ArtWorks Cymru

Buying Organisations Survey Report

Produced with funding from the Paul Hamlyn Foundation as part of the ArtWorks special initiative.

Eleanor Sellers

March 2012

Contents

Summary

Organisations across Wales that had experience of buying in, or using, participatory arts projects were invited to complete and online survey. The aim of the survey was to develop a deeper understanding of the experiences of these organisations, and to assess their confidence in setting up participatory arts projects for their clients.

The survey was placed on Survey Monkey (www.surveymonkey.com) and a link to the survey was advertised on the ArtWorks Cymru Facebook page. The survey was available in both English and Welsh, and it remained open from December 2011 until March 2012. As well as Facebook advertisement, partnership organisations were invited to approach organisations that they had completed projects with. The researcher also directly approached over 350 organisations in Wales, and these were invited to participate in the survey. Organisations contacted included primary schools, secondary schools, local councils, care homes, arts centres, and community groups.

Only 5 organisations completed the online survey, which represents 3 schools 92 Welsh language schools, and 1 English language school), 1 community group (South Wales), and one arts development officer from a Welsh Council (North Wales). Due to the low response rate it is not possible to draw strong conclusions on the confidence within the sector, or on the ways that participatory arts organisations employ. The data provides limited insights into the motivations of 'buying' organisations, and further research is required.

Findings

- **Organisations buy in projects to provide new experiences for clients.**
  Organisations are looking to widen the perspective of their clients, of for clients to engage in the art form. It appears that schools, in particular, look to participatory arts projects as a way of developing the skills of the pupils and teachers. The experience is sought in order to provide pupils with new experiences, and open them to new ideas. Once the project is completed, the staff are then able to utilise the techniques with other pupils/client groups. Community groups and council staff appear also appear to want to provide new experiences for their clients by enabling individuals to access arts and creative experiences.
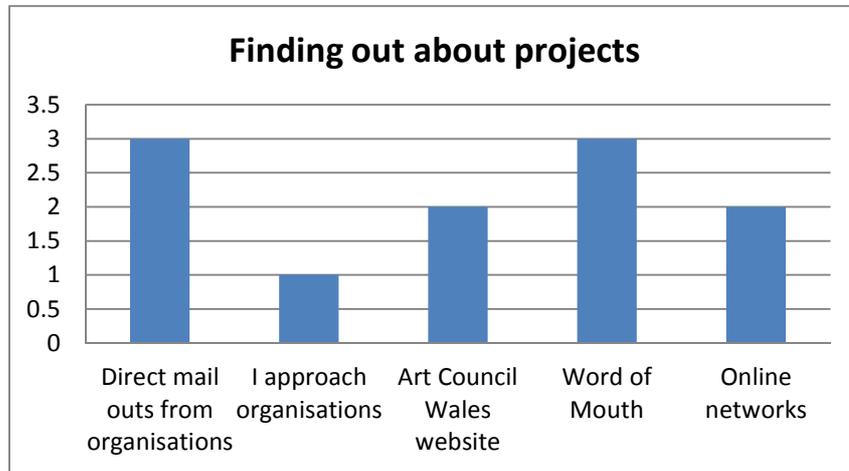
  Responses included:
    - "Broaden the perspective of the pupils and also the technical ability of the teaching staff". (School)
    - "To maximise opportunities for people to -   -Develop artistic skills -Actively create and communicate through art -And be part of an Arts Audience. We aim to widen and increase artistic activity as practitioners and audience". (Local Council)
    - "Community Engagement - involvement of artists- giving things a creative edge" (Community Organisation)
    - "The school received funding to deliver after school activities for pupils. The activity has now extended to working with a different year group on posters promoting books". (School)
    - "They [artists] have more experience, good ideas". (School)

- **Schools do not appear pro-active in seeking projects.**
  Whilst a variety of methods are employed to seek participatory projects, the schools that responded to the survey did not actively seek out participatory arts projects. When setting up projects schools were reliant on direct mail outs from art organisations, as well as hearing about projects through word of mouth. The data here suggests that community groups and local
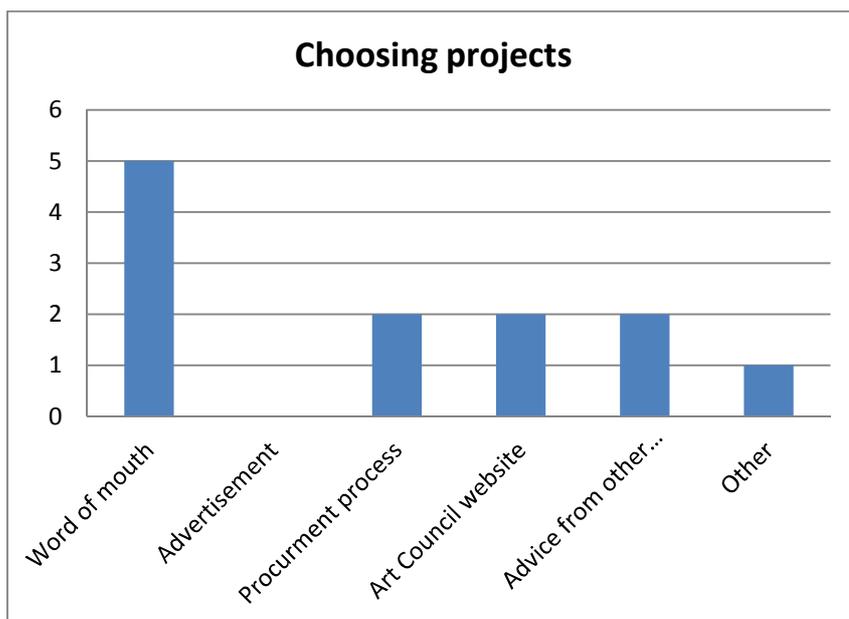
councils are more likely to actively search for participatory arts projects by using online networks, approaching organisations that they wish to work with, and using the Art Council of Wales website. The different ways that organisations find out about participatory arts projects is perhaps not surprising due to the different aims and role of those within the represented organisations.

Finding out about projects

Category	Value
Direct mail outs from organisations	3
I approach organisations	1
Art Council Wales website	2
Word of Mouth	3
Online networks	2

Although the responses here suggest that organisations are not usually proactive in finding participatory arts projects, 80% of respondents wanted to join an online network that would link different groups and individuals within the sector. Linking with the sector more widely would enable organisations easy access to information regarding projects and creative organisations.

- **All organisations rely on word of mouth when choosing projects.**
  Due to the reasons given for buying in participative projects, and the high expectations invested in projects (see also below), it is perhaps not surprising that all organisations rely on recommendations from others. Schools, in particular, rely on recommendations only when choosing projects.

Choosing projects

| Category	Value
Word of mouth	5
Advertisement	0
Procurment process	2
Art Council website	2
Advice from other…	2
Other	1

Responses from council/ community organisations suggest that they employ more proactive methods of both discovering, and choosing, projects to buy in: "[the] prime means is searching

out ourselves" (Community Organisation). These organisations appear more likely to seek advice from other organisations, utilise the Art Council Wales website, and procurement procedures.

- **Organisations that buy in projects primarily expect collaboration.**
  All organisations responded that art organisations, and lead artists, should collaborate effectively to make the project work. Buying organisations also expected that a piece of art should be created during the project.

What 'buyers' expect from 'creating' organisations and artists
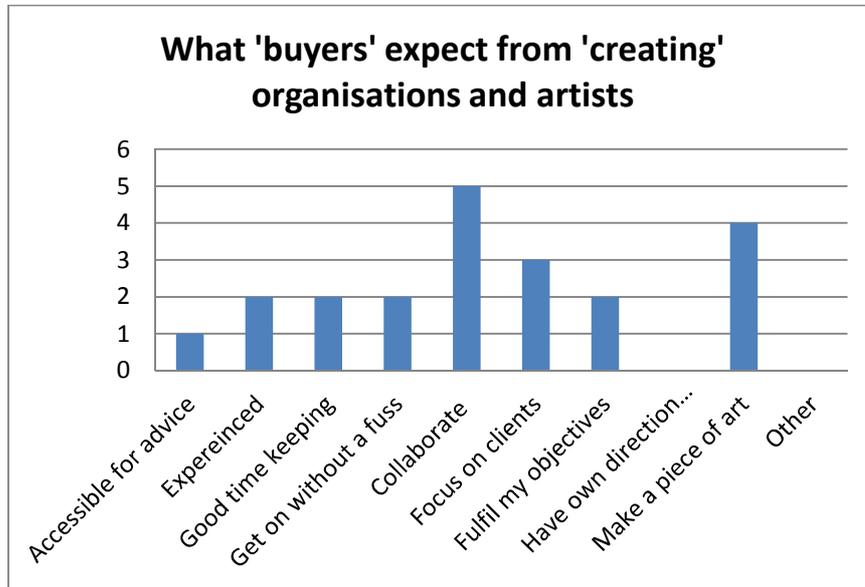
Buying organisations do not generally appear to expect creative organisations to provide advice, although further research would need to be done to assess whether such information would be valuable to those buying in projects. It is not clear whether buying organisations seek professional advice before buying in a participative project because most organisations do not appear to actively seek projects or further information.

Buying organisations do not expect artists and creative organisations to have their own direction for the project; the buying organisations expect that organisations will collaborate to create a project that is meaningful to them,
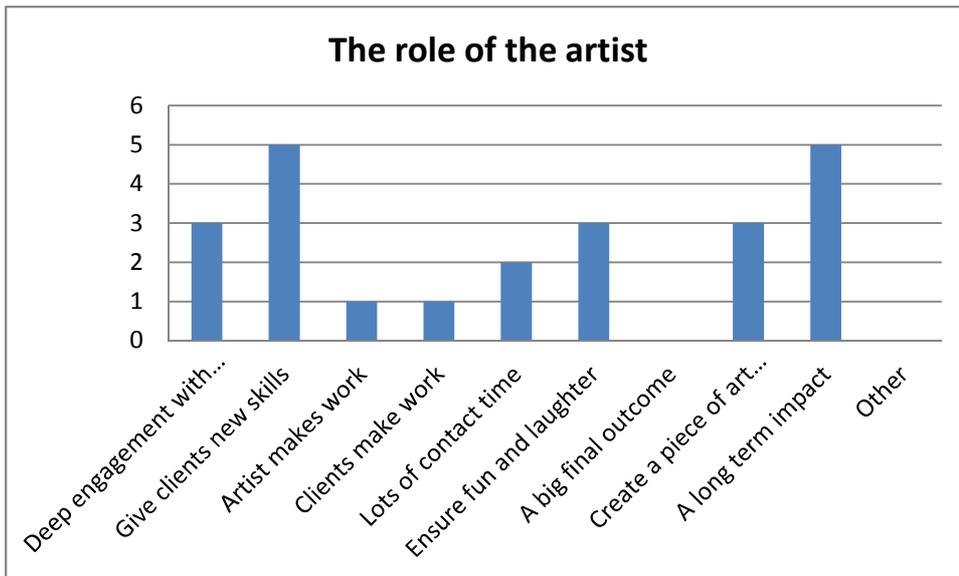
- **Artists' communication skills are seen as the most important artist attribute.**
  Organisations expect artists to be able to communicate effectively with their client group, and to have experience of engaging that client group to ensure that all participants are able to contribute.

  Responses include:
  - "Ability to communicate effectively with primary school children of all ability levels".
  - "We appoint artists who are professional and experienced in delivering workshops and projects, dependable, and provide support and encouragement to clients to reach their potential".
  - "To have a broad range of practical skills, ideally to have some teaching experience and to have an understanding of the role of the arts in community settings as opposed to fine art"
  - "Ability to communicate with pupils of secondary school age. Ability to speak Welsh. Ability to put ideas into practice in a way so that the pupils working with artists feel they have contributed to the project".

o "[To] present new information in relation to his / her own work is ideal. Practical workshops. Encourage pupils to develop their personal skills"

- **Artists are expected to give clients new skills, and to have a long term impact upon them.**
  Organisations that buy in participatory arts projects appear to have high expectations in terms of the outcomes that artists provide. All respondents believed that artists should have a long term impact upon participants, and provide participants with new skills. Participant engagement and participant enjoyment were also considered to be important.

The role of the artist

Category	Value
Deep engagement with…	3
Give clients new skills	5
Artist makes work	1
Clients make work	1
Lots of contact time	2
Ensure fun and laughter	3
A big final outcome	0
Create a piece of art…	3
A long term impact	5
Other	0

Buying organisations expect artists to have the experience and skills to be able to deliver these outcomes. Fewer organisations expected lots of contact time from an artist involved in a participatory project, but still expected them to deliver a long term impact. Greater communication between 'creating' and 'buying' organisations may be required to ensure that artists can meet expectations within the project time scale and budget.

Whilst most respondent organisations expected a participative project to end with a piece of art, it was not considered important that the outcome should be a large event, performance, or piece of work. This may suggest that organisations who buy in participative projects feel that it is more important that participants are proud of their achievements rather than simply creating something 'big'.

- **Good projects must inspire participants as well as create art.**
  Buying organisations expect a good participative project to achieve a wide variety of aims. Inspiring creativity and providing space for participants to explore are seen as particularly valuable. It is also important that any 'product' that is created during the participative experience instils pride.

  The responses from such organisations suggest that the skills of the artist are considered most important during the delivery of a project. Participative artists are expected to be highly skilled, not only in their own art form, but also in their ability to engage others, and share their knowledge.

  Responses include:

- o "Participating artist does not take over the project and the end product is created by the pupils with advise [sic] and guidance by the artist, not [that] the work is created by the artist."
- o "The artist who has the ability to encourage and enthuse non-arts audiences to participate in arts events / projects who leave wanting more!"
- o "A project which meets a number of aims within the project- It should meet some specific needs of the local community, inspire people to look at things differently, embed creative thinking in the participants"
- o "Pupils have a positive experience of working with adults who are not teachers. Learn new skills. Make a piece of work they can be proud of either jointly or individually."

- **Most organisations find it easy to set up projects, and give feedback.**
  All organisations that responded to the survey replied that participatory arts projects were easy for them to set up, and that it was easy to give relevant feedback to artists. The majority of respondents also believed it was easy to give feedback to organisations.

Experience of setting up projects
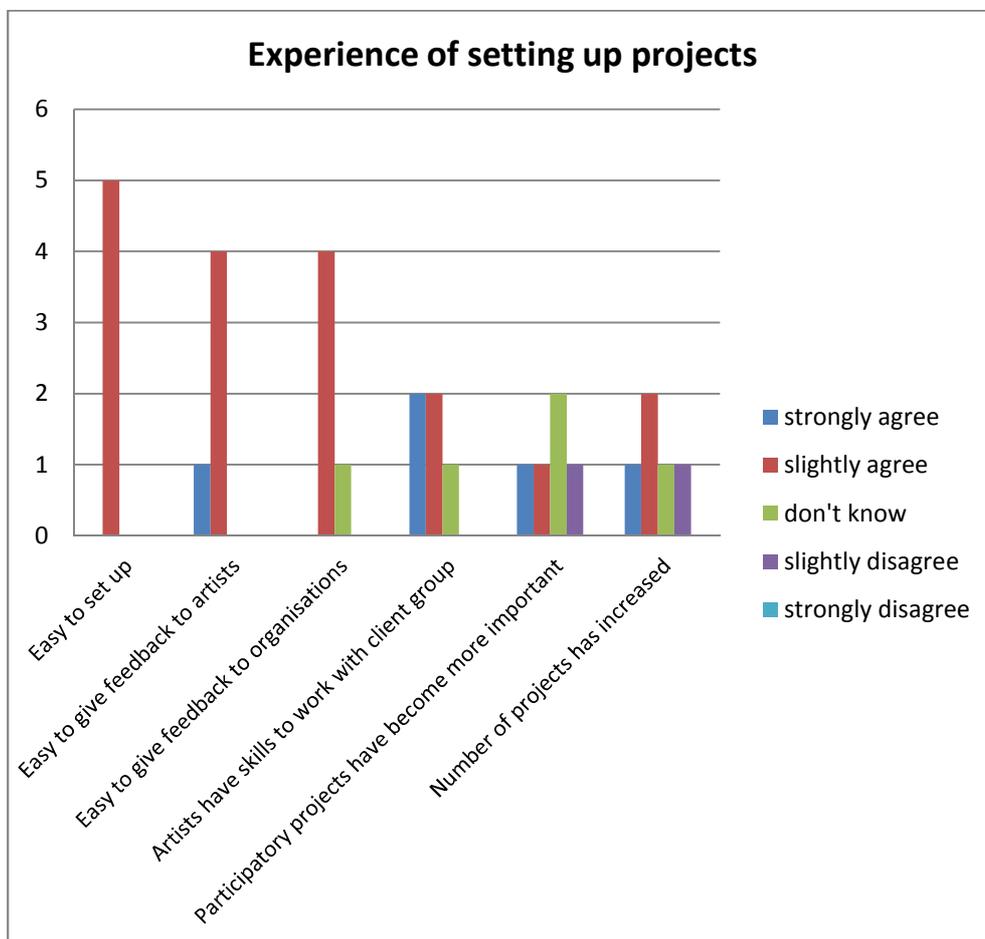
The overall data here suggests that these organisations have had a positive experience of establishing participative arts projects for their clients. This would suggest that 'creating' organisations and 'buying' organisations have developed good communication links in these cases.

- **Buying organisations do not have strong feelings regarding artist accreditation.**
  Most organisations had no preference for artist accreditation (60%), although the majority of this figure comes from schools who may not see this as a priority.
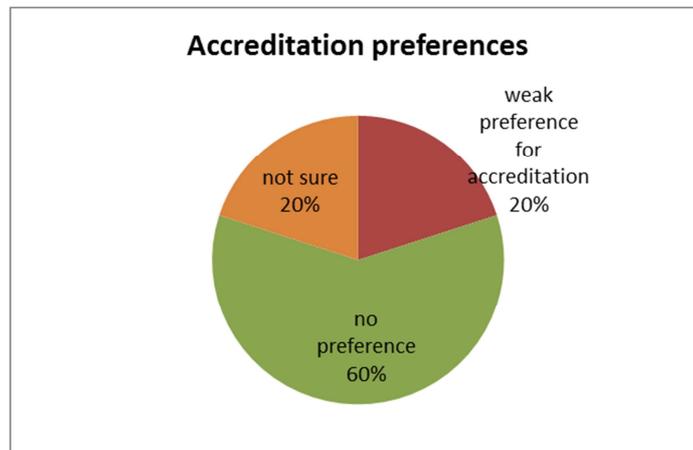
The lack of strong feelings regarding accreditation may be due to the fact that many buying organisations are unsure how accreditation would be implemented, and how it would affect them. Buying organisations may also not see this as a priority, depending on the aims of the organisation. Those that have a slight preference for accreditation represent those who have a bigger role in recruitment of artists when buying in projects, such as councils.

Conclusions

Organisations who buy in participatory arts projects appear to have high expectations in terms of how their clients can benefit. Artists are expected to have a wide array of skills and experience, although there is little call for these skills to be accredited.

'Creating' organisations are usually expected to inform buyers of their participative projects, as very few actively search for them; however, most organisations expressed an interest in joining an online network that would develop links between different groups within the sector. The organisations who responded to this survey suggested that their experiences of buying in participatory projects had been positive and valuable.

Further research is required to assess whether these opinions and conclusions are held throughout a wider number of organisations; due to the low response rate of organisations that buy participative projects these results cannot be viewed as conclusive.

ArtWorks: Developing Practise in Participatory Settings.

‘ArtWorks: Developing Practise in Participatory Settings’ is a Paul Hamlyn Foundation Initiative with support and funding from the Arts and Humanities Research Council, Creativity Culture and Education (supported by Arts Council England) and the Cultural Leadership Programme.

This research forms part of the Paul Hamlyn Initiative. This research aims to explore the experiences of organisations that buy in artists for participatory arts projects.

1) Name of organisation:

2) Name and role of person completing survey:

3) Why do you buy in participatory arts projects/ artists?

4) How do you find out about participatory arts projects/ artist projects?
   Direct mail outs from art organisations
   I approach organisations I am interested in working with
   Art Council Wales website
   Word of Mouth
   Online networks (please specify which network(s) you have used)
   Other (please specify)

5) How do you choose who to buy in for participatory arts projects?
   Word of mouth
   Advertisements
   Procurement process
   Arts Wales website
   Advice from other organisations
   Other (please specify):

6) What do you expect of the organisations and artists when you buy in their participative projects?
   To be accessible for advice
   To have lots of experience
   To have good time keeping
   To get on with the project without a fuss
   To collaborate to make the project work
   To focus on the clients
   To fulfil my objectives
   To have their own direction for the project

To make a piece of art
Other (please specify)

7) What skills do artists need to work in your context?

8) Generally, what is the role of the artist within the project?
To provide deep engagement with the clients
To give the clients new skills
The artist makes work or performs some work
The client makes work or performs some work
To give lots of contact time
To ensure fun and laughter
To ensure a big final outcome
To create a piece of art
To ensure a long term impact on the clients
Other (please specify):

9) To what extent do you agree or disagree with the following statements?

	Strongly agree	Slightly agree	Don't know	Slightly disagree	Strongly disagree
Participatory arts projects are easy to set up					
It is easy to give relevant feedback to the artist(s) running the project					
It is easy to give relevant feedback to the organisations who create participatory arts projects					
Artists have appropriate skills to work with my client group					
Participatory art projects have become more important for my organisation over the last 5 years					
The number of participatory art projects have increased over the last 5 years					

10) What makes a good participatory/ community arts project?

11) What language are participatory/community arts projects run in?
Only English
Mostly English
Only Welsh
Mostly Welsh
All projects are bilingual
Other (please specify)

12) Would you welcome artist accreditation for artists working in participatory/community projects?
Strong preference for accreditation
Weak preference for accreditation
No preference
Weak preference against accreditation
Strong preference against accreditation
Not sure

13) One of the long term aims of this research is to establish a network linking artists, organisations, commissioners and training providers, from across Wales. Would you find this network useful?
Yes
No

14) Would you like to join that network?
Contact details:
Organisation address:
Organisation email:
Organisation tel:
Organisation website:

15) If you have any questions, or would like to make additional comments, please contact Eleanor Sellers via email on: Artworks@wno.org.uk and/or please leave any additional comments here

Appendix 2. Online survey questions (Welsh translation).

ArtWorks: Datblygu arferion mewn meysydd cyfranogol.

Mae 'ArtWorks: Datblygu Arferion mewn Meysydd Cyfranogol' yn Fenter Arbennig Paul Hamlyn Foundation gyda chefnogaeth a nawdd gan Gyngor Ymchwil y Celfyddydau a'r Dyniaethau, Creativity Culture & Education (a gefnogir gan Arts Council England) a rhaglen y Cultural Leadership Programme.

Mae'r ymchwil hon yn ffurfio rhan o Fenter Paul Hamlyn. Nod yr ymchwil yw archwilio profiadau sefydliadau sy'n prynu artistiaid i mewn ar gyfer prosiectau celfyddydau cyfranogol.

1. Enw'r sefydliad:

2. Enw a rôl y sawl sy'n llenwi'r holiadur:

3. Pam eich bod chi'n prynu prosiectau celfyddydau cyfranogol i mewn?

4. Sut ydych chi'n dod i wybod am brosiectau celfyddydau cyfranogol?
   Gohebiaeth uniongyrchol gan sefydliadau celfyddydol
   Rwy'n mynd at sefydliadau y mae gennyf ddiddordeb gweithio â nhw
   Gwefan Cyngor Celfyddydau Cymru
   Ar lafar gwlad
   Rhwydweithiau ar-lein (rhowch fanylion y rhwydwaith/rhwydweithiau rydych chi wedi ei ddefnyddio/eu defnyddio)
   Arall (rhowch fanylion)

5. Sut ydych chi'n dewis pwy i brynu i mewn ar gyfer prosiectau celfyddydau cyfranogol?
   Ar lafar gwlad
   hysbysebion
   broses gaffael
   Gwefan Cyngor Celfyddydau
   cyngor gan gyrff eraill
   Arall (rhowch fanylion)

6. Beth ydych chi'n ei ddisgwyl o'r artistiaid sy'n rhedeg y prosiect pan rydych chi'n prynu prosiectau cyfranogol i mewn?
   Bod yn agored i chi gael cyngor
   Bod â llawer o brofiad
   Bod yn dda am gadw amser
   Mynd ymlaen â'r prosiect heb ffwdan
   Cydweithio i wneud i'r prosiect weithio
   Canolbwyntio ar y cleientiaid
   Cyflawni fy amcanion

Bod â'u hamcan/cyfeiriad eu hunain i'r prosiect
Creu darn o gelf
Arall (rhowch fanylion)

7. Pa sgiliau sydd eu hangen ar artistiaid?

8. Beth yw rôl yr artist o fewn y prosiect?
   Darparu ymgysylltiad dwfn gyda'r cleientiaid
   Rhoi sgiliau newydd i'r cleientiaid
   Mae'r artist yn gwneud gwaith neu'n perfformio gwaith
   Mae'r cleient yn gwneud gwaith neu'n perfformio gwaith
   Rhoi llawer o amser cyswllt
   Sicrhau hwyl a chwerthin
   Sicrhau canlyniad terfynol mawr
   Creu darn o gelf
   Sicrhau effaith hirdymor ar y cleientiaid
   Arall (rhowch fanylion)

9. I ba raddau ydych chi'n cytuno neu'n anghytuno â'r datganiadau canlynol?

	Cytuno'n gryf	Cytuno i raddau	Ddim yn gwybod	Anghytuno i raddau	Anghytuno'n gryf
Mae prosiectau celfyddydau cyfranogol yn hawdd i'w sefydlu					
Mae hi'n hawdd rhoi adborth perthnasol i'r artist(iaid) sy'n rhedeg y prosiectau					
Mae hi'n hawdd rhoi adborth perthnasol i'r sefydliadau sy'n creu prosiectau celf gyfranogol					
Mae gan artistiaid sgiliau priodol i weithio gyda fy ngrŵp cleientiaid					
Mae prosiectau celf gyfranogol wedi dod yn fwy pwysig i'm sefydliad dros y 5 mlynedd diwethaf					
Mae nifer y prosiectau celf gyfranogol wedi cynyddu dros y 5 mlynedd diwethaf					

10. Beth sy'n gwneud prosiect celfyddydau cyfranogol/cymunedol da?

11. Beth yw iaith y prosiectau celfyddydau cyfranogol/cymunedol?

    Saesneg yn unig

Saesneg yn bennaf
Cymraeg yn unig
Cymraeg yn bennaf
Mae'r holl brosiectau'n ddwyieithog
Arall (rhowch fanylion)

12. A fyddech chi'n croesawu achrediad i artistiaid sy'n gweithio ar brosiectau cyfranogol/cymunedol?
Teimlo'n gryf o blaid achrediad
Tueddu i fod o blaid achrediad
Dim teimladau yr un ffordd neu'r llall
Tueddu i fod yn erbyn achrediad
Teimlo'n gryf yn erbyn achrediad
Ddim yn siŵr

13. Un o nodau hirdymor yr ymchwil hon yw sefydlu rhwydwaith sy'n cysylltu artistiaid, sefydliadau, comisiynwyr a darparwyr hyfforddiant, o ledled Cymru. A fyddai'r rhwydwaith hwn yn ddefnyddiol yn eich tyb chi?
Byddai
Na fyddai

14. A hoffech chi ymuno â'r rhwydwaith hwnnw?
Manylion Cyswllt:
Cyfeiriad y sefydliad:
E-bost y sefydliad:
Ffôn y sefydliad:
Gwefan y sefydliad:

15. Os oes gennych chi unrhyw gwestiynau, neu os hoffech chi wneud unrhyw sylwadau ychwanegol, cysylltwch ag Eleanor Sellers trwy e-bost ar: Artworks@wno.org.uk a/neu rhowch unrhyw sylwadau ychwanegol fan hyn.