do that now with the pressures we have financially, with the political context we are working in; while all the policies suggest that's the shift that we need to have, to actually make that happen from within would be near to impossible."* Salma Yasmeen, Director of Strategy, SWYPFT
	▪ Opportunity to link to emergent agenda including place based development and STP/HCP work and creativity, health and wellbeing, as part of a new system and structure, but recognising this required infrastructure to deliver this.	*"One of the things we think about is could Creative Minds support place based development. Services are owned by places that build on what's already there, but some infrastructure to enable them to happen across the system would help."* Salma Yasmeen, Director of Strategy, SWYPFT

	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRUCTURE AND FORM Cont'd	▪ A view that the network of partnerships forming Creative Minds presented a challenge, with different mental models, sense of purpose and methods of engagement.	*"I think the first thing, it's a network of partners and they exist in their own universe. They don't get out of everyday thinking what we are going to do for SWYPFT today. They think about their purpose and their connections."* Rob Webster, Chair, SWYPFT
		"Working in partnership is difficult. A partnership isn't a partnership where you tell people what to do, a partnership is actually if we, as two organisations, get together there is a better result. It's just whether we are open minded enough to look at that. The easy option is, well, I tell you how to do this, just get on with it." Ian Black, former Chair, SWYPFT
STRATEGY FORMULATION DEVELOPMENT AND DELIVERY: How Does the Management Entity Determine its Priorities and Conduct its Business?	▪ Strategy was acknowledged to have been a mainly organic approach with little mention made of attempts at a more planned approach identified in the chronological analysis.	*"I would always say the Board's never been a driver of Creative Minds, but I do believe the Board has allowed the environment where Creative Minds can happen and its growth."* Ian Black, former Chair, SWYPFT
	▪ Some senior managers were comfortable with ambiguity, others less so, feeling this caused confusion at all levels of the Trust and with local commissioners.	*"Some of the middle tier who are leading on it, I'm not sure they had a clear business model. I think they were clearly sold on the concept, but not sure if they, or commissioners, saw it as a substitute for what they are doing. Whether some of that was around their own practice and a substitute for this, or whether it was people just didn't understand it."* Alan Davis, Director of Human Resources, Organisational Development and Estates, SWYPFT
		"We don't think of Creative Minds when we think of SWYPFT provided services. In all honesty, I think we look on it as a beneficial add on." Commissioning representative
	▪ A sense of anxiety existed regarding potential for strategic drift among some, if not all, key managers and significant turnover of senior managers reflected a loss of organisational memory regarding 'planned' and 'agreed' approaches.	*"We need to revisit the strategy. I think over the last few months we have lost where it is going and it needs to be revisited. We went down the path of looking at it as a social franchise and whether or not we could develop that."* Management representative
	▪ Operational responsibility had been clarified, but strategic responsibility remained unclear.	*Note: During the course of interviews there was no reference made or recollection of 'formal' or 'stated' approaches referred to in the chronological analysis, including the Creative Minds Business Plan 2014-2017.*
	▪ The lack of clarity regarding the value proposition was a cause for concern and frustration, leading to confusion regarding the future of the business model.	*"We have to think differently, that's the issue. Rather than finding a place for it, it fits everywhere and compliments, does it compliment? Or is it actually just a part of what our offer should be? I think it's probably the latter, it's part of what our offer should be."* Management representative

CREATIVE MINDS: 'THE LINK CHARITY'

	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRATEGIC PURPOSE: What is the Nature of the Management Entity; Why Does it Exist and What Does it Aspire to do and be?	▪ The link charity was clear the work of Creative Minds was aligned to both the mission of the host and the aspirations of creative partners.	*"I think it can be both, where people are happy with the system, if people are reasonably compliant, but I don't know if it's a substitute; I think it can be an alternative. For some people who probably don't feel like the system meets their needs or might feel that it makes them worse in terms of labelling and the stigma that might be associated with it."* *Phil Walters, Creative Minds Lead, SWYPFT*
	▪ Views regarding value proposition suggested a need for flexibility and fluidity to enable differing preferences of service users, and differing nature of elements of service, including Assertive Outreach Services for people who find difficulty in engaging with traditional mainstream models of service.	*"Assertive outreach, I suppose, early on, they were the biggest supporters and it was people who were predominantly rejecting the system and were difficult to engage because they were looking for alternatives."* *Phil Walters, Creative Minds Lead, SWYPFT*
	▪ Tension was noted regarding traditional hierarchical models of service and newer more innovative forms, creating a fear of institutionalisation if the value proposition were to be labelled too explicitly.	*"I suppose we haven't defined some of that purpose. If you label it too much, or you analyse it too much, you start to institutionalise it and that's what we, subconsciously, always try to avoid."* *Phil Walters, Creative Minds Lead, SWYPFT*
	▪ Similarly, a split was noted in terms of those who championed Creative Minds and those whose ideological preference did not see innovation having a legitimate place in a clinical care system.	*"Where people understood it and adopted it, the 'Champions' who embraced, celebrated it, supported it, nurtured it. Clearly, that's different to those who carried on seeing it as soft and fluffy, with no real place in proper clinical care."* *Phil Walters, Creative Minds Lead, SWYPFT*
	▪ Senior leadership, most notably Board, CEO and Finance Director were seen as critical in supporting Creative Minds.	*"I would describe them as 'Friends of Creative Minds"* *Phil Walters, Creative Minds Lead, SWYPFT*

	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRUCTURE AND FORM: What is the Structure of the Management Entity and Why Does it Occupy its Current Form?	▪ Link charity representatives agreed for the need to occupy multiple forms: separate organisation, third sector organisation, link charity, and social movement, allowing for different perceptions of the nature and form to exist.	*"It's interesting because we (Creative Minds) were nominated for a recent award in the Organisation of the Year Category and we won it as an organisation. So, in terms of perception they just saw us as another third sector organisation."* *Phil Walters, Creative Minds Lead, SWYPFT*
	▪ The need for separateness from the perceived medicalised model of care service emerged as a key theme, allied to the need to have a link to the host organisation through link charity status, seeing this as enabling a positive balance to be struck, enabling a brokering role to be developed, creating partnerships to build new pathways of service.	*"There are all sorts of reasons why being one foot outside the organisation could have advantages: (a) it helps to separate us from a medical model and (b) it puts us in a community setting. Since we have been a formal link charity, we are a charity just like any other charity, the fact that we are linked is normal in that sense, so I think it has made a big difference, because perceptions are quite key."* *Phil Walters, Creative Minds Lead, SWYPFT*
	▪ Managing this dynamic was, however, seen as delicate to balance, recognising the power of being linked to the host as an NHS organisation, but being mindful of the potential for this to stifle innovation.	*"I think without the organisation, you are not as attractive to funders, our partners are not as attractive to these funders. That pathway, that robustness of approach; the continual changes that its brought about; you can convey that, you can set it, you can build on that. It's a delicate balancing act and you have got to be constantly vigilant about what that means."* *Phil Walters, Creative Minds Lead, SWYPFT*
	▪ Population and place based agendas, including Sustainability and Transformation Plan development were seen as positive, but viewed cautiously because of a lack of infrastructure funding and potential to access revenue streams.	*"The trouble with some of that is it's back to big society rhetoric, actually big society doesn't work without the infrastructure that supports it and if you are not going to invest in the infrastructure it will wither and die."* *Phil Walters, Creative Minds Lead, SWYPFT*
	▪ The move from being managed from central corporate services to specialist services, was understood, but was felt to reflect a degree of development and innovation potential.	*"I think we have probably lost a bit of the thought leadership which we had sitting in corporate development. Because we are established in terms of thought leadership, I still operate in that way. In terms of the organisation's (SWYPFT's) reputation, being the right place at the right time."* *Phil Walters, Creative Minds Lead, SWYPFT*

	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRATEGY FORMULATION DEVELOPMENT AND DELIVERY: **How Does the Management Entity Determine its Priorities and Conduct its Business?**	▪ A strong theme emerged regarding the need for creative evolution regarding the strategy adopted and business model employed for Creative Minds.	*"At the very heart of its nature it needs to have organic properties. If I were to look at, for example, a sustainable business model, then part of the requirement of the ingredient of that sustainable business model needs to evolve in a creative way. It needs to have organic properties. If you close them down, you close it down, it no longer exists as what it is."* *Phil Walters, Creative Minds Lead, SWYPFT*
		"Yes, I think our advocates are all the people that benefitted from that approach and who like it, not just like it, love it. Again, I think passion, sole, a bit of magic is what drives it." *Phil Walters, Creative Minds Lead, SWYPFT*
	▪ Interviews suggested an orientation to external development, including shaping national thinking, supporting SWYPFT's reputation and occupying a role in 'thought leadership', suggesting a lack of orientation to core services and a stronger focus on corporate strategy.	*"I think we have probably lost a bit of the thought leadership which we had sitting in corporate development. Because we are established in terms of thought leadership, I still operate in that way. In terms of the organisation's (SWYPFT's) reputation, being the right place at the right time."* *Phil Walters, Creative Minds Lead, SWYPFT*
	▪ Decisions for investment in development funding reflected a strong sense of co-production and social movement, adopting a 'collective' approach, rather than managing a network of partnerships.	*"That was always part of the co-production, social movement element. We set up collectives and we use the word collective deliberately because it was different. Each collective was made up of service users, carers, staff and some community organisations."* *Phil Walters, Creative Minds Lead, SWYPFT*
	▪ The business model employed appeared largely implicit, with a clearer picture emerging only through the process of research and interviews.	*When asked if the funding structure and business model employed from start-up was understood, Phil Walters thought: "No I don't think it is." Similarly, when asked if arrangements were likely to continue he reflected: "I don't know."*
	▪ Funding for Creative Minds had largely been non-recurrent in terms of supporting development, reflecting a sense of comparison on the part of the link charity. The Business Case for investment 2014/2017 was referred to, but not the hypothesis which supported this suggesting a sense of contradiction and ideological preference to align to a system outwith those engaged in core service provision of NHS and social care.	*"I thought the business case that we produced was to put recurrent funding into Creative Minds, but it's always come out of the surplus."* *Phil Walters, Creative Minds Lead, SWYPFT*

	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRATEGIC PURPOSE: What is the Nature of the Management Entity; Why Does it Exist and What Does it Aspire to do and be?	▪ A sense of shared purpose was clear regarding the union of Creative Minds link charity and SWYPFT and that of the Artworks.	*"Without any doubt lives do get changed big style. If you change one person's life, if you change the individual's life you change the family's life too for the better."* *John Ross, Director, Artworks*
	▪ Creative Minds' value proposition was viewed as separate from that of SWYPFT's core provision and mental health pathway, but Artworks thought greater alignment was underrated.	*"I think at the moment it sits on the margin, and I think it's more recognised what we are doing. I think incrementally it should be brought into become more and more mainstream as a method of recovery."* *John Ross, Director, Artworks*
	▪ The existing relationship with Creative Minds was seen as lacking clarity in terms of what impact was being sought, suggesting a sense of contradiction and confusion, finding contribution to the mental health pathway somewhat vague.	*"It makes it a bit harder because you are wondering what we should do and what will be successful."* *Representative, Artworks*
		"I would say, not in any kind of formal way, we hadn't been able to crack that nut. People will make links and people will recommend us, but it's not something that's a pathway, that's part of a programme." *John Ross, Director, Artworks*
	▪ Priorities regarding service user participation appeared to Artworks to have shifted, but not in a clear way, resulting in the very people who had benefitted from attendance on earlier programmes would be unable to access such courses now if they wanted to do so.	*"I think potentially our link will be with SWYPFT directly, more than Creative Minds who, I get the impression that they've got that idea of where it's going. Because the model we know was really effective is not really a model that can go forward in the form it was."* *John Ross, Director, Artworks*
	▪ Artworks recognised Creative Minds link charity wanted more partnership workshops, but felt the relationship was now more transactional rather than a true partnership.	*"A pot (of money) and set of terms we've got to find a fit with."* *Representative, Artworks*
STRUCTURE AND FORM: What is the Structure of the Management Entity and Why Does it Occupy its Current Form?	▪ Artworks reflected the fact they worked with limited resource and capacity.	*"It's a tough environment, an extremely tough environment, it's run on an absolute shoestring here and in a way we are very proud of the fact that we have been able to do what we have done on these shoestrings."* *John Ross, Director, Artworks*
	▪ Differences between Creative Minds and its link to the NHS and being a small community interest company were noted as a potential point of conflict.	*"It has been bumpy at times, but any organisations coming together are to some extent like chalk and cheese."* *John Ross, Director, Artworks*

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	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRUCTURE AND FORM: Cont'd	▪ Tensions existed in relation to increased bureaucracy of Creative Minds given the small structure of Artworks, creating a degree of frustration and a lack of mutual understanding.	*"I suppose as we grow it's becoming less and less because the amount that's available."* Representative, Artworks
		"Serving the recent bid for £5,000 was a good ten-days' work. We want to work with Creative Minds, because we want to work with arts and health and we need to be working with a charity that understands how this works, that can help us shape our work. Representative, Artworks
	▪ A move from a form of partnership to a transactional form was again noted.	*"I would say we are coming to them for funding. I think, in the part, it probably was a partnership."* Representative, Artworks
	▪ Opportunities to partner more directly with SWYPFT was seen as offering potential including links to Sustainability and Transformation Plan work through Calderdale 'prototype' developments; but were unsure if this would transpire.	*"It would be great to be involved, but it's not something we would expect to happen."* Representative, Artworks
STRATEGY FORMULATION DEVELOPMENT AND DELIVERY: How Does the Management Entity Determine its Priorities and Conduct its Business?	▪ Artworks saw development of strategy and partnership as largely organic and serendipitous; reflecting a sense of entrepreneurship.	*"The starting point is a serendipitous one. One of our students here at the Artworks on an illustration programme was also an employee of SWYPFT and it was his idea, he asked whether or not the programme that he was undertaking with us, whether it could be done at NHS level, at SWYPFT level, so I said well we can only try it can't we. It was a very simple piece of organization and we had it once with about 12, 13, 14 people and the response to it was tremendous, it was terrific. So we tried it again, thinking it was just a flash in the pan, but in fact the second time we got an even better response to it."* John Ross, Director, Artworks
		"Well it was absolutely organic development of a kind of suck it and see nature, let's try it and if it works we will go on and we will develop it further from there." John Ross, Director, Artworks
	▪ The relationship with Creative Minds link charity had changed over time, resulting in a sense of tension and conflict.	*"It feels difficult; it feels like a contact battle of elbows out kind of thing."* John Ross, Director, Artworks
	▪ Artworks were keen to contribute to the development of an evidence base, but were unclear as to what constitute legitimate evidence, and what the data collected by the link charity was actually used for.	*"If there was a standardised way that partners could use to evaluate activities which would produce some shared data."* Representative, Artworks
		"We don't see that data coming back, so we could have something that is more shared and factored to partnerships." Representative, Artworks

	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRATEGY FORMULATION DEVELOPMENT AND DELIVERY: Cont'd	▪ There was a sense of potential hope for the future, but a need for a new form of partnership to support this.	*"A need for a new form of partnerships, is a need for a new form of partnerships. A range of partners getting together. If we were not over burdened with unnecessary bureaucracy (and I realise organisationally that's sometimes difficult) then it could be very exciting, not just in terms of mental health but in terms of social regeneration."* *John Ross, Director, Artworks*
		"They seem like odd bed fellows, the NHS and an Art School, but the results that you see come out of them prove exactly what we are driving at." *John Ross, Director, Artworks*

	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRATEGIC PURPOSE: What is the Nature of the Management Entity; Why Does it Exist and What Does it Aspire to do and be?	▪ YSP viewed the partnership with Creative Minds as a key enabler in bringing benefit to the wider community through strong public ownership and participation.	*"I think the key thing is whilst we are working with lots of different audiences in different ways, it's really important to us to work with really strong partners, who are experts in their fields that give our work rigor and value, we learn, we extend and we know everything we are doing with Creative Minds, feeds back into what we are doing and planning for the future. It's embedded in what we do and how we do it."* *Representative: Yorkshire Sculpture Park*
	▪ A strong sense of shared purpose existed, rooted in a sense of ideological orientation for a non-medical model.	*"I think what the arts are good at is picking up all those people that fall through from the NHS. You could have six sessions of cognitive therapy, then that's it, it's not worked. Those people are the ones that find their way, or we find our way to them, that actually we are just more flexible, we are more human, more included and less patronizing."* *Representative: Yorkshire Sculpture Park*
	▪ Representatives were aware of the nature of core mental health provision, but were sceptical of its efficacy. The building of alternative capacity which wasn't aligned to NHS core delivery was viewed as a strength.	*"It's typical NHS, rather than make the mainstream more accessible, you create a little partnership and you try and get more people into that system; whereas if you change the mainstream and made it more accessible, you wouldn't need people to look for alternatives."* *Representative: Yorkshire Sculpture Park*
STRUCTURE AND FORM: What is the Structure of the Management Entity and Why Does it Occupy its Current Form?	▪ YSP had a strong orientation to the second order system, concerning creativity health and wellbeing, including links to West Yorkshire and Harrogate Sustainability and Transformation Plan work and the All Party Parliamentary Group on Arts, Health and Wellbeing.	*"I think the arts and wellbeing sector is such a mixed bag. There are some organisations that have really been able to understand the terrain and the different practices for such a long time and others who have no idea, are completely floundering, a lot of museums and galleries who don't have any concept of the fact that what they offer actually does enhance wellbeing. They don't understand the terminology. The centre isn't ready. There is a lot of work going on to try to inform the sector. It is coming together, and doing a lot of stuff, but it's messy."* *Representative: Yorkshire Sculpture Park*
	▪ Views reflected both the coming together and inherent contradiction of the two worlds of art and health, seeing alignment with the current NHS structure as not presenting a solution, preferring to see a new alternative.	*"I think that all our partners are desperate for those kind of direct links to clinical commissioning groups and NHS, GP surgeries, any organisations working with wellbeing and health. That's something everybody thinks is the way, but I don't think it is the way."* *Representative: Yorkshire Sculpture Park*
	▪ YSP saw this move to 'arts on prescription' as reinforcing institutional paradigms, reflecting both structural and ideological incompatibility between the worldview of arts and health.	*"We haven't gone far enough to be sure, and I know from the work we have done with Creative Minds you don't want to get into 'arts as prescription' as a model, because you are moving away from the medical model, which we support (the movement not the model), and we don't want to get into a thing were we have to guarantee that all new participants at the end of it have improved on this scale, measured that, tested this, because that's a very difficult thing to get into when there's art and creativity."* *Representative: Yorkshire Sculpture Park*

	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRATEGY FORMULATION DEVELOPMENT AND DELIVERY: How Does the Management Entity Determine its Priorities and Conduct its Business?	▪ YSP reflected a developed and targeted approach to strategic development of its charitable arm and the connection to Creative Minds, citing examples of Arts and Dementia Access Project and the incorporation of such approaches with their strategic plan.	*"It's written into any brand new five-year strategic plan, business plan, it's absolutely embedded within that and any executive team are fully behind it."* *Representative: Yorkshire Sculpture Park*
	▪ Vulnerabilities, including reduction in local authority funding to YSP were noted, but had acted as a catalyst for partnership.	*"We have vulnerabilities, we need to work with partners who are in the patch, who know people, who have trusted relationships with those communities."* *Representative: Yorkshire Sculpture Park*
	▪ Despite financial challenge, YSP felt able to reshape their business model continually to identify available revenue streams including Arts Council England; seeing partnership with Creative Minds as enhancing capacity for value capture.	*"We get a lot of money from Arts Council England who are a national portfolio organization and if we didn't engage with vulnerable people they wouldn't be so interested in funding us."* *Representative: Yorkshire Sculpture Park*

	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRATEGIC PURPOSE: What is the Nature of the Management Entity; Why Does it Exist and What Does it Aspire to do and be?	▪ Creative Minds was viewed as both enabler and advisor, helping S2R make a key transition from a dependency and referral model, to one rooted in co-production with the local community, through advice and financial investment.	*"Yes, it was very, very, separate, very old school now, in that five years it feels very old school compared to what's provided now."* *Representative, S2R*
	▪ S2R had moved away significantly from the core health and social care system, following withdrawal of funding and other than Creative Minds saw little or no future in revisiting such alignment, seeking an alternative future.	*"Well, obviously, when SWYPFT gave us a pot of money we can now run a series of workshops."* *Representative, S2R*
STRUCTURE AND FORM: What is the Structure of the Management Entity and Why Does it Occupy its Current Form?	▪ S2R saw their role and form as a genuine community asset rooted in the local community as central to their purpose, building partnerships with a range of local business.	*"We pride ourselves on it feeling creative, but it's also a safe place. You absolutely see people blossom and really find themselves. There's no set rule here, it's just what works for somebody, so everybody finds that a little bit."* *Representative, S2R*
		"We have made really good links with Tesco … We have won one of their local awards, you know where they put the money." *Representative, S2R*
STRATEGY FORMULATION DEVELOPMENT AND DELIVERY: How Does the Management Entity Determine its Priorities and Conduct its Business?	▪ S2R reflected a largely entrepreneurial approach to strategy development, seeing Creative Minds being a key contributor to start-up and renewal, and in supporting thinking in terms of asset based community development.	*"We've got really, really good contacts with a lot of businesses around this area, but they don't just like to give you a big amount of money, I wish they did. I think we probably got the best out of them. We get a lot of donations of time so we get a lot of people helping to put a kitchen in, to decorate etc. We get donations of items; I think we just got ten new laptops that have just come in. "* *Representative, S2R*
	▪ Regardless of capacity to create opportunity, the fear of being unable to survive in a climate of austerity was a recurrent theme.	*"More and more things are closing down, we know that. There's less and less places for people to go. We think we are standing on the edge and there is so much we can offer here."* *Representative, S2R*
		"I think a lot of small charities are thinking that. I did hear someone say it's a case of who can hold their breath for longest." *Representative, S2R*

	PATTERNS AND THEMES IDENTIFIED THROUGH INTERVIEWS	ILLUSTRATIVE QUOTATIONS FROM INTERVIEWS
STRATEGIC PURPOSE: What is the Nature of the Management Entity; Why Does it Exist and What Does it Aspire to do and be?	▪ Spectrum People shared a sense of common purpose with Creative Minds in terms of working in partnership to address the needs of some of the most vulnerable in society. However, there was less clarity regarding what outcomes were expected in terms of supporting people with mental health problems, making bidding for match-funding difficult.	*"I think that would help because I think it explains what outcomes Creative Minds and SWYPFT is looking for as an organization. All those that we link with, within Spectrum People, have a mental health issue, so I know there is a strong connection there, but knowing how to help achieve the outcomes of Creative Minds is looking for would have been beneficial."* Bridget Gill, Charity Manager, Spectrum People
	▪ This theme of lacking specificity made partnering the nature of the partnership unclear.	*"That's interesting in a way because without being explicit it has been very difficult to know how you would partner and why you would partner."* Bridget Gill, Charity Manager, Spectrum People
STRUCTURE AND FORM: What is the Structure of the Management Entity and Why Does it Occupy its Current Form?	▪ Representatives felt the link to SWYPFT was unclear.	*"I suspect there are people who wouldn't realise there is a link between the two organisations at all."* Bridget Gill, Charity Manager, Spectrum People
	▪ The model of partnership was questioned, with Spectrum People seeing the link charity as judging what was needed in terms of 'fit' with their preference, seeing 'results' from participation in activity and not recognising a longer time frame for recovery, suggesting a transactional rather than partnering approach on the part of the link charity.	*"Well it's interesting because actually Creative Minds, one of the staff actually paid a visit to one of our projects, the Café and Chat. I wasn't there, but heard from our coordinator that one of the things that was said which I hadn't realized before, was that they would like to see greater involvement of the service users actually providing some of the sessions and activities we put on."* Bridget Gill, Charity Manager, Spectrum People
	▪ The bidding process required by the local 'collective' of Creative Minds was seen as highly bureaucratic and difficult to service from an infrastructure perspective.	*The link charity representative described the process as typical of the NHS and public sector* **"hoop-jumping".**
STRATEGY FORMULATION DEVELOPMENT AND DELIVERY: How Does the Management Entity Determine its Priorities and Conduct its Business?	▪ Strategy development for the partnership with Creative Minds was seen as unclear, resulting in a bureaucratic, short termist approach, which was the source of frustration for Spectrum People.	*"Giving funding for such a short time is not helpful for either individuals, the beneficiaries or the organisations trying to provide that help, and that's where I think the partnership and what Creative Minds is looking for in the future would be really helpful."* Bridget Gill, Charity Manager, Spectrum People
	▪ Despite this there was still a sense of hope and mutual interest in developing a sense of sustainability with Creative Minds; including links to emergent agendas such as social prescribing.	*"Our relationship with Creative Minds is really important. I am disappointed as a partner that we haven't got something that's on the way now."* Bridget Gill, Charity Manager, Spectrum People

The Business Model Canvas

Date: 1/12/2017   Version: 01

Key Partners

Artists
Studio holders
Wider exhibiting network
Artist educators

Health
South west Yorkshire
Partnership NHS (SWYPFT)
Creative Minds
Healthy Minds
The Dales acute care unit
Mental Health Museum
Clinical staff working in the Halifax area

Calderdale Metropolitan Borough Council
Calderdale Adult Learning
Calderdale College

Workers Education Association
St Augustine's
Local Education Authority
Primary & Secondary schools

Funders
Calderdale Community Foundation
Arts Council England
Creative Minds

Landlord

Key Activities

Core learning programme (Drawing, printing, painting, ceramics, life drawing, textiles, bookbinding, letterpress, felting)
Open Access
Workers Education Association courses (Art for wellbeing, drawing, printing, textiles, professional development for artists)
Outreach (Schools, community groups)
Funded projects (e.g From a line to...
Creative conversations)
Exhibitions
Studio hire

Key Resources

Artistic skills
Partnerships
1830 Arts Mill Building
Facilities, Printmaking, gallery, teaching spaces, studio spaces, ceramics
Directors and support
Students on placement from university
Website
Advisory network

Value Propositions

"The Everybody School of Art"
Art School, Gallery and Artist Studios committed to providing opportunity and engagement with art for all ages and all abilities. Our community of emerging and established artists, designers and creative practitioners support us in delivering a wide range of exciting programmes at the forefront of creative practice. We work with partners, local communities, schools, colleges, universities and the NHS to develop and deliver activities which encourage and create opportunity for artistic endeavour.Our regular programme of activities include courses, workshops, events, training and exhibitions. By combining classic techniques with inspirational approaches we have the joy of witnessing first hand the transformational effects of art on people's lives every day.

Customer Relationships

Studio Holders
Students
Artists
Artist educators
Internal Staff
The NHS
The Local Authority
Delivery Partners (Workers Education Association, Calderdale Adult Learning, Calderdale College)
Exhibitors
Schools, Colleges and Universities
Local creative / cultural organisations (Piece Hall, Dean Clough, Square Chapel)
Funders

Channels

Website
Social Media
Word of Mouth
Partnerships
Mailing lists
Printed materials

Customer Segments

6-80 years
Retired people
Working people
Creative practitioners
Artists
People suffering or at risk from mental ill health
Unemployed
Ethnic minorities
Asylum seekers

Cost Structure

Fixed Costs
Staffing, rent, utilities, insurance, materials, repairs and maintenance, accountant

Variable Costs
Tutor pay, project delivery

Revenue Streams

Courses and workshops
Studio hire
Outreach (schools)
Partnership projects (Calderdale Adult Learning, Piece Hall, The WEA, Calderdale College)
Funded projects (From a line to..., Sponsorship programme, Creative Conversations)
Venue hire (events & training)

The Artworks
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Funding success will drive 'social prescribing'

Third sector support agency NOVA is leading a new project alongside five local charities which have secured funding to drive forward 'social prescribing' in Wakefield.

The five charities are: Spectrum People, St Georges' Community Centre, Lightwaves, Creative Minds, Havercroft and Ryhill Community Centre.

Bridget Gill
Charity Manager

Government funding was awarded to NOVA through the Department of Health, in partnership with NHS England and Public Health England. The Social Prescribing initiative will introduce 'Link Workers' in each of the five charities, dedicated to signposting vulnerable adults to wellbeing opportunities in the community.

Social prescribing

'Social prescribing' is a partnership referral system which promotes health and wellbeing by encouraging vulnerable adults to become more involved in the community. This includes being involved through hobbies, activities and social groups.

As part of the project, Spectrum People will refer vulnerable adults to our community activities (including Appletree Garden, ReCycle and craft projects) or to relevant support through our partners, including

training and work experience.

Charity Support Worker, Dee Darcy will become our Link Worker for the project, after funding for her original role (via TalentMatch) ends in February. It's fantastic that this new funding can support her role.

Tracking our progress

Spectrum People is leading the data organisation role for the social prescribing project and will be maintaining records of each partner and their beneficiaries via Charity Log. To support this, volunteer Dave Frankland will be our Administrator.

Together, the five charities will be the first point of contact for anyone in the Wakefield district who might benefit from social prescribing.

Beneficiaries referred to community activities are offered ongoing support, with reviews taking place after six weeks, sic months and one year from first referral. Self-referrals

Social prescribing schemes can reduce loneliness experienced by some vulnerable people and help them build skills and confidence.
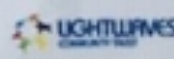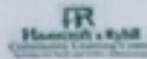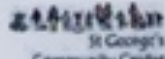
www.spectrumpeople.org.uk

can be made along with referrals from partner organisations.

Wakefield-based Spectrum staff can also refer service users to Spectrum People: contact the team on **01924 311439** or email Bridget Gill, Tina Dransfield or Deanna Darcy via spectrumpeople@spectrum-cic.nhs.uk

NHS England

Public Health England

Department of Health & Social Care

Nova

Spectrum People

Creative Minds

St George's Community Centre

Havercroft & Ryhill

LIGHTWAVES

Want to Help?

To volunteer with our projects, or donate to Spectrum People, call Bridget Gill on 01924 311439 or email: spectrumpeople@spectrum-cic.nhs.uk

www.spectrumpeople.org.uk

Spectrum People Business Model 2018

Date: 16/04/2018   **Version:** 3.0

Key Partners	Key Activities	Value Propositions	Customer Relationships	Customer Segments
Wakefield Sea Cadets Spectrum CIC/WYFI Gasped HealthWatch NCS/The Challenge Creative Minds Reflections HA LA P Health/ Appletree Nova Community Anchor n'wrk City of Sanctuary Kettlethorpe/schools Andy Haywood Tina Dransfield Cycle Tech Community F W'f Airedale Nb Mgmt Brd Wakefield Bondholders WDH/JCP/SWYFT for referrals HMP Preston?	1 off projects supporting vulnerable individuals Co-provision/partnerships Enablement/support for sessional workers Intergenerational work Schools work/NCS MH support – autism Lobbying Projects working with CIC Olbbying **Key Resources** **Human** – Staff, Volunteers, Training development, placements **Intellectual** – lived experience influence/lobbying, goodwill locally, growing external recognition **Financial** – CIC/ other funders community support **Physical** – People's stories, statistics	**To the funder:** Adding to KPIs Innovation/Recognition Social return/CSR Reducing their risk eg cost **To single member (CIC)** Added value on contracts Service user views Equality & Diversity **To the beneficiary** Developing their skills Developing resilience Something useful to do Uncovering hidden talent Preventing boredom Volunteer opportunities Part of positive pathway Move towards employability **To the partner:** Added value to their offer	**For beneficiaries** Increased skills/experience Requirement (JCP) **For partners** Co-creation of activities Funding bids (SP as lead) KPI/outcome achieved **For funders** Mix of one-off/ongoing **For the community** Community development eg Community Anchor **Channels** **Own** – word of mouth/posters/ social media/website/e-updates **Partners** – posters/e-updates/ referrals	**Funder – paying customer** Spectrum CIC Community Foundation W'f EN:able (Efficiency North) Live Well Wakefield (CCG) **Local community supporters** **Wakefield district?** **Beneficiaries** Older people 11-18 year olds **Niche groups** Disabled people (mh/phy/ld) Recovery from addiction Homeless Socially isolated Ex-offenders Refugees/Asylum seekers

Cost Structure
Cost driven – keeps all costs to a minimum, no frills, sessional basis linked to funding, increasing reliance on volunteers
Variable costs kept to a minimum – sessional basis provision where possible

Revenue Streams – direct and indirect
Third sector funding - CIC funding as single member, small grant funding on annual one-off basis
Ebay and similar sales
Community funding eg galas/raffles
Donations eg for van use, one offs
Gift Aid

1. **Revisiting charitable objects and checking relevance for the future (current objects at March 2018 below):**

To promote social inclusion for the public benefit by working with people principally in the County of Yorkshire who are socially excluded to relieve the needs of such people and assist them to integrate into society in particular by:
Providing training, education and information to support and enable such persons to maximize wellbeing, education, employment and volunteering opportunities;
Providing workshops, forums, training and general support:
Providing recreational opportunities for such people: and
Raising public awareness of the issues facing such people, both generally and in relation to their social exclusion
We work with people who may be excluded from society or parts of society as a result of one or more factors including: substance abuse or dependency including alcohol and drugs; unemployment; financial hardship, homelessness; disability; previous criminal convictions; or generally due to their personal, social and/or economic position.

2. **Establishing a revised sense of mission and values.**

Locally focussing on the needs of the most vulnerable ie people with issues that involve criminality, homelessness and poverty, substance misuse and mental health.

Mission

Raise awareness of, and encourage health and social care staff to focus on the most vulnerable as a 'culture barometer' for staff working in health and social care
Community development, partnership with others to provide wider help for those we support

Values

Compassionate
Good listener
Enabling
Challenging stereotypes
Tolerant

3. **Targeting specific areas where we want to make an impact and communicating this in clear and simple terms ie when, why, where, what, who and how.**

When – First Fridays, Board meetings (invite key attendees), One to Ones (?trustees to councillors), Safeguarding Boards (particularly following review), CSP
Why – Increased concern/support re mental health, effectiveness (non) of current policy re justice system eg through the (prison) door, effects of alcohol. Effectiveness of intergenerational activity/impact. WMDC has asylum seeker contract & City of Sanctuary in place providing ideal partner links.
Where – Local schools/colleges/cadets/asylum seekers with care homes via Community Anchor network; increasing interest from CIC partners eg HMP Preston, WYFI
What – Intergenerational activities; research (particularly providing lived experience); activities to help reduce repeat domestic violence & provide help; Donations and Gift Aid to become the norm
Who – RCGP secure group (Dr Jake Hard), NHS E health/justice clinical ref group, PHE national alcohol leadership group, Alcohol health alliance; Local & regional PH eg D PH Yorks/Humber (Andrew Furber); Local councillors: Local Connecting Care colleagues through NMOC, Citizen groups, local Healthwatch; PCC
How – Lobbying, Social Media (on own & via CIC and other partners)

4. **Thinking about broader impact and influence eg political and policy lobbying: speaking truth to power.**

SWYPFT: 'The Host'

Key:	G	Viewed as an area of strength
	A	Viewed as both strength and weakness
	R	Viewed as a key area of weakness

Key Questions and Areas for Exploration From the Conceptual Framework	Patterns and Themes Identified Through Interview	RAG Rating	
STRATEGIC PURPOSE 1. How well aligned are perspectives and approaches to mission, vision and values?	▪ All senior management representatives from SWYPFT agreed unanimously that the value creation of Creative Minds aligned with the Trust's mission: "We help people reach their potential and live well in their community."	G	
2. Is the value proposition clearly understood and does it capture value?	▪ Confusion exists regarding the nature of the value proposition as to whether Creative Minds was a substitute, complimentary offer or enhancement. ▪ Managers highlighted potential for different perspectives as to what constitutes a mental health service offer and the role of the NHS and Creative Minds within this, as reflected in contradictory language in the system. ▪ It was not clear how value was captured due to lack alignment of value proposition and revenue and cost models.	A	
3. Is there cultural cohesion and is leadership clear?	▪ Tension was noted regarding the toleration of 'split' for Creative Minds and the desire for 'fit' with core services, reflecting wider systemic tensions. ▪ The need for Board level support to enable existence was agreed, but fears for SWYPFT's financial viability reflected concern regarding potential for funding of Creative Minds.	A	
STRUCTURE AND FORM 1. Is understanding of form aligned between key contributors?	▪ Multiple perspectives exist regarding structure and form of Creative Minds and ability to occupy a variety of forms was viewed as a strength by some managers, but simultaneously a weakness by others. ▪ Recent financial pressures are causing a tension regarding the willingness to tolerate ambiguity in Creative Minds' form.	A	
2. Does the structure and form provide clarity of value proposition?	▪ Recognition of the advantages and challenges of Creative Minds being a network of partnerships: an alternative identity. ▪ Capacity to support place based and STP/HCP work and social prescribing. ▪ Recent link to specialist services provides opportunities for clarity of value proposition. ▪ Difficult to see the connection and offer into locality services in current form.	A	R
3. Does the current form and structure enable value capture?	▪ Potential exists in capturing value through place based STP/HCP agenda and social prescribing. ▪ Recent specialist service developments were viewed as form capturing value. ▪ In current form, no strong connection to locality services in terms of capturing recurrent funding/revenue.	A	R

Key Questions and Areas for Exploration From the Conceptual Framework	Patterns and Themes Identified Through Interview	RAG Rating	
STRATEGY: FORMULATION, DEVELOPMENT AND DELIVERY 1. How is strategy formulated, is understanding clear?	▪ Strategy was not referred to specifically, with no mention of earlier stated or agreed plans. ▪ Some senior SWYPFT managers were comfortable with ambiguity, others less so, feeling this caused confusion at all levels of the Trust and with local commissioners. ▪ A sense of anxiety existed regarding the potential for strategic drift among some, if not all, key managers.	A	R
2. Are roles and responsibilities clear regarding strategy?	▪ Significant turnover of senior management appeared to account for a loss of organisational memory concerning Creative Minds. ▪ Recent developments, including alignment with operational delivery, were viewed as positive, but lacking cohesion to locality based services. ▪ The specific responsibilities for strategy development remained unclear.	A	R
3. Is the business model developed and understood?	▪ Lack of clarity regarding the value proposition was a cause for concern and frustration for senior managers. ▪ Understanding of how the funding for Creative Minds had been constructed throughout its lifespan were limited. ▪ It was not clear where and how the host wished to proceed with the business model.	R	

CREATIVE MINDS: 'Link Charity'

Key:	G	Viewed as an area of strength
	A	Viewed as both strength and weakness
	R	Viewed as a key area of weakness

Key Questions and Areas for Exploration From the Conceptual Framework	Patterns and Themes Identified Through Interview	RAG Rating	
STRATEGIC PURPOSE 1. How well aligned are perspectives and approaches to mission, vision and values?	▪ The link charity representatives were clear that the work of Creative Minds was aligned to both the mission of SWYPFT in the sense of ambition and aspiration of the creative partners in supporting mental health wellbeing and recovery.	G	
2. Is the value proposition clearly understood and does it capture value?	▪ The value proposition was seen as needing to be flexible and fluid to enable differing expectations and needs of stakeholders, this has enabled value to be captured over the history of Creative Minds albeit on a non-recurrent basis. ▪ The lack of an explicit value proposition is presenting significant risk in the current financial climate and the link charity were aware of such risks but unsure of how this tension could be reconciled.	G	
3. Is there cultural cohesion and is leadership clear?	▪ Culturally, there is a strong belief existing within the link charity regarding the ideology underpinning mental health service provision and the need to be 'split' from SWYPFT's core provision, preferring to be aligned to a model of co-production and social movement. ▪ Recognition of Board, CEO and Director of Finance support for Creative Minds was seen as key to ongoing existence.	G	
STRUCTURE AND FORM 1. Is understanding of form aligned between key contributors?	▪ Link charity representatives argued for the need to occupy multiple forms: subsidiary of SWYPFT, social movement, network of partnerships, independent charity for example. ▪ The capacity to occupy multiple forms was viewed as a strength by the link charity, but they recognized the fears of the host in sustaining investment.	A	G
2. Does the structure and form provide clarity of value proposition?	▪ The structure and form was seen as fluid enough to capture value with recent developments around link charity status and associated governance providing some further clarity; including the link to specialist services. ▪ Flexible structure and form, although seen as a strength by the link charity, was acknowledged as an emerging weakness also, as the lack of value proposition clarity posed a funding risk..	A	G
3. Does the current form and structure enable value capture?	▪ Potential exists to support the creativity, arts, health and wellbeing agenda at STP/HCP level in West Yorkshire and Harrogate including social prescribing, though revenue return on contribution is unclear. ▪ Recent specialist service development provides evidence of how Creative Minds can be linked to service delivery directly with associated revenue, this was recognized by the link charity albeit with some reluctance. ▪ Although present in localities served by SWYPFT, the link charity has limited direct connection to SWYPFT's core service model and revenue capture mechanisms, with the link charity being unsure about how this gap could be bridged.	A	

Key Questions and Areas for Exploration From the Conceptual Framework	Patterns and Themes Identified Through Interview	RAG Rating	
STRATEGY: FORMULATION, DEVELOPMENT AND DELIVERY 1. How is strategy formulated, is understanding clear?	▪ The link charity saw strategy formulation requiring flexibility with emphasis on emergent rather than planned approaches with strategy being formed rather than formulated, with no mention made of agreed or planned approaches. ▪ Tension was acknowledged regarding SWYPFT often looking for more prescriptive approaches, seeing closer alignment to core services.	A	
2. Are roles and responsibilities clear regarding strategy?	▪ Link charity representatives were clear regarding recent changes of director level responsibility for Creative Minds, but less clear with regard to who was leading on the development of strategy, with roles being confused at different levels for this.	A	R
3. Is the business model developed and understood?	▪ The link charity saw the business model reflecting the emergent formulation of strategy, being implicit in nature. ▪ A business model therefore did exist, but was not understood or shared in a transparent way.	A	R

CREATIVE PARTNERS: CROSS CASE ANALYSIS

Key:	G	Viewed as an area of strength
	A	Viewed as both strength and weakness
	R	Viewed as a key area of weakness

Key Questions and Areas for Exploration From the Conceptual Framework	Patterns and Themes Identified Through Interview and Cross Case Analysis	RAG Rating	
STRATEGIC PURPOSE 1. How well aligned are perspectives and approaches to mission, vision and values?	▪ All creative partners were fully committed to helping people reach their potential and living well in their community, through the participation in creative activity, aligning with the stated mission of SWYPFT and those of Creative Minds.	G	
2. Is the value for position clearly understood and does it capture value?	▪ The creative partners were clear their value proposition related formally to improving mental health and wellbeing through creative activity and not specific support for depleted public services. YSP was clear it did not see itself aligning to a traditional NHS model, including arts on prescription.	A	
3. Is there cultural cohesion and is leadership clear?	▪ Cultural cohesion varied, YSP saw alignment to the link charity's work but not the NHS, but were supportive of emergent Sustainability and Transformation Plan work as were Artworks with connection to SWYPFT's CEO and STP/HCP lead.	A	
STRUCTURE AND FORM 1. Is understanding of form aligned between key contributors?	▪ Some confusion and tension existed regarding recent structural developments for the link charity, particularly for Artworks and Spectrum People.	A	R
2. Does the structure and form provide clarity of value proposition?	▪ The current structure and form reflected a series, rather than network, of partnerships, where the nature of the value proposition was well aligned (YSP and S2R) or where what was being sought by Creative Minds was unclear both in terms of 'fit' and expected outcome (Artworks and Spectrum People).	A	
3. Does the current form and structure enable value capture?	▪ Funding for development was seen to have decreased, or tighter controls were placed on this (Artworks and Spectrum People) with associated increase in bureaucracy. ▪ The potential for value capture and the link to emergent developments including STP/HCP work and social prescribing were seen as less clear.	R	
STRATEGY: FORMULATION, DEVELOPMENT AND DELIVERY 1. How is strategy formulated, is understanding clear?	▪ Strategy formulation varied between creative partners, some taking a planned approach (YSP) others taking a more emergent and organic view (Artworks, Spectrum People) a social entrepreneurial model (S2R) Alignment with Creative Minds at different stages of the journey was seen as varied.	A	
2. Are roles and responsibilities clear regarding strategy?	▪ For some roles and responsibilities were seen as clear (YSP and S2R). For others a level of confusion and frustration was apparent (Artworks and Spectrum People).	A	R
3. Is the business model developed and understood?	▪ The business model of Creative Minds was seen as having been flexible, capable of supporting partnership requirements at key stages of development, but in more recent years matters have lacked clarity for some (Artworks, Spectrum People) leading to confusion and frustration regarding what was expected of them and what outcome was desired.	A	R

PATTERN MATCHING EXERCISE: CHRONOLOGICAL ANALYSIS AND KEY PATTERNS AND THEMES IDENTIFIED IN INTERVIEWS

Key:		
G	Viewed as an area of strength
A	Viewed as both strength and weakness
R	Viewed as a key area of weakness

Key Questions and Areas for Exploration From the Conceptual Framework	Comparison and Matching Patterns and Themes from Chronological Analysis and Interviews	Chronological Analysis	SWYPFT	Link Charity	Creative Partners	Summary
STRATEGIC PURPOSE 1. How well aligned are perspectives and approaches to mission, vision and values?	▪ A shared commitment existed between all key contributors to a sense of common purpose rooted in higher order thinking (Barrett, 2014) reflecting a shared desire for the betterment of society (Lewin, 1946)	G	G	G	G	G
2. Is the value proposition clearly understood and does it capture value?	▪ A pattern of potential ideological contradiction emerged rooted in historical paradigmal views (Foucault, 1961; Goffman, 1968; Thornicroft and Tansella, 2005). ▪ Different paradigmal views and ideological preference reflecting different schools of thought (including service user empowerment (Rose et al, 2015), recovery (Slade, 2009) and anti-psychiatry movement (Szasz, 1997) serve to confuse the value proposition.	A	A	G	A	A
3. Is there cultural cohesion and is leadership clear?	▪ A pattern of ideological preference and orientation to emergent paradigms of place and population/STP/HCP (NHS England, 2015, 2019) and creativity arts and health (APPG, 2017, Wood et al, 2016, Slay et al, 2016) was shared by all contributors, but contradiction existed regarding alignment with core services, particularly between the link charity and the host. ▪ Support from senior SWYPFT leadership was seen as key, reflecting higher order dynamic capability (Teece, 2007).	A	A	G	A	A
STRUCTURE AND FORM 1. Is understanding of form aligned between key contributors?	▪ Structure and form reflected ideological preference, with an emergent sense of creative tension (Stacey and Mowles, 2016), characterized by an increasing desire for greater alignment on the part of the host and continued independent existence on the part of the link charity. ▪ This served to confuse creative partners regarding the identity of Creative Minds and associated expectations of why this was being sought from partnership.	A	A / R	A / G	A / R	A
2. Does the structure and form provide clarity of value proposition?	▪ Independence from NHS bureaucracy was seen as key by senior host leaders and by the link charity (Malby and Anderson-Wallace, 2016), but a sense of frustration in others, particularly at a time of financial challenge. ▪ Creative Minds did not appear to work as a true network of partnerships. ▪ Current 'collective' model of locality based decision making by the link charity was seen as unclear.	A	A / R	A / G	A	A
3. Does the current form and structure enable value capture?	▪ Little or no direct connection to locality sources suggested a misalignment to key revenue streams, a fact recognised by both host and link charity. ▪ Current mechanisms appeared unable to capture value going forward (Teece, 2010). ▪ Return for contribution to STP/HCP and related agendas was unclear.	A / R	A / R	A	A	A / R

Key Questions and Areas for Exploration From the Conceptual Framework	Comparison and Matching Patterns and Themes from Chronological Analysis and Interviews	Chronological Analysis		SWYPFT		Link Charity		Creative Partners		Summary	
STRATEGY: FORMULATION, DEVELOPMENT AND DELIVERY 1. How is strategy formulated, is understanding clear?	▪ Strategy was generally referred to as being organic or evolutionary, with little reference or recognition being made by either the host or the link charity to agreed or planned approaches, reflecting a high degree of contradiction (Stacey, 1996). ▪ This contradiction presented an increasing challenge and concern in terms of sustainability for the host and link charity. ▪ Creative partners were often unclear as to how they should respond or contribute.	A		A	R	A		A	R	A	
2. Are roles and responsibilities clear regarding strategy?	▪ Leadership for all aspects of Creative Minds lacked clarity, however, recent changes to align to specialist services and operational process were viewed as positive by the host and link charity, but less so by the latter. ▪ Findings suggest a need to create alignment to the dynamic capabilities of the host (Teece, 2007).	A	R	A	R	A	R	A	R	A	R
3. Is the business model developed and understood?	▪ The business model appears to have been employed implicitly (Teece, 2010). ▪ Capacity exists to create value (Zott, Amit and Massa, 2015) but there was lack of clarity regarding ability to capture value (Osterwalder and Pigneur, 2010; Teece, 2010,). ▪ The role of creative partners was unclear in terms of what 'partnership' was required (Diamond and Liddle; 2013, Malby and Anderson-Wallace, 2016).	A	R	R		A	R	A	R	A	R

Interview with Management Representative from SWYPFT

Steven	I've explained the background to what we are doing.
Rep	Yes.
Steven	Can you give me an overview of what you have found so far about Creative Minds?
Rep	I found it on two separate levels. Sometimes, there is some real frustration in that we get stuck in the philosophy of Creative Minds sometimes and that then doesn't translate into the delivery. It being an idea and a movement rather than a service which is hard for me to think about in that way because I like to think about delivery models and outputs, so that bit of Creative Minds really frustrates me. However, when I look behind that, we have individual projects working directly with service users and when you see the outputs from that I want to more of this. We have a bit of a gap that we are not making best use of internally with ourselves so a really straightforward example to me is, I have scheduled vacancies in Forensics and we have a 25 hour per week target to meet in relation to meaningful activity. Rather than sitting on vacancies and filling them with agency or bank staff, why can't we buy some services from Creative Minds with that for Creative Minds then to look at providing activity. We don't make best use of this yet.
Steven	There is something about, in the way you just described, it might, at times, be perceived to be running in parallel. That it's a movement, that it adds value to service users but when you compare that to core services, the degree of integration of the core service offer is?
Rep	Sometimes it's really integrated, sometimes it's on another planet.
Steven	Can you just describe where it is really well linked?
Rep	Where we have individual projects that run for a specific group or a specific activity.
Steven	And the other planet?
Rep	Sometimes we get caught up in the idea of it and we talk about the philosophy of it and it not being about service delivery. About it being a movement and a set of ideas, it's that principle. We don't really translate that to staff out in the services so sometimes we end up with a big divide between, oh well that's what Creative Minds do, that's part of the charity, that's not part of service delivery.
Steven	Does the link charity that co-ordinates a lot of the work on a day-to-day basis, does that feel like it sits as part of SWYPFT, sometimes, always, never again?

Rep	For me, I think it sits as part of SWYPFT, but I don't think that some of our services see that.
Steven	So for those who are concerned with the delivery of services directly, they wouldn't necessarily see it as part of that? Do you think there was ever a commitment that it would be part of that core offer?
Rep	I don't know, to be honest. When I speak to some of the team in Creative Minds, yes, but then the preoccupation with it being separate and a charity, which is right, it's a charity which runs separately, but sometimes that idea that the charity and the commitment to it being slightly separate to SWYPFT puts distance there that doesn't need to be there.
Steven	So there might be a tension which arises out of different organisational forms. So SWYPFT is a foundation trust operating mental health services in the current context versus Creative Minds as a link charity which is trying to determine a certain direction?
Rep	Yes, and that became really evident when I set up the Link Charity Governance Group. So Creative Minds had a governance group that had run for some time, but when I took it over, then we have the link charity spirit in mind and the museum rather than run through separate governance groups. We said we will have a governance group and this is what we need to do and I had a fairly structured approach to it and realised that wasn't how some of the people wanted the meeting to run. I think what they wanted still needed to happen but it wasn't in a governance type of format and there was a real tension around not running Creative Minds in the same way as we would run an organisation because it wasn't that structured. Actually, some of our partners from the other charities and KT volunteered to chair it for us. He's a service user volunteer that works on the Charitable Fund Committee. He's been really clear that charities in the third sector are run in a different way but they still have to be quite structured in the way that we operate the governance because we have to account for the money that we spend. He supported that meeting taking off in the way that it took off but we had to replace that with the other supportive Creative Minds meeting.
Steven	So if we have that as the governance, and that makes a lot of sense, it's a kind of way of governing what is quite a complex entity. It has a lot of sides to it, so you have SWYPFT as the provider that may well have expectations of Creative Minds, the link charity that may well have expectations of Creative Minds, almost the third element of the Trinity which is the partnerships themselves, the community based arts, sports ventures. What does your contact seem with them? Do you think they have a view?
Rep	The partners that sit on the governance group, their view was that we needed to run the governance group in a structured way and they would be willing to support that, but I don't have a day-to-day link with them in relation to the services that we run or the links that we have got.

Steven	Going forward, you have the governance group, but in terms of strategy for Creative Minds, how do you view that developing? It feels like there is a potential tension between the Trust, the charity.
Rep	Yes, there is. We need to revisit the strategy. I think over the last few months we have lost where it is going and this needs to be revisited. We went down the path of looking at it as a social franchise and whether or not we could develop that.
Steven	So the idea is you would offer that out to local communities?
Rep	Yes.
Steven	So in some ways, you have a lot of phrases like social movement, social franchise, some of which might not feel mainstream in terminology to core delivery of services.
Rep	Thinking about the way that we are moving in mental health and working out in communities, looking at communities' resilience, they actually need to be more mainstream. They need to be part of the language that we have got and part of the stuff that we deliver, which means that internally we have to get this right and we are probably not doing this.
Steven	It's interesting because it feels there is a rhetorical commitment to improve community resilience, improve community assets, but as we sit here, November 2017, what does the reality of this feel like?
Rep	Probably, when you think about community teams that are struggling to recruit in some areas that are just moving to core and enhanced services, people are really stretched and have large caseloads. Inpatient areas that are massively busy and really acute, it does feel like a really nice idea but not something we can get people to do.
Steven	Perhaps there is a definition around what do we mean by mental health services in the middle of all that?
Rep	Yes, probably.
Steven	It's alright talking about community resilience but we are talking, in the case of forensic services, a very small cohort of people in the system, even for the enhanced services that you described in the community, that is a very small part of the population too.
Rep	Yes, and then there's the other population that go through their lives, not even touching us but there are still people that have got mental health needs out in the community but perhaps being managed by their GPs that might benefit, or might be coming to our recovery colleges because that is something I haven't mentioned. There is a real opportunity here with recovery colleges and perhaps with Creative Minds. We were discussing only last week about whether recovery colleges should have a better link to Creative Minds and

maybe charity status rather than be owned by us. We haven't done anything else with that.

Steven   So that's still a debated point within the organisation. That kind of takes me back to where you have described Creative Minds and a role, potentially within forensic services. So we are not talking about Creative Minds just being about wellbeing and recovery, we are talking about wellbeing and recovery could be at any stage. It's trying to find where you would target the intervention or whether you think it needs to be targeted at different stages in the pathway, because you described about four there. Recovery, community, acute, forensic, that kind of four step model of intensity.

Rep   Yes, but there is nothing to say it has to just focus on one of those steps because if we grow Creative Minds because it's the right thing to do and those are the right outcomes for people, that approach will work at any level.

Steven   So it feels like it's in a transitional period at the moment. Does that feel part of the formal business planning process? For example, is Creative Minds factored into the business plan?

Rep   It is, DR, my deputy took Creative Minds, and the discussion we were having this morning was that, yes, it would go in as part of specialist services and it's in there mainly because that's where it fits in with our management structure.

Steven   So, it doesn't necessarily fit from the design of service but you can see it's a utility in supporting specialist services?

Rep   Yes, supporting the whole Trust, it just happens to sit within specialist services because those are the services that cover the entire Trust's pathway. It was as simple as we wanted to move Creative Minds and Pastoral Care into operations and it came into my portfolio, so there probably wasn't more thinking than that.

Steven   Is that a better move from coming out with more of a corporate feel about it?

Rep   Yes, it is, because it was felt that they should sit closer to operations. Yes, it will go in the annual planning for specialist services.

Steven   Okay, that makes sense. Can we move that one on a bit and think about the link to commissioners, any kind of direct or overt conversations with commissioners about Creative Minds as part of SWYPFT's offer?

Rep   I haven't had any direct conversations. Indirect, we have one bid, Children in Need, that we have put in, so CAMHS commissioners are really pleased that we are expanding Creative Minds into younger people, but it's not a specific conversation that I have had, or a specific link, it's just that it's great that we are looking at young people as well.

Steven   Social prescribing pilot?

Rep   I don't know a lot about it. Rob's been more involved with this.

Steven   There is one in Wakefield, it's part of the connecting care work, so it's a question about how that works. I guess, in some ways, that's an indication that it can be in lots of places at lots of different times and lots of people will have lots of perspectives about what could be done with it. It's probably where it's been for a long time but I guess the question then would be, as things start to tighten further, arguably, financially, particularly with the workforce challenges you have got, it's trying to find a place for it?

Rep   It is, and trying to find some funding for it. We have to think differently, that's the issue. Rather than finding a place for it, because you are right, it fits everywhere and compliments, does it compliment service, or is it actually just part of what our offer should be, I think it is probably the latter, it's part of what our offer should be.

Steven   At the moment is in some places but should be in others.

Rep   Yes, but it should be something that, as part of frontline service delivery it's another option that we can offer to people in the same way the recovery colleges are.

Steven   I think your examples a really good one about 25 hours, meaningful activity in an area where people are fairly constrained. You don't need to invest in more staff, that might be one argument and it might be that you could find that outlet through Creative Minds.

Rep   Yes, and one of our challenges, when I started was NHS England was they wanted us out there a bit more. They wanted us linked better with our communities and Creative Minds could support us to do that because it could bring some communities in. We have got some of the service users from low secure, for example, go and volunteer at local farms. Creative Minds could help support us more with that.

Steven   A lot of this has been really interesting because it has drawn out, arguably, a much more philosophical debate around where a mental health service is going and what it is meant to be doing. Everybody has a view, the powers that be will have a view, but actually making that happen is a complex agenda where professionally, clinically people have views. Is that fair, about what a service should be comprised of?

Rep   Yes, I think that's fair to say.

Steven   An alternative to that, which even though it might take off pressure, is there tension in there?

Rep   Yes, unless I have misunderstood.

Steven	Co-production and community resilience implies that there has to be a working with, not a working to.
Rep	Yes, absolutely. That's where I am comfortable in saying there is a tension because actually it should just be part of one and the same. I remember doing a consultation in Manchester, we had some services we were taking out that we weren't comfortable with but we didn't have the money to spend. The things that people told us weren't about the technicalities of the service that they were losing and what they valued was about something to do, somewhere to be and someone to be with and those were the things that they valued and that's that personal resilience. If we can support people to get those, we can deal with the technicalities of their mental health, it's usually because of their mental health problems that those things have gone.
Steven	It was interesting, it predates you, but there was a discussion within the organisation about the closure of a large day service within the Kirklees area which led to quite a heavy debate politically but it resulted in a much more different community linked set of alternatives being put in train. It's a similar pattern of what you are talking about, it's thinking these are community assets that we work with people that co-produce. We are not just farming people out but it's trying to work this through. So we could say, okay we are sitting here, we've got a crystal ball, it's 2017, you are looking three years hence and you thinking, I'm looking for a sustainable model for Creative Minds, what would that look like?
Rep	If I knew that I would be writing the business plan.
Steven	You don't have to have an answer to this. The answer might be that there might not be an answer at the moment.
Rep	Yes, this is where I can hear PW behind me now, saying yes, but we are not a service delivery, but the idea would be that people are engaged in creative and sporting activities that supports their mental health and supports their recovery and that those are funded in whichever way they need to be funded so some of that could be from core mental health funding because actually it's supporting people's mental health needs, some of it could be from charity funding and a mixture of the two. It's working with services so it gives people the opportunity …..
Steven	They are linked in the right way but the right funding has probably got to be worked through?
Rep	Yes, but I'm not precious about what is funded for core mental health, however you want to look at it, but core mental health service delivery and charity funding should probably cut across both because one links to the other.
Steven	Yes, there is a lot of current talk, which you have already alluded to very clearly about the use of community assets and co-production and a different way of working, linked to community resilience. It's a bit like the meek shall

inherit the earth but the meek don't want it. It's interesting, from an OD perspective, to get people on board with that, it's a bit undertaking, is it not?

Rep   Yes, it is a big undertaking to get people to think differently and to see the benefits of thinking differently because, and I'm generalising, you think from your own professional view and your own team's view and you wouldn't just get the pressures that are right in front of you and it's really hard to see that if we are working in a way that is different it could relieve some of that pressure, because in the early days it would just mean twice as much work.

Steven   Yes, sometimes is it the ability to experience it and see it working rather than conceptualise it?

Rep   Yes, that's some of the issues.

Steven   Your view, given your proximity to the Board, you are a full team member, you attend Board, does this get discussed much, Board-wise, Creative Minds direction?

Rep   No, not just on its own, there hasn't been a discussion on Creative Minds but it's part of other discussions, it's part of what we do.

Steven   Okay, is there anything we feel that we have missed because that's a really good perspective on it. If I could just share with you, going through the process of the research, one thing that has come very clearly through in doing the case study methodology, is there are multiple perspectives on this, and that's okay because that's what would be expected.

Rep   The only thing I probably haven't said that I do feel strongly about and I have probably had this discussion more with the museum but I have had it with Creative Minds around, probably not driving Creative Minds to be an independent charity because one of the benefits of Creative Minds is that it's a link charity, so it has got one foot in the Trust. If we want to set up another independent charity, maybe we should do that and it should talk to Creative Minds but I think it's really important we keep it as a link charity because we then get the support of the NHS and of the Trust and a foot in the Trust. That's its uniqueness, that's its selling point.

Steven   So if you've got that uniqueness, I'm just interested in your view, because obviously the main income, or one of the main incomes that Creative Minds has is from the Trust, so if you created it separate …..

Rep   … then it wouldn't be sustainable.

Steven   So in some ways that's where the link charity comes in. The idea, as you have described, that it might want to go off on its own, is that ideologically driven rather than business driven.

Rep   I think it's ideologically driven, certainly the museum is, but yes, Creative Minds is the ideology of it.

Steven   Thank you, that's been very helpful.