



COMMUNITY ARTS IMPACT- EVALUATION MODEL AND TOOLKIT

EVALUATION REPORT TO THE ARTS COUNCIL OF WALES

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Annabel Jackson Associates
The Priory
54 Lyncombe Hill
Bath BA2 4PJ
Somerset
Tel: 01225-446614
Fax: 01225-446627
Email: ajataja@aol.com

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SUMMARY

Background to the programme

Inclusion through the Arts was a capacity building programme funded from the Welsh European Social Fund and managed by the Arts Council of Wales. The programme ran from April 2005 to February 2007 and funded 18 arts organisations to increase their community arts activities across the Objective 3 region (Wrexham, Flintshire, Powys, Monmouthshire, Newport, Cardiff and the Vale of Glamorgan). The total funding to arts organisations was some £742,000.

The brief

Our brief had three elements to it:

- Producing an evaluation toolkit to analyse outcomes.
- Analysing the data produced by arts organisations so as to evaluate outcomes.
- Evaluating the capacity building impact of the ESF programme on the community arts organisations involved.

The toolkit is reported separately.

Conclusions on outcomes

696 participants in community arts activities completed outcome questionnaires, in most cases through face to face interview. Data from this survey gives a vivid picture of the effects of community arts activity:

- 81% of interviewees said that they had loved taking part in the project, a further 15.9% said they enjoyed it.
- 81.3% of interviewees said that the project definitely or probably increased their confidence.
- 83.4% of interviewees said that the project definitely or probably increased their creativity.
- 73.8% of interviewees said that the project definitely or probably increased their ability to express themselves.
- 63.9% of interviewees said that the project definitely or probably increased their feeling of health.
- 80.1% of interviewees said that the project definitely or probably increased their happiness.
- 81.5% of interviewees said that the project had made them more interested in attending arts activities.
- 70.7% of interviewees said that the project made them more interested in attending community activities.

Conclusions on capacity building

All of the 18 arts organisations from the Inclusion through the Arts programme are stronger as a result of the funding they received, for example, they:

- Produced strategic plans.
- Identified new sources of funding.
- Developed websites and marketing materials.
- Carried out staff training.
- Introduced the evaluation toolkit.
- Developed new partnerships.
- Raised the profile of the organisation.
- Tested new financial models for their operation.

All of the organisations also have a need for further organisational development support.

INTRODUCTION

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The methodology

Development of the evaluation toolkit

The brief was to produce the evaluation toolkit collaboratively with arts organisations during the ESF Programme and then use it to compile outcome data. There was an implied balance between the time taken to develop the toolkit and the time taken to collect outcome data. Annabel Jackson Associates started in the strong position of having already produced an evaluation tool kit for, and very much with, community arts organisations in Northern Ireland. We therefore managed to present the draft toolkit early in the Programme then adapted this draft to reflect the comments of the Welsh organisations. This left more time to collect outcome data.

Comments on the evaluation toolkit were received from three seminars we ran for the arts organisations on the Inclusion through the Arts Programme. These had five purposes:

- **To help to build evaluation capacity in the programme group.** The seminars included guidance on evaluation (definitions, myths about evaluation, benefits of evaluation to arts organisations, and a framework for understanding the different elements of evaluation¹).
- **To explain the background to the draft toolkit.** This included the principles, consultation process in Northern Ireland, the results of the pilot, and the content of the toolkit.

¹ Based on Shadish, William J., Thomas D. Cook and Laura C. Leviton (1995) *Foundations of Program Evaluation. Theories of Practice*. London: Sage, a landmark text in evaluation.

- **To review the draft standard questionnaires.** We discussed each question in turn so as to amend the questionnaires to the needs and preferences of the Welsh organisations.
- **To explain what the arts organisations were expected to do.** There were two obligatory forms: Activity Forms and Outcome Forms. We answered questions from arts organisations about the practicalities of the system, including how to explain it to staff and how to integrate it with any existing systems.
- **To emphasise the support available from the evaluator.** The evaluator operated a “helpline”- responding to telephone and email questions between May 2006 and February 2007. The whole process was designed to encourage a wholehearted and confident engagement with evaluation.

This process worked well. Much of the toolkit was essentially background on evaluation which did not need to be changed for Wales. Most of the time in the meetings was spent on discussing the aspect that mattered the most, the wording of the standard questionnaires. Having draft questionnaires to comment on made this process easier and more vivid for the participating arts organisations.

We produced a final toolkit in May 2006. This had three elements:

- **A main document.** This explains each stage in evaluation using a framework of the four elements of evaluation (Thinking, Systems, People, and Acting). An appendix answers common questions about evaluation and provides other reference material. The standard questionnaires, including optional questionnaires, are also provided and explained in appendices.
- **A summary document (quick guide).** This was written to explain the questionnaires to staff entrusted with collecting the data, who did not need to know the background on the system or evaluation. This was translated into Welsh.
- **Spreadsheets for the obligatory questionnaires.** This provided a simple way of recording the data and comments.

Minor changes were made to the obligatory questionnaires, learning from the outcome data collected.

Evaluation data

Arts organisations were asked to compile:

- **Standard information on each project funded or part funded through the ESF programme.** The Activity Form asked about: project location, staffing, contact hours, start and end dates, target and actual number of participants, profile of participants (age, ethnicity, disability, Welsh language speakers), percentage from outside the Objective 3 area, languages used, any methods to support access, any methods to encourage participation, any cost to participants, any qualifications gained, whether the project had an end point and if so the audience numbers.
- **Outcome information on at least 30 participants.** Arts organisations were asked to collect this focusing on one or two projects rather than sampling across their funded work (this was to reduce sampling bias – “cherry picking”). They were

asked to interview participants face to face or as a fall back over the telephone. They were strongly encouraged to motivate respondents to respond fully and honestly. The Outcome Questionnaire asked about: previous experience of arts activity, previous attendance at the arts organisation's work, any problems attending, whether they enjoyed the project, whether the project had any effect (positive or negative) on their confidence, creativity, ability to express themselves, health, happiness, interest in attending arts events, interest in education or training, interest in attending community activities, any skills gained and where they were useful, any other benefits, what they enjoyed most and least, interest in creative activities in general and those of the organisation in particular, and their background (age, sex, home post code, Welsh speaker, disability, employment circumstances, and a proxy for income). The questionnaire allowed ample comments for quotes to evidence social impact as well as the coding. The coding reflected the respondent's confidence in their reply: the response codes were "definitely" a positive change, "perhaps" a positive change, no change, "perhaps" a negative change, "definitely" a negative change.

It was the role of the evaluator to clean this data, analyse it and write up the collective and individual findings.

Evaluation of capacity building

There are two ways of conceptualising this third task:

- We could have measured the progress of participant organisations against implicit or explicit capacity building objectives. This is the approach used in our previous Capacity Building evaluations.
- We could have measured the strength of participant organisations against general guidelines about organisational strength in community arts organisations.

Our initial meeting with ACW suggested the second of these would be most useful because:

- The capacity building programme did not, in most cases, provide guidance or support (e.g. diagnosis, training or advice) to help participant organisations improve their capacity. Rather, improved capacity was assumed as an indirect effect of the additional funding provided.
- More funding was spent on core or project activity rather than on organisational development.
- The scale of funding was not equal to the need for capacity building in the Welsh community arts sector.

It was therefore reasonable to expect the organisational development achievements from the capacity building programme to be relatively modest.

The capacity building element of our work was carried out through face to face or telephone interviews with each arts organisation. In most cases two people attended these meetings (the director and the project manager for the ESF projects). We also used these meetings as an opportunity to help organisations with any ongoing queries they had about evaluation so as to continue the capacity building style of our work.

EXPLANATION OF THE EVALUATION TOOLKIT

Introduction

The Toolkit was designed to work across a wide range of organisations and activities:

- **Different art forms.** The 18 arts organisations span dance, music, visual arts, performing arts, circus, carnival and combined arts.
- **Different sizes of organisation.** The smallest organisation had no employees at the start of the programme. The largest had 11 employees.
- **Different types and levels of engagement.** The 18 organisations included those running weekly classes, those running one or more annual festivals, and those running time limited projects.
- **Different participants.** The 18 organisations work with participants of different ages, backgrounds, and literacy levels.

As well as the 18 organisations on the Inclusion through the Arts programme, the Toolkit was designed to be useful to the wider community arts community in Wales.

The principles behind the evaluation toolkit

The toolkit was designed according to the following principles, which are listed in the toolkit:

- “The toolkit should ask questions of interest to arts organisations and participants. These should be questions the answers to which have the capacity to change lives and elevate communities.
- The toolkit should make evaluation as easy as possible. The text should be action oriented. Explanation should be relegated to an optional reference section.
- The toolkit’s evaluation framework should compress the largest amount of meaning into the smallest amount of work. It is essential to respect the time of staff, volunteers and participants.
- The toolkit should respect the variation in community organisations. It should be flexible enough to suit arts organisations of different sizes, art forms, cultures, functions and stages in their development.
- The toolkit should operate at different levels. We provided optional as well as obligatory questionnaires.
- The toolkit should be mixed method: quantitative and qualitative. The method should be chosen according to the question being pursued, not according to a pre-existing ideology.
- The toolkit should respect the values of the community arts. This sector adopts an open, developmental structure that gives importance to the process as well as the product.”

Building evaluation capacity

The Toolkit was designed to collect the information needed by the Arts Council of Wales, but also to help build evaluation capacity in the arts organisations who used it. The Toolkit contained three sets of resources for arts organisations:

- **A main text.** This described the stages necessary for building an evaluation culture, where evaluation is integrated with day to day operations and resources, and there are systems for managing and using evaluation findings.
- **A reference section.** This answered common questions about evaluation for community arts organisations, for example, the advantages and disadvantages of using an external evaluator versus internal evaluation, the strengths and weaknesses of different evaluation methods, good practice in drawing a sample, writing questionnaires, analysing data and writing an evaluation report.
- **Optional forms.** We included standard forms (for attendance, observation and youth arts) as a way of saving organisations time and encouraging consistency across organisations.

Collecting data in a disaggregated format

The two obligatory questionnaires, Activity Forms and Outcome Forms, collect data in a disaggregated format. That is to say, they ask for information about each project (Activity Forms) or each individual (Outcome Forms) rather than asking the respondent to generalise or aggregate results.

The benefits of a disaggregated format are many, and we would recommend this format generally in evaluation, including for Arts Council Annual Surveys. From the perspective of the funder or evaluator the advantages are:

- The data are easier to check.
- The data are more likely to be accurate.
- The data are more flexible, allowing questions (cross tabulations) to be produced that were not foreseen at the time the questionnaires were written, for example, how many projects or participants took place in a specific type of venue or area.

From the perspective of the arts organisation the advantages of a disaggregated format are:

- The data can be compiled on a day by day basis rather than once a year.
- Data collection can be done by facilitators or project staff rather than relying on the overview of the manager or director.
- Data collection can be spread across many people.
- Data collection is easier since it is factual. No calculations are involved. The data required is relatively short and non-repetitive.
- The data collected is similar to that used for management. The information can therefore serve as the organisation's own record of its work.

Respecting process as well as outcome

The Toolkit is designed to value the process of community arts as well as the product. The Activity Form includes intermediate indicators designed to measuring the depth and intention of the community arts activity rather than simply relying on figures about the number of workshops and participants.

Focusing on key outcomes

The Outcome Form measures the outcomes most relevant to community arts, as identified from our previous work and a literature review of community arts outcomes.² Table 1 classifies outcomes previously ascribed to community arts activity so as to reduce a long list to a manageable list of dimensions. Many of the outcomes described in the literature are examples of the contexts in which outcomes are achieved, or the mechanisms by which they are achieved.

Table 1: Social outcomes from the voluntary and community arts

OUTCOMES	ELEMENTS
1. Enjoyment	Fun Inspiration Lift the spirits
2. Increase confidence	Increase self-esteem Increase self-awareness
3. Increase motivation	Increase feelings of responsibility Raise aspirations Improve time keeping Increase concentration
4. Increase creativity	Support risk taking Develop imagination
5. Self expression	Give people a voice Allow people to express emotions
6. Increase opportunity and propensity to be involved in the arts	Stimulate interest and confidence in the arts Encourage people to take up or develop careers in the arts
7. Develop skills	Communication skills: Literacy Public speaking Observation skills Computing Project management Team work Critical thinking

² Reeves, Michelle (2002) *Measuring the Economic and Social Impacts of the Arts*. Arts Council of England; Guetzkow, Joshua (2002) *How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies*. Princeton University. Working Paper Series, 20; Matarasso, F (1997) *Use or Ornament? The Social Impact of Participation in the Arts*. Stroud: Comedia. Angus, John (2002) *A Review of Evaluation in Community-Based Art for Health Activity in the UK*. Health Development Agency.

8. Foster educational development	Change attitudes to learning Encourage take up of education and training activity
9. Increase employability	New skills, as above Work experience
10. Build interpersonal ties and social networks	Encourage involvement in social activity Reduce isolation Develop community networks Build support for community projects Strengthen networking Build social capital Reduce social exclusion
11. Increase tolerance	Contribute to conflict resolution Give people influence over how they are seen by others Improve perceptions of marginalised groups Provide a forum for intercultural understanding and friendship Develop contact between the generations Increase understanding of rights and responsibilities Trust
12. Build collective identity	Develop pride in local traditions and cultures Help people feel a sense of belonging Create community traditions in new places Make people feel better about where they live
13. Improve health	Reduce stress Reduce anxiety or depression Increase opportunities for enjoyment Increase range of movement
14. Support partnership	Help transform the image of public bodies Facilitative effective public consultation
15. Economic impact	Job creation Income generation
16. Reduce crime and delinquency	Develop self control Direct behaviour to positive ends

From our social impact studies of Millennium Awards, (which surveyed some 3,784 people across the UK over five years, 20 per cent engaged in arts projects), we can guess at the relative frequency of these outcomes. We know that the arts are better than other types of projects in increasing confidence and communication skills and that these outcomes are extremely common. Other common individual impacts for arts projects are (in order of frequency): engaging the community, project

management, team working ability, motivation, negotiation skills. Social impacts are (in order of frequency): improving the quality of life, raising awareness of an issue, reducing isolation, strengthening links within the community and increasing local pride.

We used Table 1 as a framework for writing social impact questions. The aim was to:

- **Avoid redundancy.** Questions should not cover the same ground.
- **Ensure applicability.** Subject areas and questions should be framed to be relevant to the widest possible range of voluntary and community arts activity.
- **Avoid ambiguity.** Subject areas and questions should be framed in as precise a manner as possible so as to reduce uncertainty and subjectivity from the respondent.

The second and third of these requirements pull in different directions, although this tension was resolved.

Attribution

There are three broad ways of measuring change:

- Applying psychometric scales before and after participation in an arts project.
- Self reporting.
- External observation.

Psychometric scales have greater credibility. However, they can be expensive, disruptive to the programme being evaluated and institutional in appearance. There is also the complication of matching “before” and “after” data sets. In practice the difference between self assessment and psychometric scales is not great, since the latter are often composed of individual questions much like those used for self assessment.

We decided to use self-reporting. This presents the risk of bias, whether from the respondent not remembering what has happened or through their posturing to impress or dispense with the surveyor. We used five approaches to increase our confidence in the quality of the data from self reporting:

- **Organisations were asked to motivate respondents to produce honest and thoughtful answers.** The evaluation toolkit that accompanies this review is fundamentally concerned with supporting a culture that values evaluation. This makes an important contribution to the quality of the data produced.
- **Organisations were asked to use face to face or telephone interviewing, not postal surveys.** The association of outcomes measurement with performance measurement has tended to lead organisations to assume that data gathering has to be through some form of written survey. Members of our original Evaluation Steering Committee described problems with outcome measurement that are really problems with written surveys: incomplete answers, difficulty in interpreting answers, lack of depth in answers, and low response rates. Written surveys are suited to simple and unambiguous concepts. Outcomes, especially social impacts,

are relatively complex and highly personal subjects that are suited to telephone or face to face interviewing. These include interaction and therefore provide an opportunity to engage and check the interviewee.

- **Outcome questions asked for examples or evidence to justify the code given.** This simple device ensured that the respondent understood the question, encourages reflection and provides information to help interpret results.
- **Questions were neutral.** They allowed for a decline as well as growth:

<p>8. Did the project affect your confidence?</p> <p>a. Definitely more confident b. Perhaps more confident c. No change d. Perhaps less confident e. Definitely less confident</p>	<p>Evidence:</p>
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- **We analysed mechanisms.** We used the quotes from the open questions on the Outcome Form to identify means whereby activity of the arts organisation created the stated impact. The credibility of this route provides an additional support to the data produced.

EVALUATION OF PROGRAMME ACTIVITY

Introduction

Our activity forms recorded information on the project funded in part or in whole by the WEFO programme. Overall, the forms give information on 356 projects or class terms for 15 organisations. The average contact for a project or class term was 13.3 hours, but some contacts were more than a hundred hours.

Table 2: Summary

Total Number Of Sessions	4372
Average Contact Hours	13.3
Minimum Contact Hours	1
Maximum Contact Hours	160
Total Number Of Participants	13647.5
Average Number Of Participants Per Project	38.4

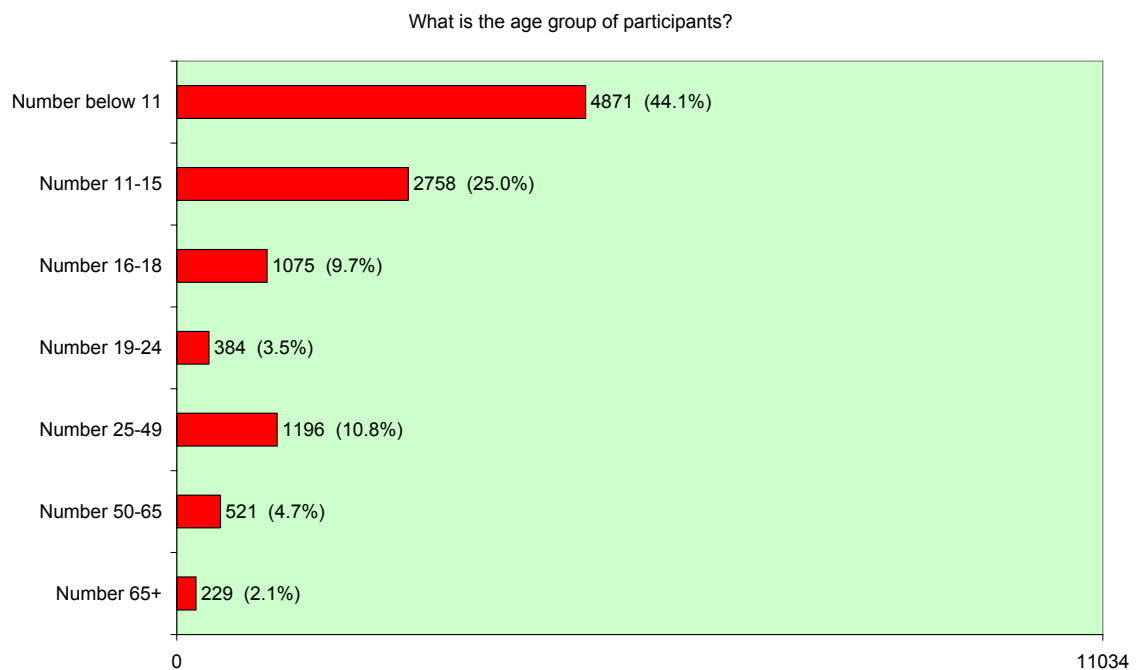
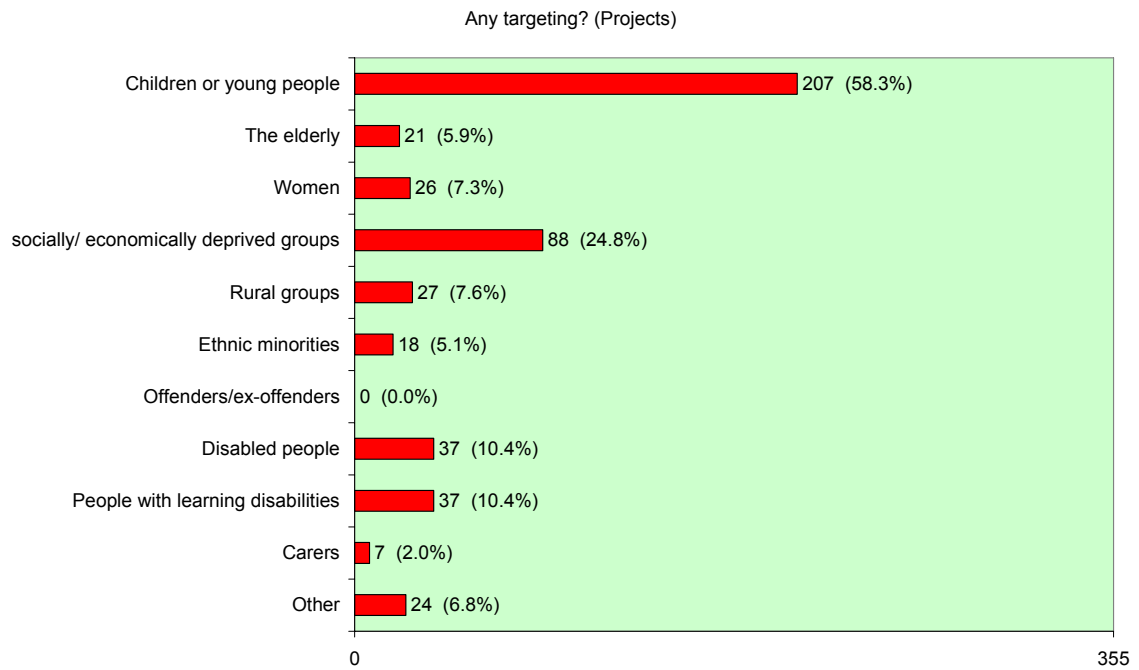
Most projects took place in non arts venues: community centres, schools, or the street.

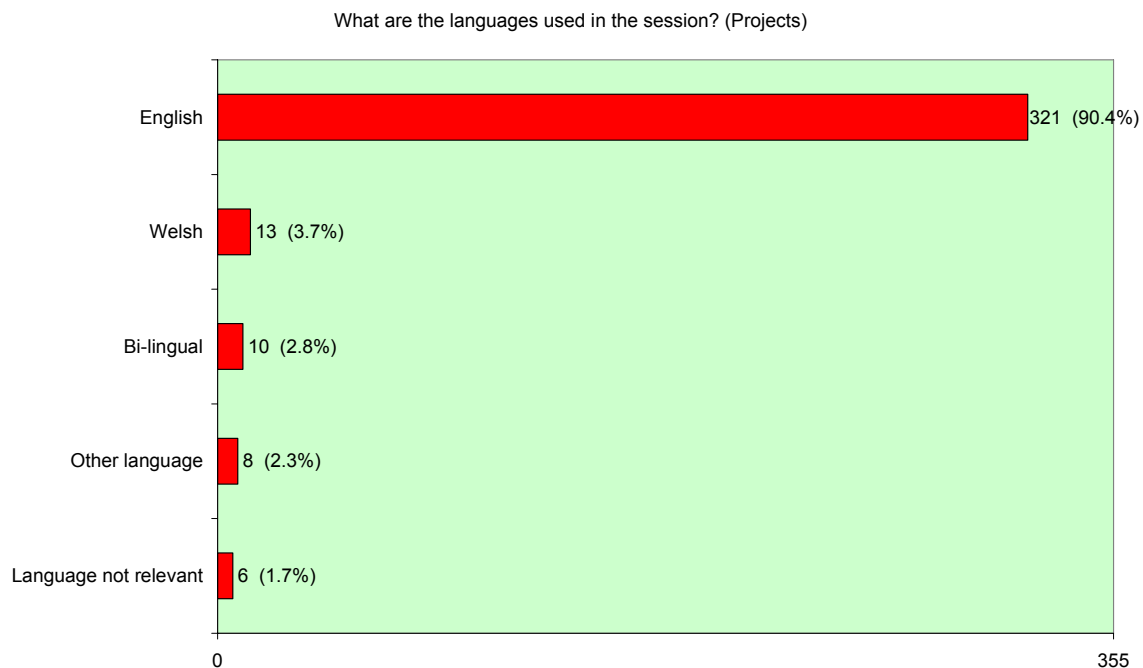
Table 3: What are the venues? (Projects)

Theatre	16	4.5%
Concert hall	4	1.1%
Gallery	1	0.3%
Arts centre	27	7.6%
Studio space	23	6.5%
Other arts venue	0	0.0%
Museum	4	1.1%
College of further or higher education	2	0.6%
Street/open air	75	21.1%
Community Centre	79	22.3%
Youth club	9	2.5%
School	98	27.6%
Library	0	0.0%
Leisure centre	8	2.3%
Hospital/day care	7	2.0%
Hostel	0	0.0%
Prison	0	0.0%
Other venue	36	10.1%

Targeting

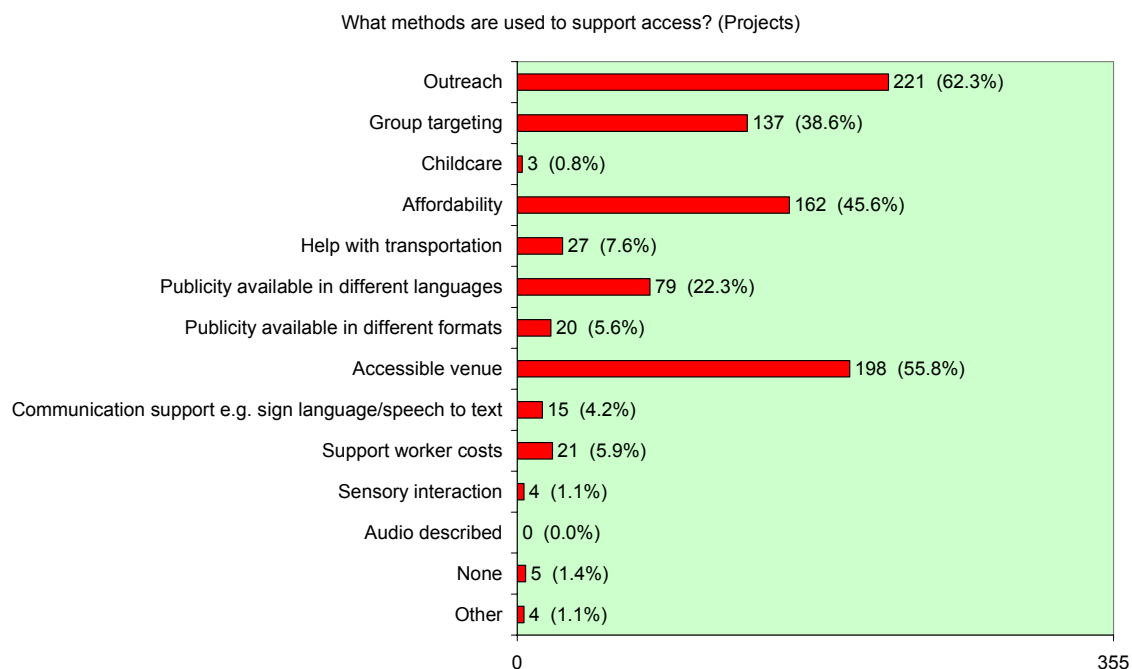
All projects claim to be targeted on special groups, especially children, deprived groups, or people with disabilities. 90.4% of projects or terms are taught in English, which is relatively consistent with the low level of Welsh language reported in the next chapter on the Outcome Questionnaires.

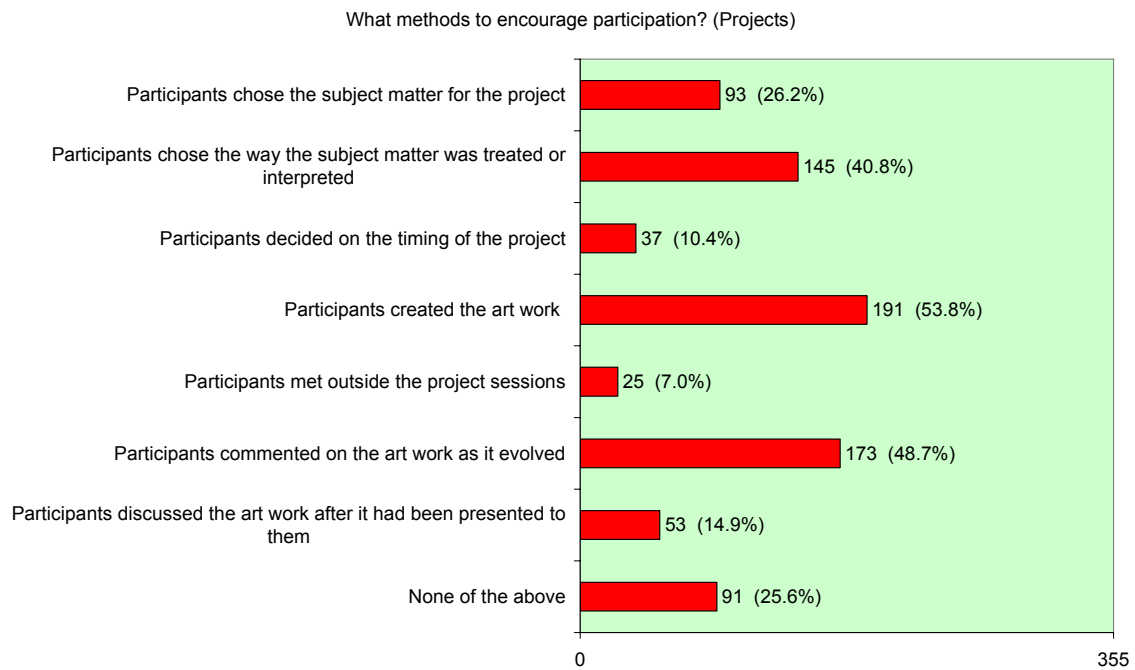




Community arts approach

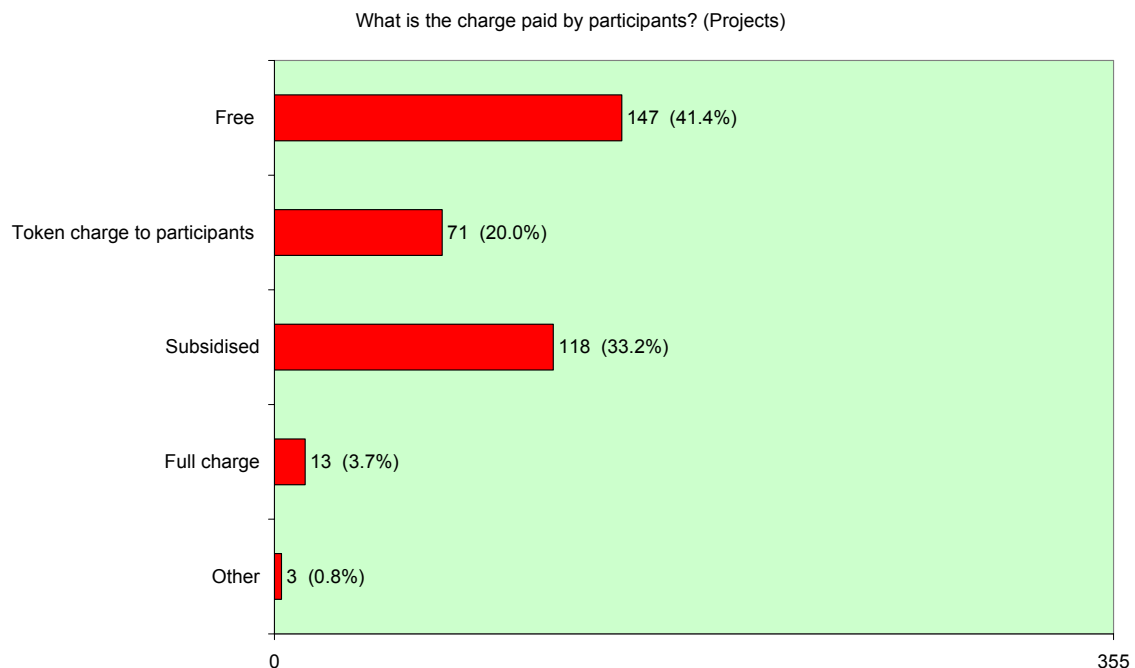
The vast majority of projects or activities employed some form of technique to make their work more accessible, typically outreach, group targeting, having an accessible venue, or affordability. 22.3% of projects or activities had publicity available in different languages, most usually Welsh.



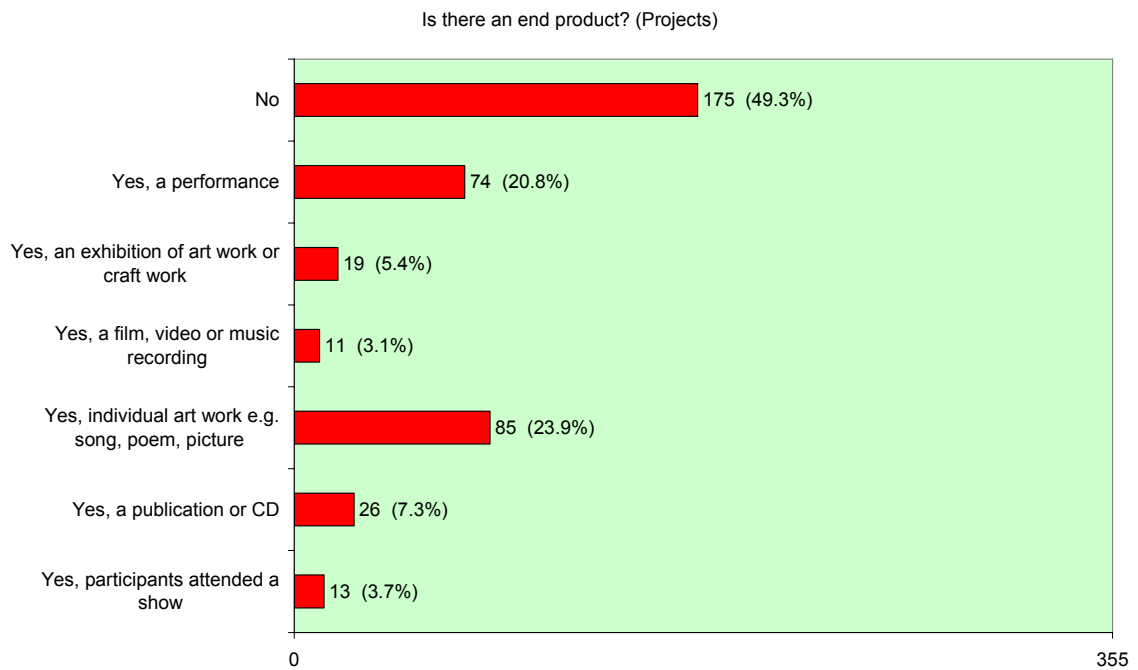


Most organisations took a participative approach. Participants created the artwork, chose the way the subject matter was treated or interpreted and commented on the art work as it evolved.

Only 3.7% of projects or sessions charged the full cost to participants. 95.5% were subsidised or free.



Just under half of projects or sessions had an end product, usually a performance, exhibition or creation of an artwork.



EVALUATION OF PARTICIPANT OUTCOMES

Introduction

Arts organisations were asked to interview 30 to 60 participants. All except two of the 18 organisations took part in the outcome survey. The average number of participants interviewed was 43.

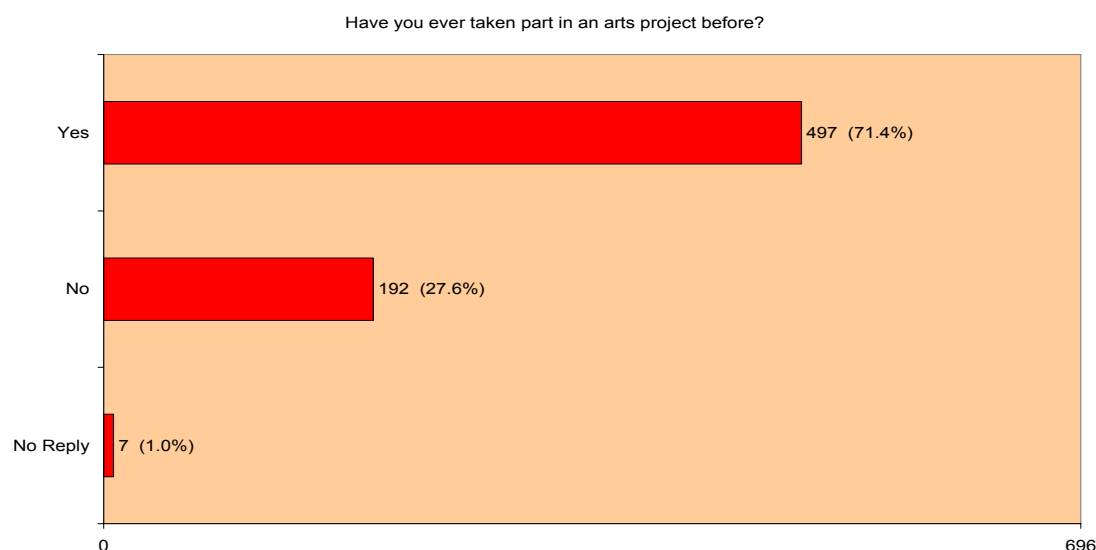
Table 4: Number of questionnaires per organisation

Arts Connection	26	3.7%
CARAD	48	6.9%
Community Music Wales	30	4.3%
Dance Blast	34	4.9%
Disability Arts Cymru	30	4.3%
Landscape Recording Association	37	5.3%
North East Wales Dance	68	9.8%
NoFit State Circus	37	5.3%
Penarth Community Arts Project	31	4.5%
Powys Dance	28	4.0%
Rubicon Dance	183	26.3%
Theatr Fforwm Cymru	25	3.6%
Theatr Ffynnon	21	3.0%
SWICA (South Wales Intercultural Community Arts)	30	4.3%
VIBE Multimedia Experience	48	6.9%
Women's Arts Association (Permanent Waves)	20	2.9%
Total	696	100.0%

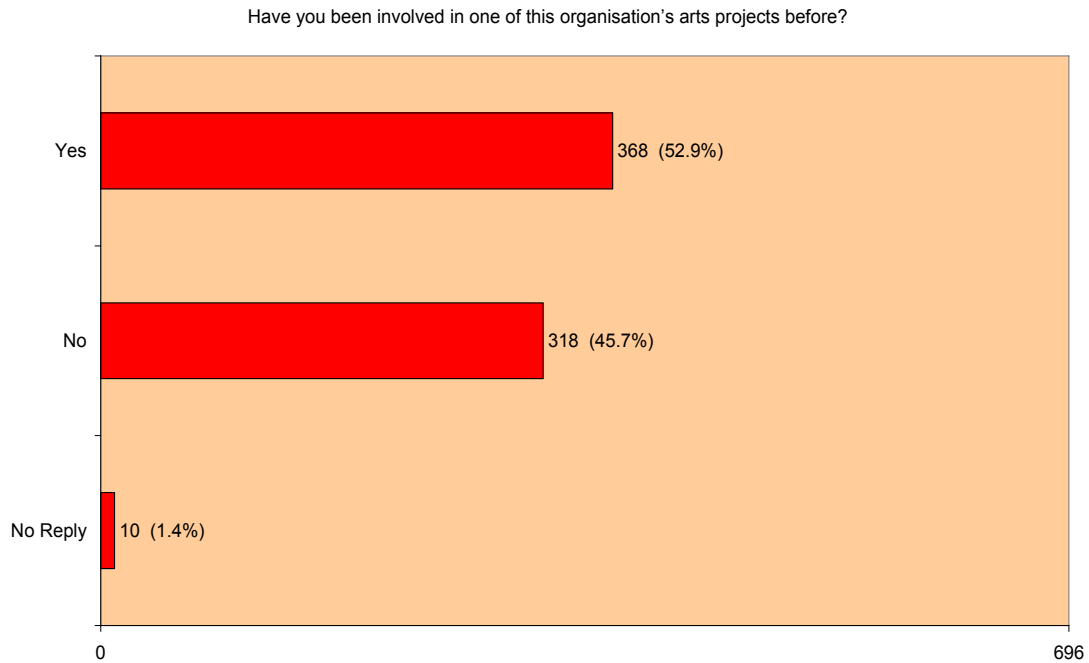
Dance and multi-art forms were particularly well represented in the survey, in part because of the number of organisations in these art forms and in part because of the large number of forms collected by two dance organisations.

Arts participation

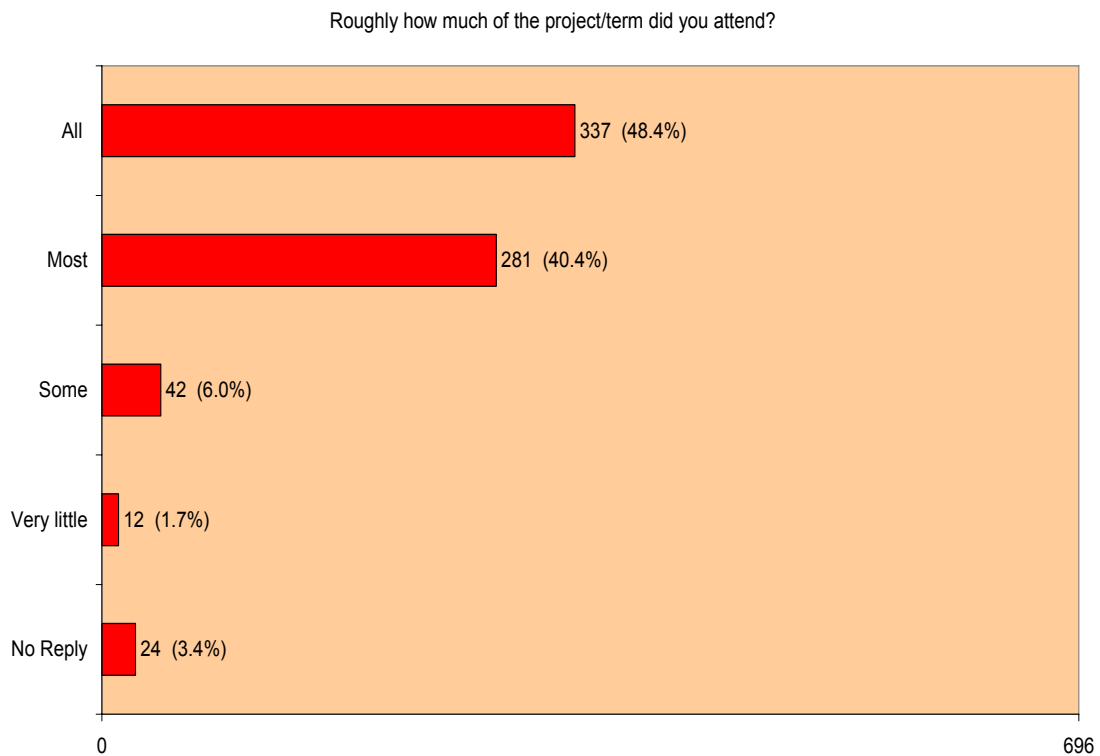
71.4% of interviewees had taken part in an arts project before.



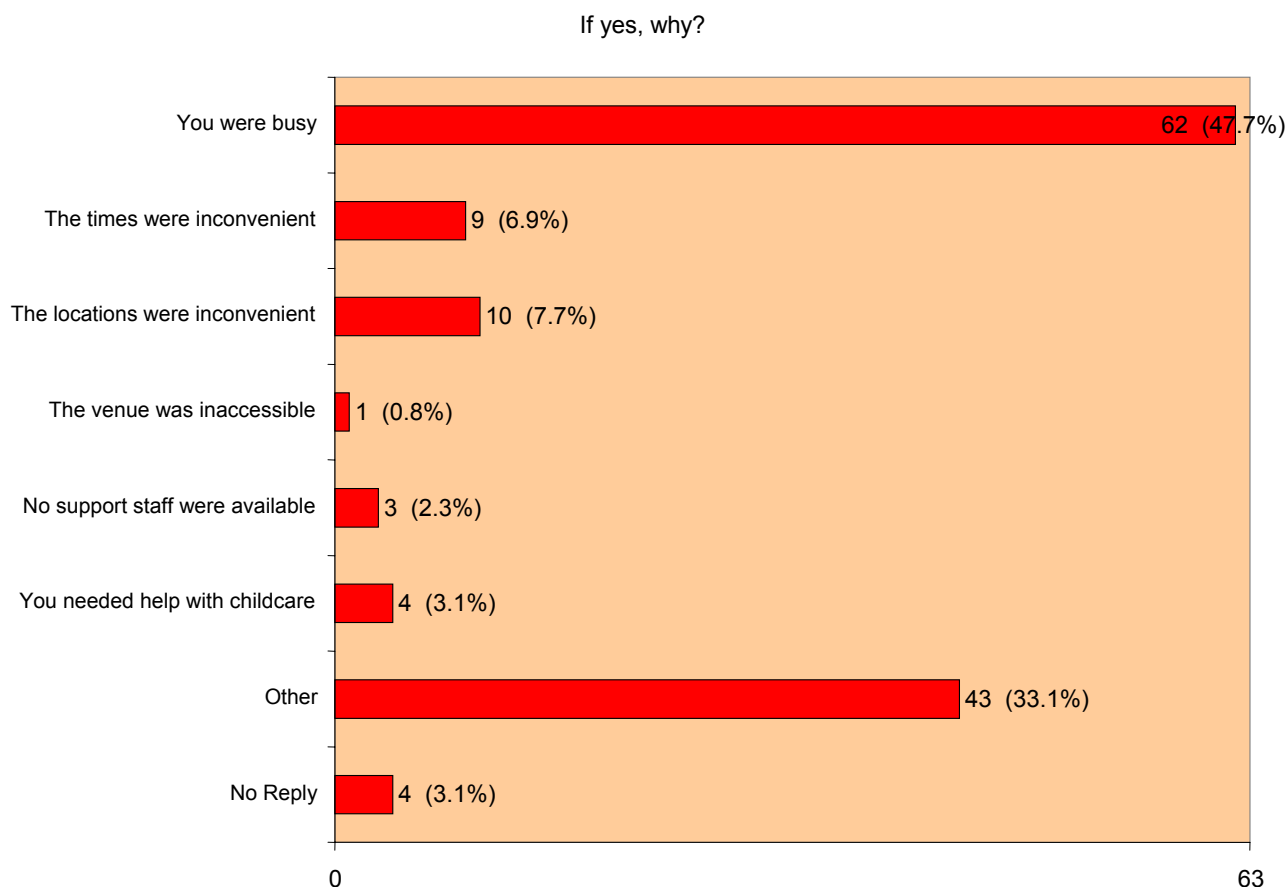
52.9% of interviewees had been involved in one of the arts organisation's projects before.



88.8% of respondents attended most or all of the project or term.



Only 18.7% of interviewees said that they had problems attending. The most common problem was that the participant was busy.

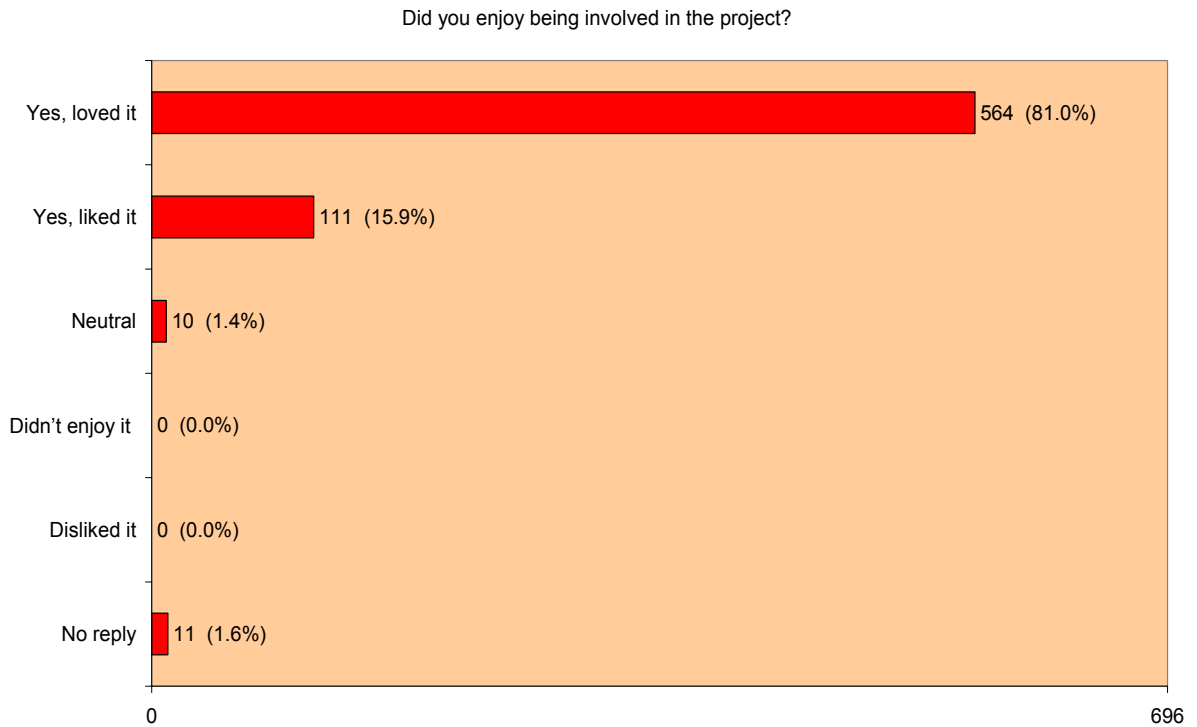


Soft outcomes

Enjoyment

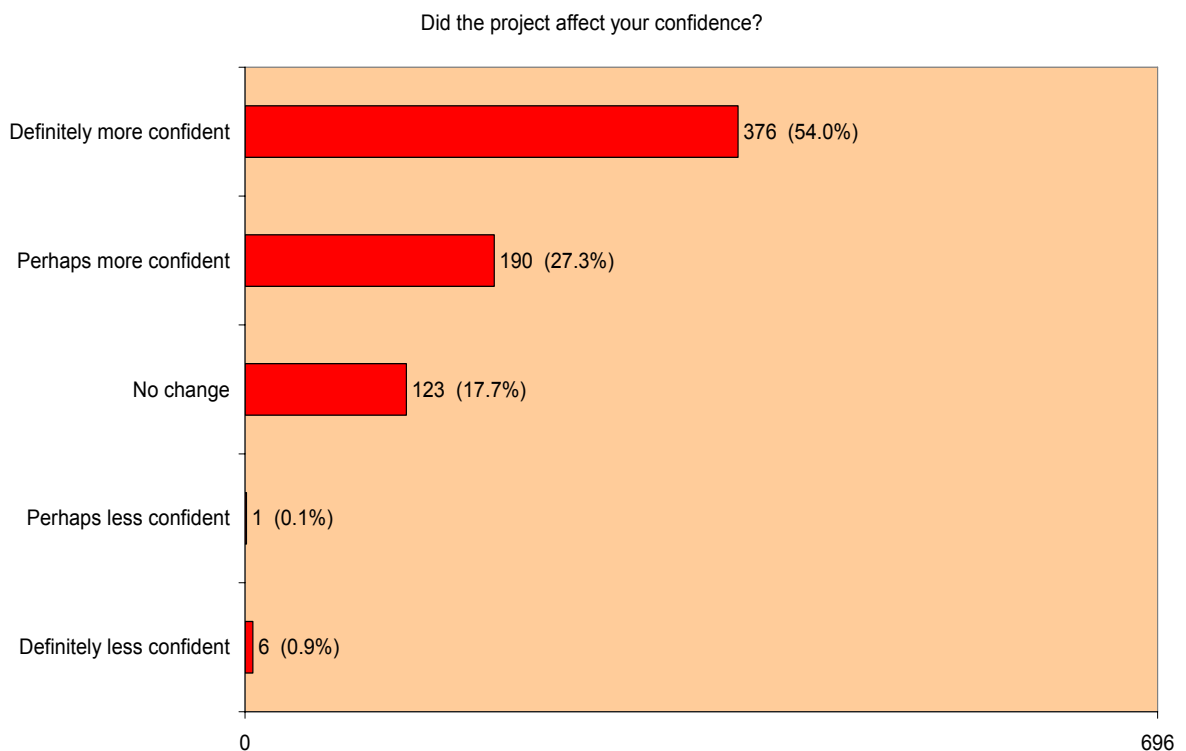
81% of interviewees said that they had loved taking part in the project; a further 15.9% said they enjoyed it. Enjoyment is one of the most common effects of community arts. Enjoyment is a “gateway” indicator. High scores for enjoyment are associated with high scores on other outcomes. There is ample evidence that enjoyment motivates sustained engagement in learning.³

³ For example, from Csikszentmihalyi, Mihaly, Whalen, Samuel and Rathunde, Kevin (1994) *Talented Teenagers: The Roots of Success and Failure*. Cambridge University Press.



Confidence

81.3% of interviewees said that the project definitely or probably increased their confidence. Increases in confidence were particularly high for visual arts, drama and circus. It is possible that different mechanisms were at play for each of these (the first because of group identity, the second because of performance, and the third because of achievement).



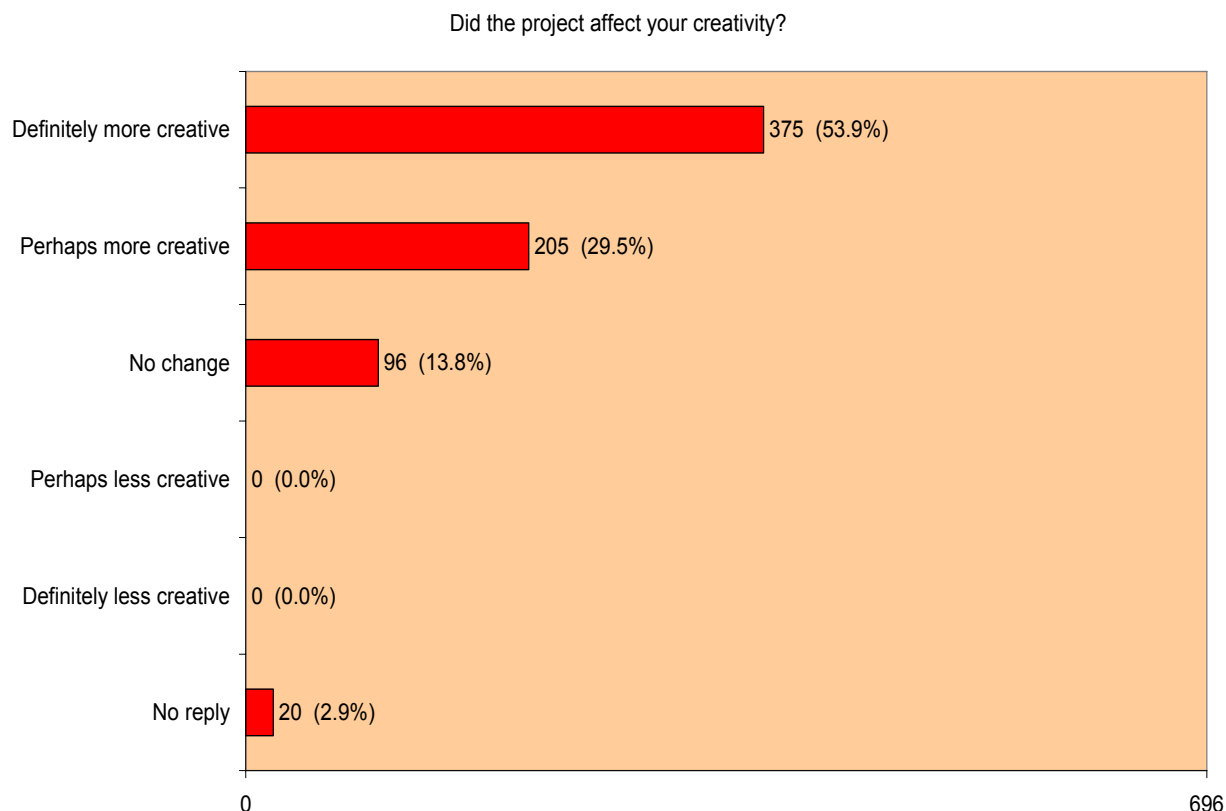
We classified respondents' comments on confidence using our knowledge of other mechanisms identified in the literature:

- **Feedback from facilitators, fellow participants or audience members.** “It built confidence because when I get corrected I can then change and feel more confident.” “The tutor suggested that one of my stories should be published.” “It was good to share my work – I have been writing in isolation.” “It gives you confidence because of mixing with people. It is amazed what people are doing. You realise how hard it is for everyone, everyone is struggling.” “Confidence builds with every performance. A large number of people were exposed to, and enjoyed what we did.” “The way we were taught gave me more confidence.” “I felt more confident due to admiration of my work.” “I liked people clapping for me.”
- **A sense of achievement, for example, from overcoming a fear of performance.** “I gained confidence from performing in front of others.” “I never realised I have the ability to produce something arty and that makes me realise I can actually do more.” “I never thought I would have confidence to mime and sign standing in front of lots of people and lit by a spotlight.” “I have grown to like the attention when I’m dancing.” “I was nervous to perform in front of others now I am fine.” “I am definitely more confident as I have done competitions and won!” “I have been in front of millions of people and found it OK.” “I never thought that I would be able to produce the standard that I did.” “I was trying a new art technique enjoyed it and had great results.” “Once I had started the piece of work I was amazed at how good it turned out to be. It made me really want to get into arts.” “It felt like I wasn’t even in my chair (wheel chair) even though people could see that I was, which is quite an achievement for me.” “I feel more special in my other situations because of being on stage.” “I am more willing to try harder things.” “I can do things other people can’t do, which is always nice.” “It made me realise I can do other things, I have learnt to do something completely different from my job.”
- **Group identity.** “Group support was very strong and positive.” “It was a good experience being with other disabled writers.” “It was the first time I’d interacted with disabled people like that. It felt good for it not to matter that I was disabled.” “I felt valued in the group.”
- **Non-judgmental learning environment.** “I felt I was in a safe environment to express myself.” “The tutor made me feel more able to express myself because of her non judgemental attitude.” “I could have a go without fear of it being wrong.”
- **The chance to express individuality.** “After a few sessions I was able to discuss my inner-self with the group.” “I definitely felt more confident as the tutor really listened and took on board my ideas.” “I learnt a different type of movement, waking up as a doll, but I was able to put my own interpretation on it.”
- **Interaction with charismatic facilitators or artists.** “Because of the way I got taught and it helped that there was no pressure.”

Some interviewees added comments to emphasise that their confidence was contextual: it had increased in some situations, but not necessarily all.

Creativity

83.4% of interviewees said that the project definitely or probably increased their creativity. Creativity was particularly high for drama, perhaps because of the context of the specific project working with people with learning disabilities.



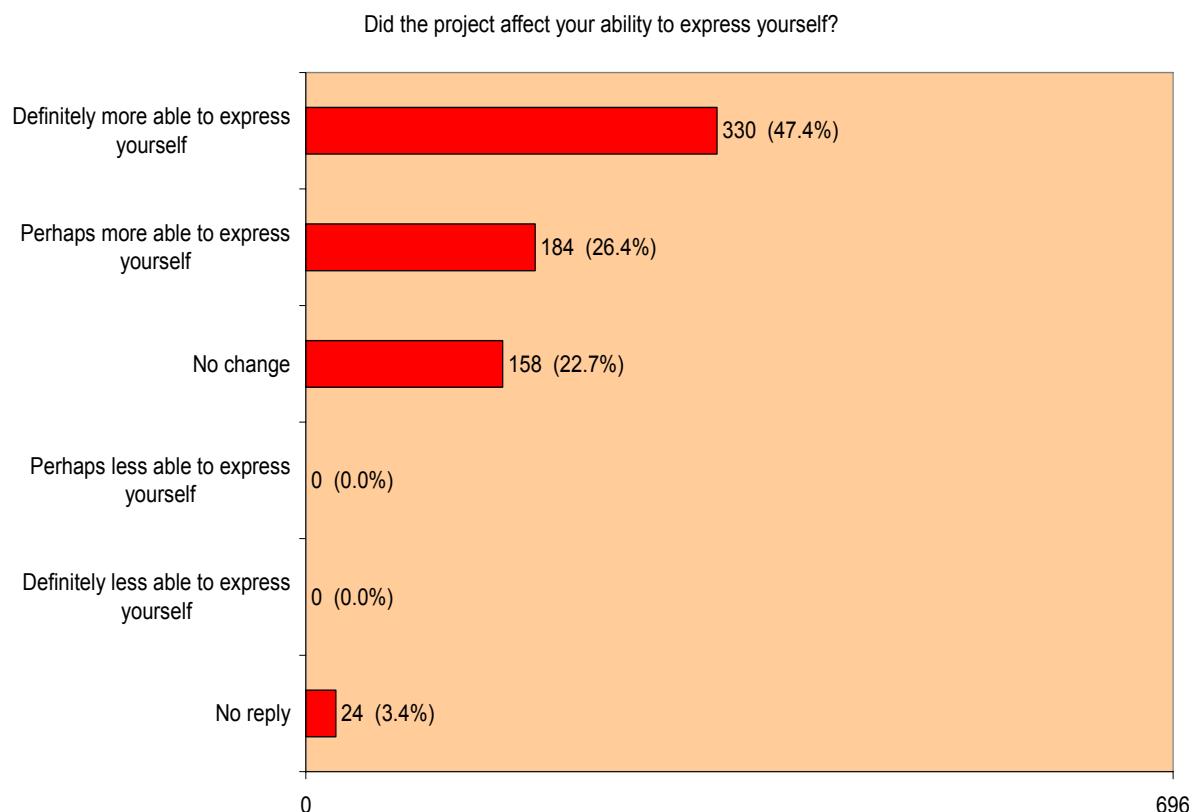
Comments from participants suggest the following mechanisms whereby the WEFO arts projects and activities increased creativity:

- **Time to be creative.** “It gave time and space to explore ideas.”
- **Role models of creative facilitators or performers.** “I took time to observe people who were very creative.” “Being with a group of like-minded people is good for the creative juices.” “The leader got me thinking about things. There were direct prompts. His whole attitude gave me a creative buzz. The impact of his personality.” “The tutor was very encouraging and inspiring.”
- **Mastery of creative tools and techniques.** “I have more ability and ideas.” “We have learnt new skills and have adapted them to projects we can do at home.” “We were given new ideas about how to work and write.” “Learning new dance styles allowed me to be more creative.” “I can improvise and choose moves and put them together to create a dance.” “I wouldn’t have written the stories I did without the prompts.” “The exercises we were given meant I found new ways to express myself through writing.”
- **Development of shared ideas.** “Listening to what other people did gave me ideas and inspiration.”

- **Encouraging open ended thinking.** “I learnt to consider alternative approaches to the same problem.” “It made me think ‘out of the box’ more.”

Self expression

73.8% of interviewees said that the project definitely or probably increased their ability to express themselves. Self expression was particularly high for drama.



Comments from participants suggest the following mechanisms whereby the WEFO arts projects and activities increased self expression:

- **Use of vivid sense based communication.** “I can now express more in a variety of ways using different media, I feel more fulfilled.” “My self expression has improved because I can write songs about how I feel more.” “I can create movements based on themes and emotions and communicate with an audience.”
- **Use of non verbal languages.** “I learnt new ways to express myself non-verbally.” “I am definitely more able to express myself. Because we don’t just use words.”
- **Self awareness.** “It makes you think more about how you communicate.” “This was my first experience of looking at myself and using that to express myself producing an end product.”

Health

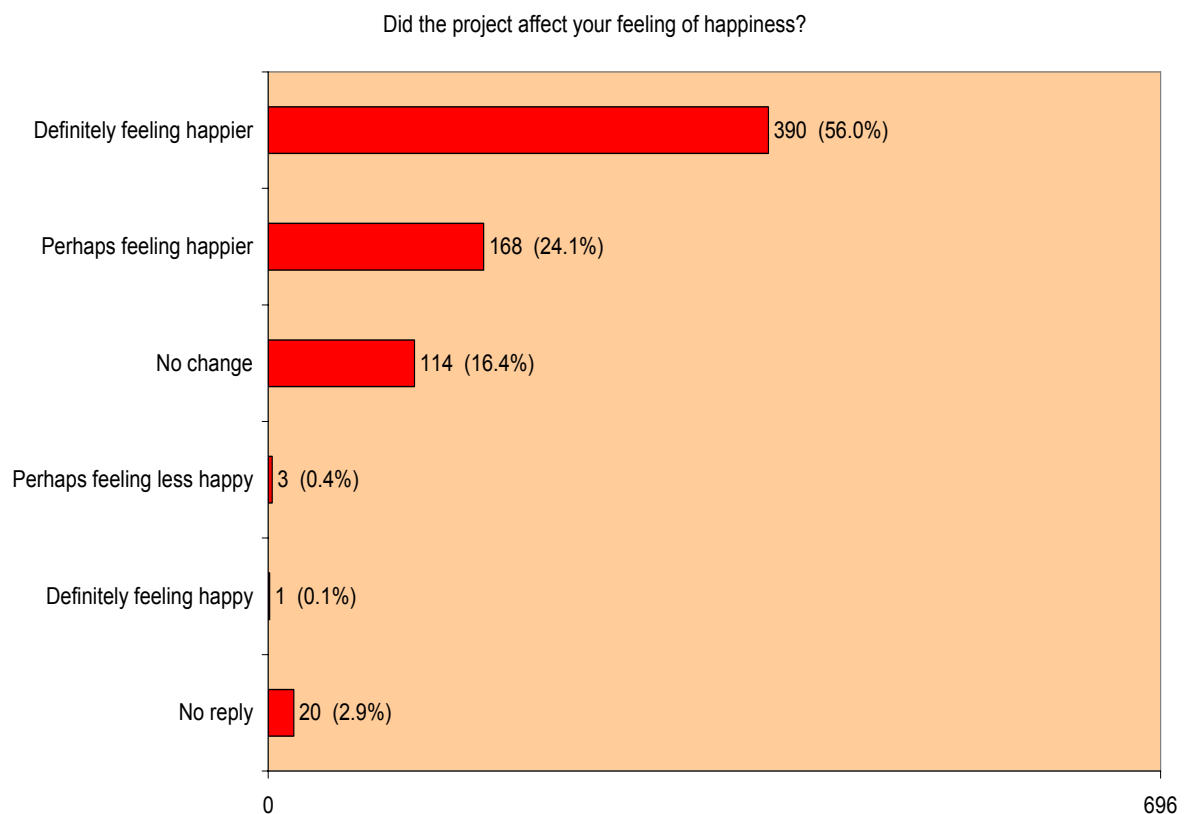
63.9% of interviewees said that the project definitely or probably increased their feeling of health. Health was particularly high for dance and circus.

Comments from participants suggest the following mechanisms whereby the WEFO arts projects and activities increased health.

- **Increase strength, flexibility, balance and aerobic capacity as well as weight loss from physical activity.** “I have better balance from the circus work.” “After two hours of constant dance each week I definitely felt fitter.” “I am stronger physically, my flexibility has improved and I have more stamina.” “I have a six pack, solid muscles. I gave up drugs and alcohol.”
- **The release of physical and psychological stress.** “It had a cathartic effect.” “Artistic expression increased confidence and creativity and stimulates positive energy which improves your generic notion of health.” “I did not suffer any headaches during the course. Normally I have a headache on average once a week.” “It helped me to focus.”
- **Time away from unhealthy habits, especially smoking.** “I felt healthier because I could not smoke while taking part.”

Happiness

80.1% of interviewees said that the project definitely or probably increased their happiness.



Comments from participants suggest the following mechanisms whereby the WEFO arts projects and activities increased their happiness:

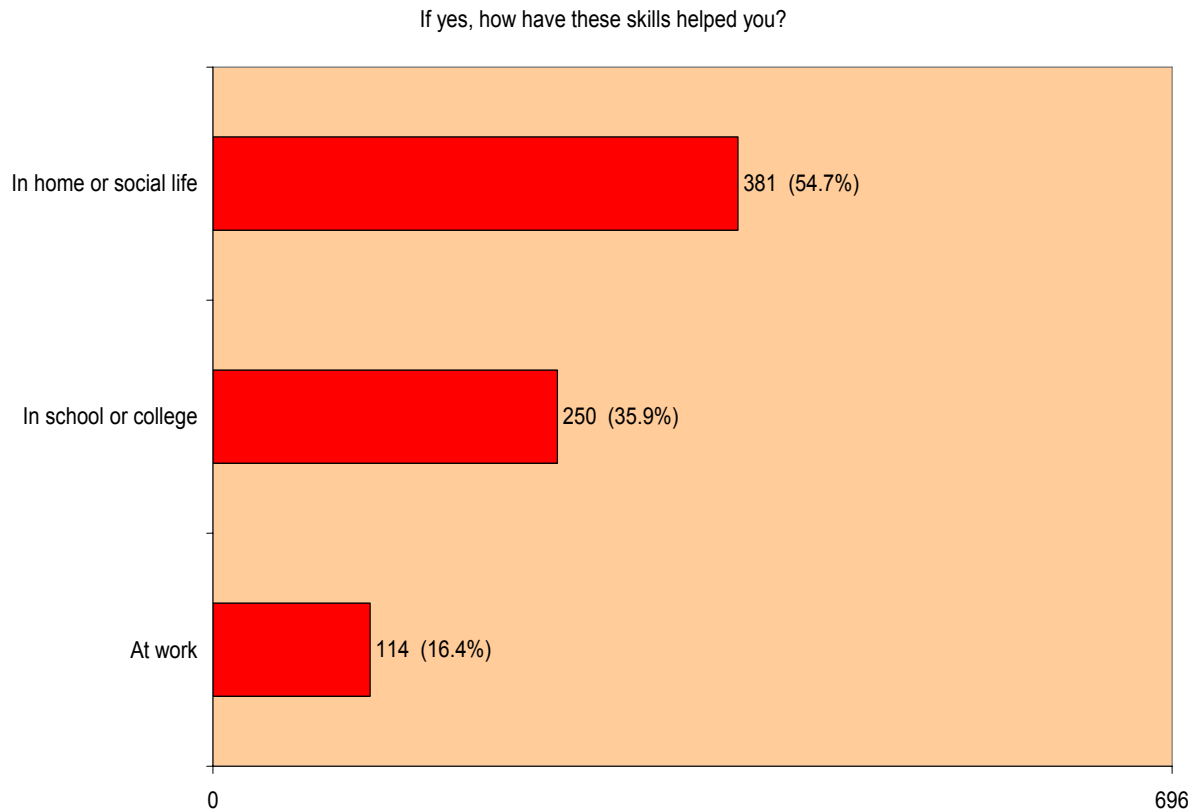
- **A sense of pride.** “I felt happy to have contributed to a great and spectacular event.”
- **Group spirit.** “Interacting with other disabled people gives me a boost.” “It is good to be around lots of other positive and happy people.” “Seeing hundreds of other people loving the event rubbed off. There is a big feel good factor.” “It is good to be able to meet other people and socialise instead of being alone at home with no one to talk to.” “It was good to be around women who shared the same interest and understood the issues.” “The group makes me feel happier because I know I can do things like other (non disabled) people.” “I like being helpful to other people, like one of the girls in a wheelchair.” “This is a happy place to be.”
- **Excitement.** “I feel happy because I am doing something I have a passion for.” “I am never bored.” “I feel I have met new people and my life is more interesting.” “I felt good because of the adrenaline when performing.” “After a performance I am buzzing with excitement.”
- **Distracting attention from other concerns.** “I forgot about all the stuff at home.” “Dance has got me through problems at home.” “I am able to forget any worries and stresses with dancing and feel more able to cope with work.”
- **Relaxation.** “The music was relaxing and made me feel good.”

The soft outcomes all work together. Increased confidence makes people happier and more able to express themselves. Being healthier makes people happier. Increased creativity makes people more confident and happier. There were a large number of comments linking the different outcomes we asked about, for example: “I am always happy when doing something creative.”

Skills

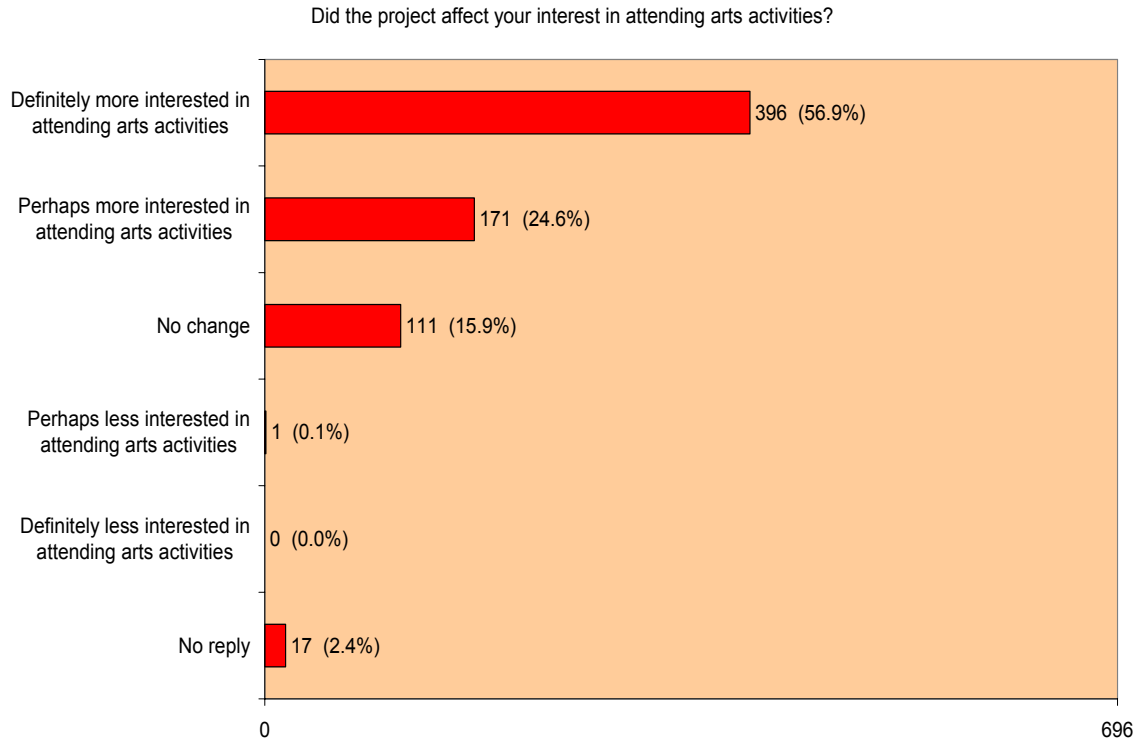
Most participants said that the project or activity increased their skills in some way. The most common effects were creative arts skills, performing skills, people skills, communication skills and problem solving skills.

54.7% of participants said that these skills helped at home or in their social life, 35.9% in school or college and 16.4% at work. 19.5% of participants gained a qualification from their participation in community arts. Figures were especially high for music, drama and dance.

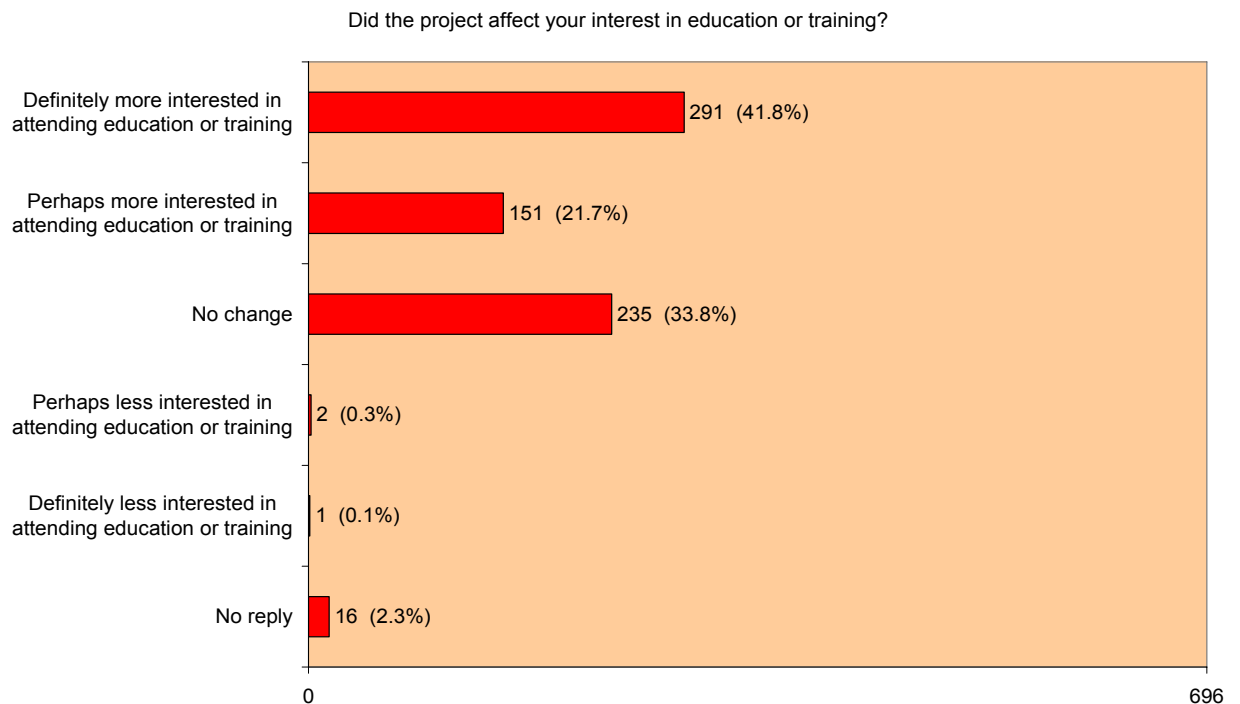


Future interest

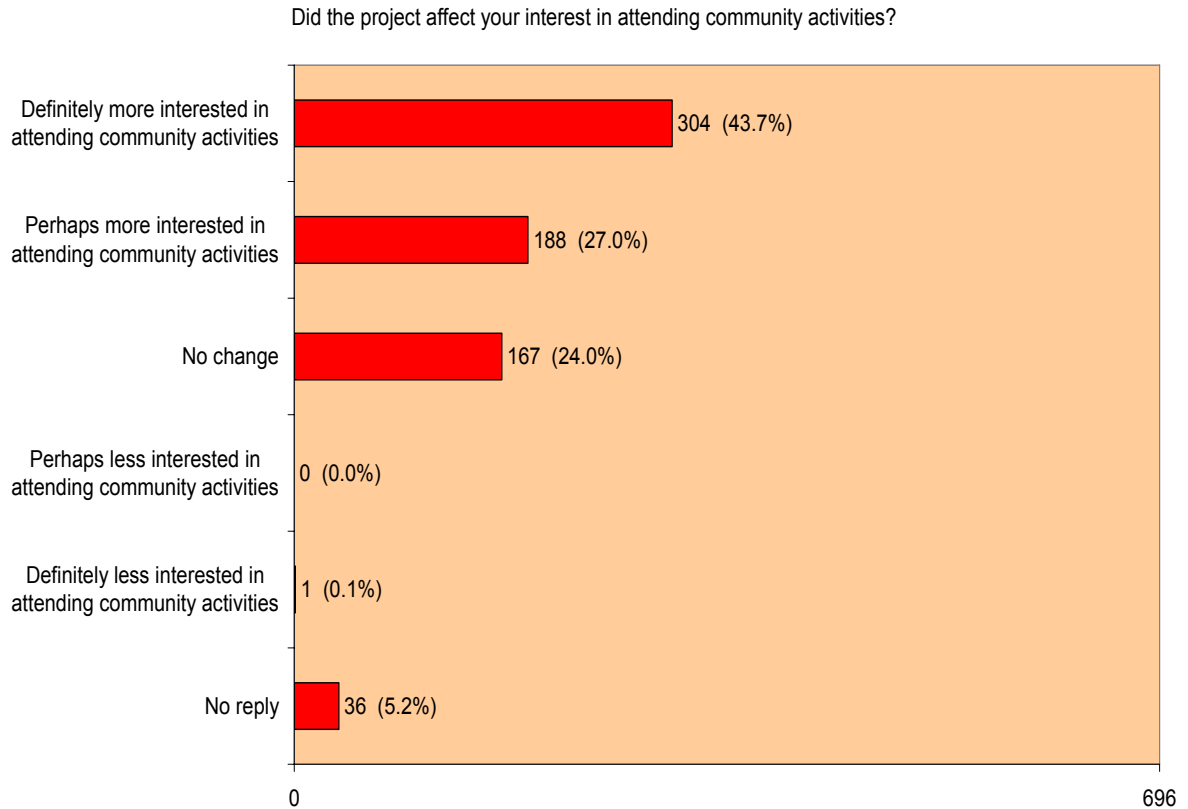
81.5% of interviewees said that the project had made them more interested in attending arts activities. Figures were particularly high for drama, reinforcing the earlier high scores for creativity and self expression.



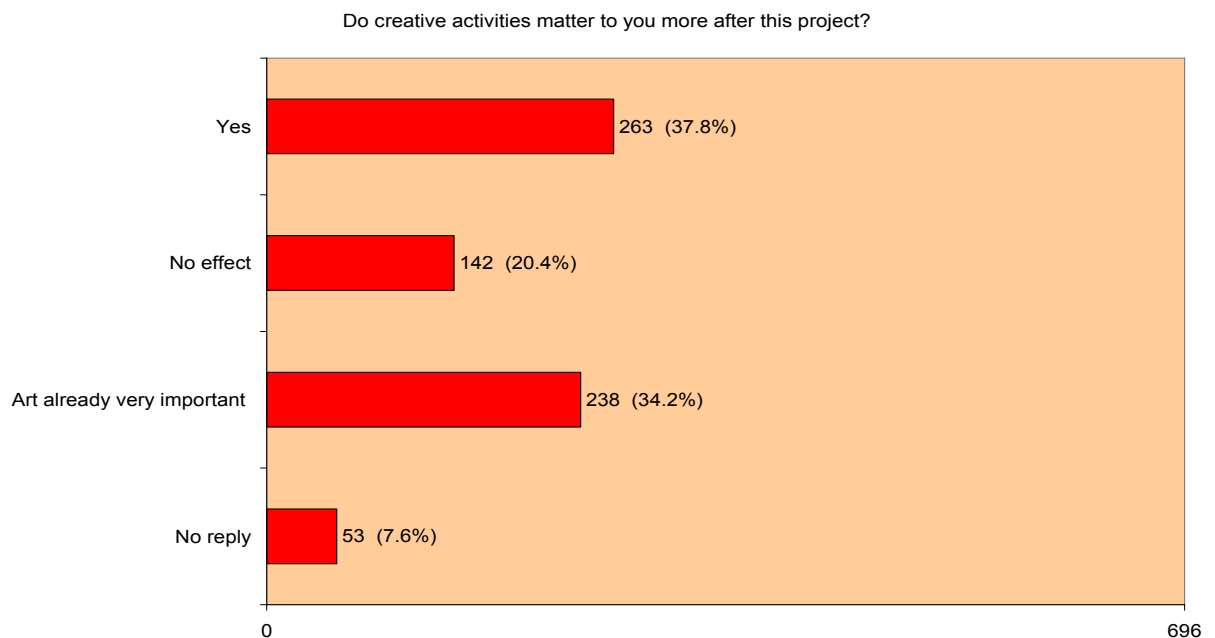
63.5% of interviewees said that the project had made them more interested in attending education or training.



70.7% of interviewees said that the project made them more interested in attending community activities. Scores were particularly high for visual arts, confirming the suggestion that this activity had served to reduce isolation.



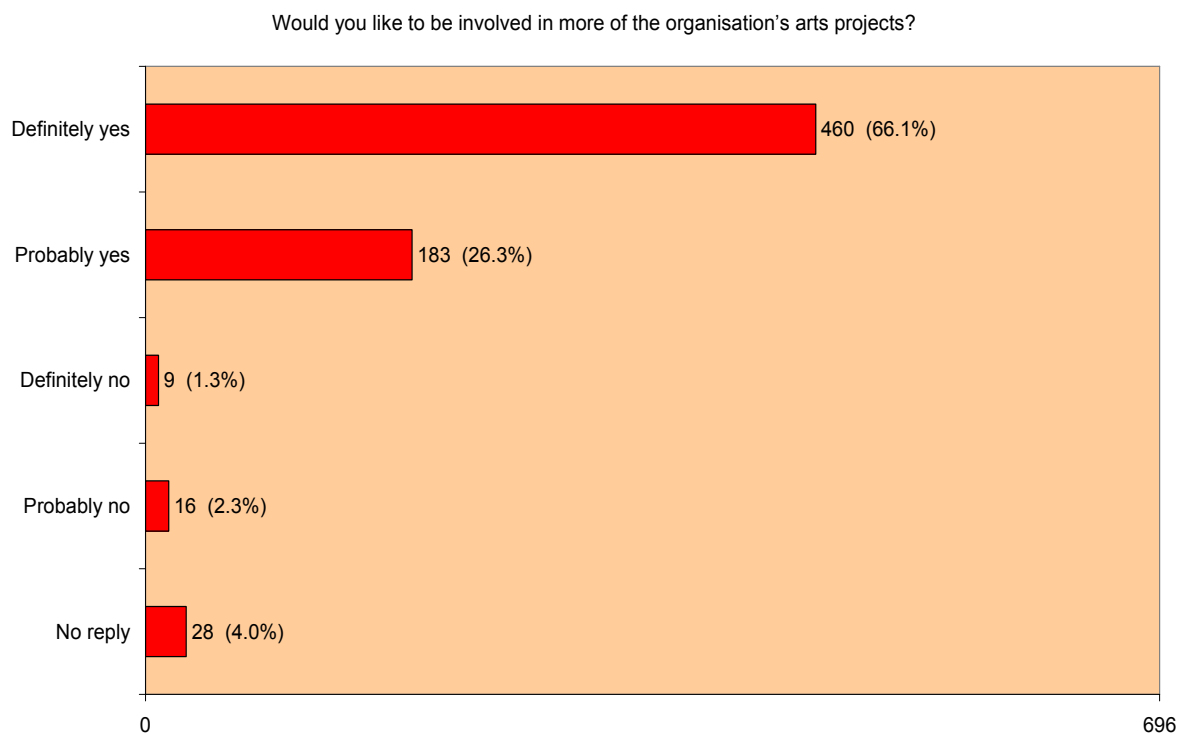
37.8% of interviewees said that creative activities mattered more to them after this project. 34.2% said that art was already very important, and 20.4% said that there was no effect.



92.4% of interviewees said that they would probably or definitely like to be involved in more of the organisation's arts organisations. Comments included:

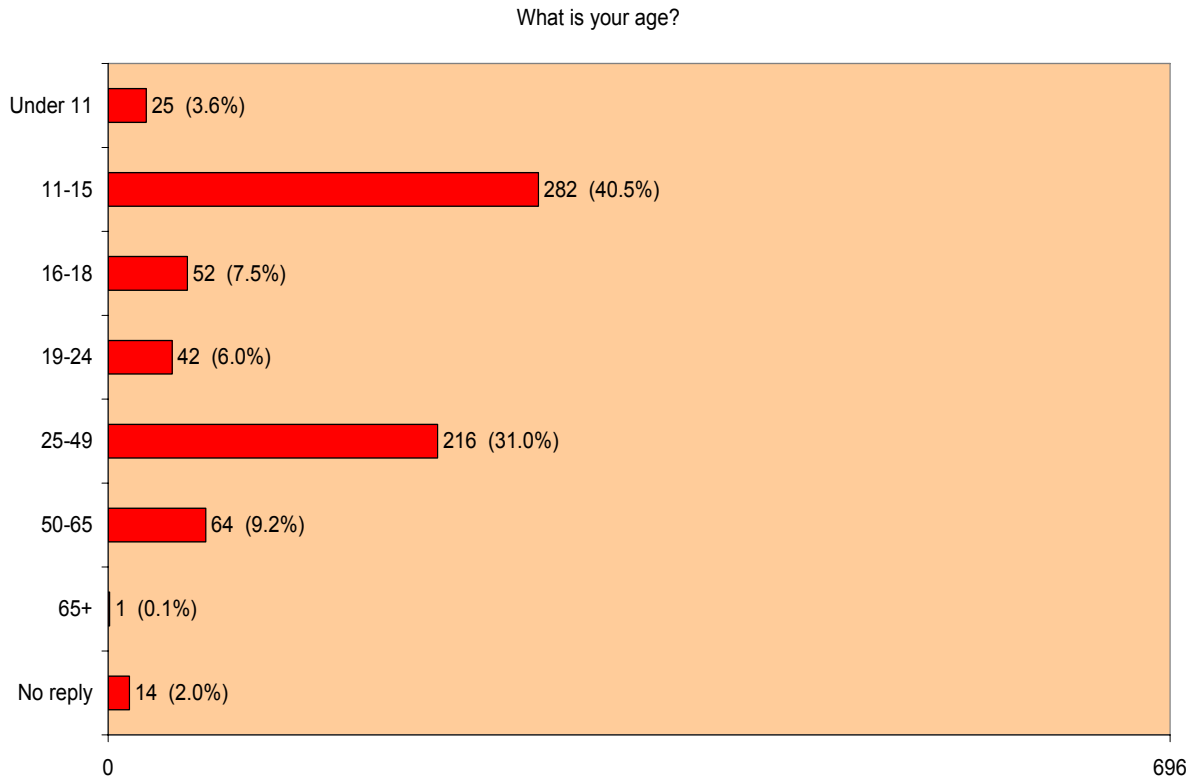
- “I’m normally quite a solitary person. This project has changed my outlook towards learning and attending workshops.”
- “I would look for opportunities to go now whereas before I wouldn’t have thought of it.”
- “I have more awareness of what activities are on through the class.”
- “It made me feel that I CAN get out of the house. It made a big difference.”
- “I liked being a part of a community group-making new friends and having activities to do.”

Such comments suggest that the impact of the arts project or activity might be long lasting.

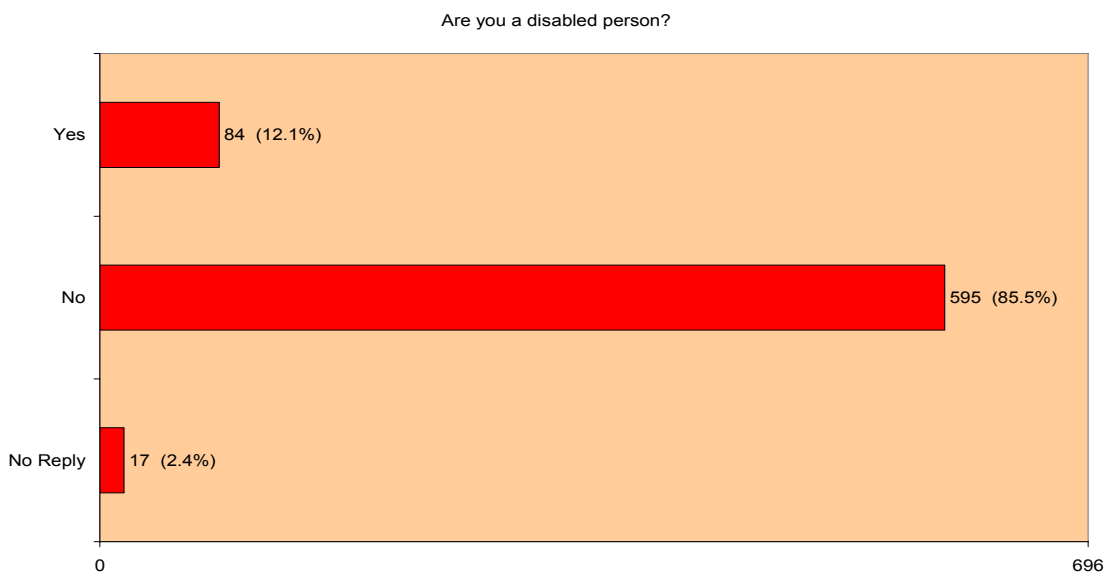


Profile of interviewees

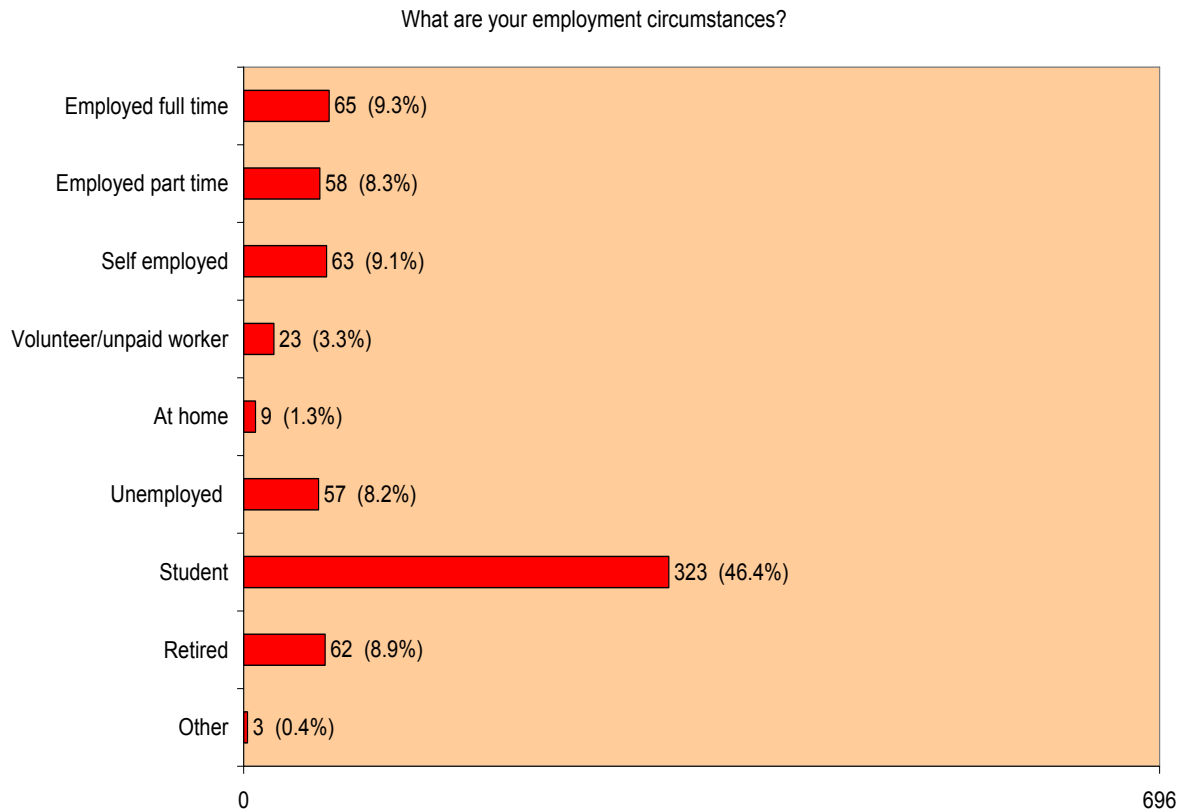
Participants spanned the age groups with two concentrations, at age 11 to 15 and 25-49.



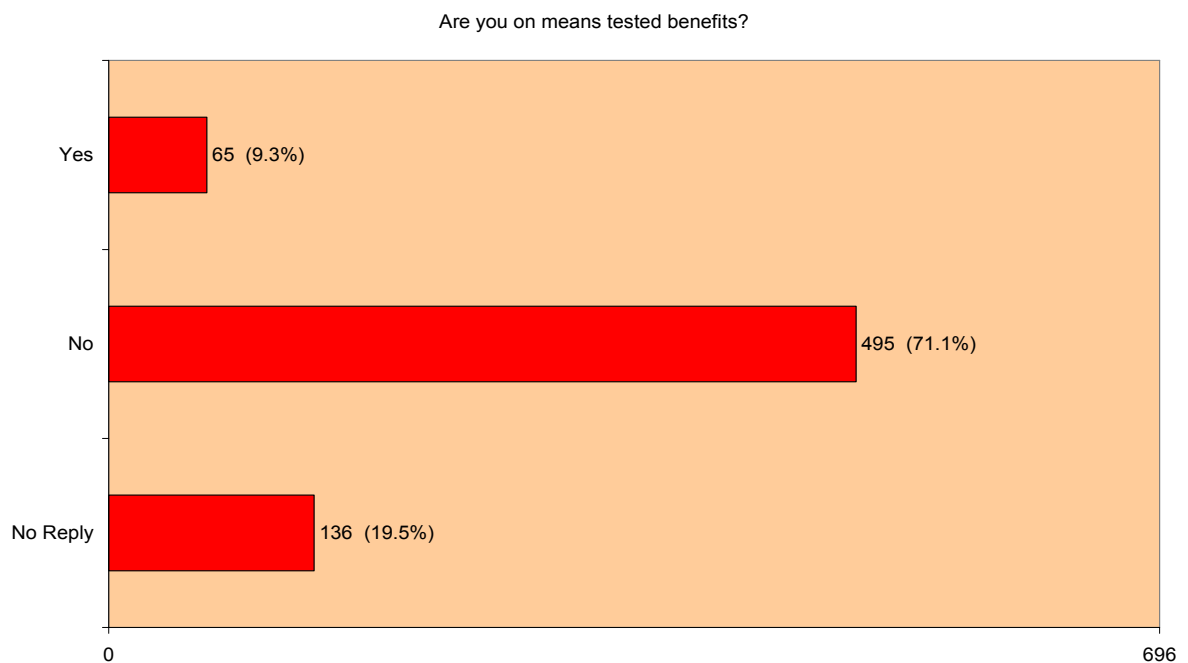
75.7% of participants were female. However, music and circus had more males. The figures were partly affected by the large number of females doing dance. 20.3% of respondents said that they spoke Welsh and in many cases they countered this on the questionnaire by saying that their skills were limited. 56.7% of those who spoke Welsh were 15 to 18 years old, and possibly learning Welsh at school. 14% of respondents said that they were disabled or used visual, communication, or mobility aids or a support worker.



46.4% of respondents were students.



9.3% of respondents said they were on means tested benefits.



Conclusion

This evaluation provides evidence of positive outcomes for most participants in arts projects or activities. As an evaluator we are concerned with additionality. It is therefore helpful to consider whether the outcomes from community arts are different in some way from other projects or activities. Altogether the data and quotations from this evaluation suggest that art is special because:

- The arts empower the individual through providing means for personal and group expression and valuing difference.
- The arts take a holistic approach to experience, which encompasses the senses, emotions and beliefs as well as rational thought and enquiry.
- The arts bring people together in a spirit of equality. Inexperienced people can produce work of great beauty with relatively little time. Groups start without preconceptions about participants.
- The arts encourage open ended thinking and the recognition of ambiguity, both of which can help individuals to understand their lives.
- Working with other people on arts projects builds on these elements to give a particularly intense experience with emotional, experimental and empathetic components.

Social impact analysis of the arts has tended to emphasise instrumental benefits, such as those listed in Table 1. This list of special features of the arts is a reminder of the intrinsic benefits of the arts, which are gradually gaining greater appreciation in arts evaluation. For example, the Rand Report *Gifts of the Muse*⁴ provided a framework listing intrinsic and instrumental benefits (Table 3), and concluded that: “We think that art can best be understood as a communicative cycle in which the artist draws upon two unusual gifts – a capacity for vivid personal experience of the world, and a capacity to express that experience through a particular artistic medium”.

Table 5: The Rand Framework for understanding the benefits of the arts

	Private benefits	Private benefits with public spillover	Public benefits
Instrumental benefits	Improved test scores	Improved self-efficacy, learning skills, health	Development of social capital Economic growth
Intrinsic benefits	Captivation Pleasure	Expanded capacity for empathy Cognitive growth	Creation of social bonds Expression of communal meaning

Chief Executive of Arts Council England in his Smith Institute Lecture in July 2006⁵. Peter Hewitt emphasised the value of the arts in helping people to think in a non-

⁴ McCarthy, Kevin F, Ondaatje, Elizabeth H., Zakaras, Laura and Brooks, Arthur (2004) *Gifts of the Muse, Reframing the Debate about the Benefits of the Arts*, Rand Research in the Arts, The Wallace Foundation.

⁵ Hewitt, Peter (2006) “Arts in the Core Script – Writing Ourselves in”. *The Smith Institute Arts Lecture*. New Statesman.

linear way, in matching the needs of new technology which are to “deal with multiple sensory stimuli, to find connections and patterns and linkages and to extract core meaning from a mass of information.”

Our own report for the AHRC⁶ concluded that: The artists themselves frequently emphasised the value of art in encouraging complexity in thought and feeling. Our impression is that this complexity deepens impact through allowing a more multifaceted, vivid, personalised communication of messages. The emphasis on complexity suggests a far wider justification for Government funding of the arts. It is possible to see the arts as having a fundamental role in society in helping to encourage holistic, non-linear ways of thinking.”

⁶ Annabel Jackson Associates (2006) Exhibition Impact Case Studies. Report to the AHRC.

APPENDIX ONE: DATA TABLES

Tabulations: Activity forms

Table 6: Summary

Total Number Of Sessions	4372
Average Contact Hours	13.3
Minimum Contact Hours	1
Maximum Contact Hours	160
Total Number Of Participants	13647.5
Average Number Of Participants Per Project	38.4

Table 7: What are the venues? (Projects)

Theatre	16	4.5%
Concert hall	4	1.1%
Gallery	1	0.3%
Arts centre	27	7.6%
Studio space	23	6.5%
Other arts venue	0	0.0%
Museum	4	1.1%
College of further or higher education	2	0.6%
Street/open air	75	21.1%
Community Centre	79	22.3%
Youth club	9	2.5%
School	98	27.6%
Library	0	0.0%
Leisure centre	8	2.3%
Hospital/day care	7	2.0%
Hostel	0	0.0%
Prison	0	0.0%
Other venue	36	10.1%

Table 8: What are the venues? (Participants)

Theatre	556.2	4.1%
Concert hall	47	0.3%
Gallery	3	0.0%
Arts centre	1752.4	12.8%
Studio space	4907	36.0%
Other arts venue	0	0.0%
Museum	238	1.7%
College of further or higher education	19	0.1%
Street/open air	3735.2	27.4%
Community Centre	1395.7	10.2%
Youth club	801	5.9%
School	2743	20.1%
Library	0	0.0%
Leisure centre	162.9	1.2%
Hospital/day care	120	0.9%
Hostel	0	0.0%
Prison	0	0.0%
Other venue	728.8	5.3%

Table 9: Any targeting? (Projects)

Children or young people	207	58.3%
The elderly	21	5.9%
Women	26	7.3%
socially/ economically deprived groups	88	24.8%
Rural groups	27	7.6%
Ethnic minorities	18	5.1%
Offenders/ex-offenders	0	0.0%
Disabled people	37	10.4%
People with learning disabilities	37	10.4%
Carers	7	2.0%
Other	24	6.8%

Table 10: Any targeting? (Participants)

Children or young people	11230.2	82.3%
The elderly	840	6.2%
Women	1221.3	8.9%
socially/ economically deprived groups	3685.6	27.0%
Rural groups	3514	25.7%
Ethnic minorities	1151	8.4%
Offenders/ex-offenders	0	0.0%
Disabled people	550	4.0%
People with learning disabilities	1184.6	8.7%
Carers	547	4.0%
Other	551	4.0%

Table 11: What is the age group of participants?

Number below 11	4871	44.1%
Number 11-15	2758	25.0%
Number 16-18	1075	9.7%
Number 19-24	384	3.5%
Number 25-49	1196	10.8%
Number 50-65	521	4.7%
Number 65+	229	2.1%

Table 12: What are the languages used in the session? (Projects)

English	329	92.7%
Welsh	21	5.9%
Bi-lingual	10	2.8%
Other language	8	2.3%
Language not relevant	6	1.7%

Table 13: What are the languages used in the session? (Participants)

English	11627.5	85.2%
Welsh	554	4.1%
Bi-lingual	1202	8.8%
Other language	94	0.7%
Language not relevant	833	6.1%

Table 14: What methods are used to support access? (Projects)

Outreach	221	62.3%
Group targeting	137	38.6%
Childcare	3	0.8%
Affordability	162	45.6%
Help with transportation	27	7.6%
Publicity available in different languages	79	22.3%
Publicity available in different formats	20	5.6%
Accessible venue	198	55.8%
Communication support e.g. sign language/speech to text	15	4.2%
Support worker costs	21	5.9%
Sensory interaction	4	1.1%
Audio described	0	0.0%
None	5	1.4%
Other	4	1.1%

Table 15: What methods are used to support access? (Participants)

Outreach	3940.5	28.9%
Group targeting	5485.1	40.2%
Childcare	61	0.4%
Affordability	9331.2	68.4%
Help with transportation	450	3.3%
Publicity available in different languages	2198	16.1%
Publicity available in different formats	332	2.4%
Accessible venue	7776.9	57.0%
Communication support e.g. sign language/speech to text	200	1.5%
Support worker costs	2355	17.3%
Sensory interaction	79	0.6%
Audio described	0	0.0%
None	376	2.8%
Other	4574	33.5%

Table 16: What methods to encourage participation? (Projects)

Participants chose the subject matter for the project	93	26.2%
Participants chose the way the subject matter was treated or interpreted	145	40.8%
Participants decided on the timing of the project	37	10.4%
Participants created the art work	191	53.8%
Participants met outside the project sessions	25	7.0%
Participants commented on the art work as it evolved	173	48.7%
Participants discussed the art work after it had been presented to them	53	14.9%
None of the above	91	25.6%

Table 17: What methods to encourage participation? (Participants)

Participants chose the subject matter for the project	4378	32.1%
Participants chose the way the subject matter was treated or interpreted	6434.6	47.1%
Participants decided on the timing of the project	2675.5	19.6%
Participants created the art work	7336.9	53.8%
Participants met outside the project sessions	1638.1	12.0%
Participants commented on the art work as it evolved	6370.6	46.7%
Participants discussed the art work after it had been presented to them	3416.1	25.0%
None of the above	5112	37.5%

Table 18: What is the charge paid by participants? (Projects)

Free	147	41.4%
Token charge to participants	71	20.0%
Subsidised	118	33.2%
Full charge	13	3.7%
Other	3	0.8%

Table 19: What is the charge paid by participants? (Participants)

Free	5656.4	41.4%
Token charge to participants	1839.1	13.5%
Subsidised	1973	14.5%
Full charge	4762	34.9%
Other	88	0.6%

Table 20: What is the number of participants who gained a qualification?

Arts Connection	0	0.0%
CARAD	0	0.0%
Community Music Wales	0	0.0%
Dance Blast	0	0.0%
Disability Arts Cymru	0	0.0%
Landscape Recording Association	0	0.0%
NoFit State Circus	0	0.0%
North East Wales Dance	0	0.0%
Penarth Community Arts Project	0	0.0%
Powys Dance	65	46.8%
Rubicon Dance	68	7.8%
SWICA (South Wales Intercultural Community Arts)	0	0.0%
Theatr Ffynnon	0	0.0%
VIBE Multimedia Experience	0	0.0%
Women's Arts Association (Permanent Waves)	0	0.0%
Total	133	1.0%

Table 21: Is there an end product? (Projects)

No	175	49.3%
Yes, a performance	74	20.8%
Yes, an exhibition of art work or craft work	19	5.4%
Yes, a film, video or music recording	11	3.1%
Yes, individual art work e.g. song, poem, picture	85	23.9%
Yes, a publication or CD	26	7.3%
Yes, participants attended a show	13	3.7%

Table 22: Is there an end product? (Participants)

No	7348	53.8%
Yes, a performance	2448.5	17.9%
Yes, an exhibition of art work or craft work	2519	18.5%
Yes, a film, video or music recording	1209	8.9%
Yes, individual art work e.g. song, poem, picture	3381	24.8%
Yes, a publication or CD	1111	8.1%
Yes, participants attended a show	243	1.8%

Table 23: If there was a performance or exhibition, what is the estimate the audience numbers?

Arts Connection	1738	4.9%
CARAD	3205	9.1%
Community Music Wales	448	1.3%
Dance Blast	2950	8.4%
Disability Arts Cymru	638	1.8%
Landscape Recording Association	900	2.6%
NoFit State Circus	0	0.0%
North East Wales Dance	0	0.0%
Penarth Community Arts Project	1800	5.1%
Powys Dance	166	0.5%
Rubicon Dance	5810	16.5%
SWICA (South Wales Intercultural Community Arts)	3717	10.5%
Theatr Ffynnon	178	0.5%
VIBE Multimedia Experience	7270	20.6%
Women's Arts Association (Permanent Waves)	6460	18.3%
Total	35280	100.0%

Tabulations: Outcome forms**Table 24: What is the name of your organisation?**

Arts Connection	26	3.7%
CARAD	48	6.9%
Community Music Wales	30	4.3%
Dance Blast	34	4.9%
Disability Arts Cymru	30	4.3%
Landscape Recording Association	37	5.3%
North East Wales Dance	68	9.8%
NoFit State Circus	37	5.3%
Penarth Community Arts Project	31	4.5%
Powys Dance	28	4.0%
Rubicon Dance	183	26.3%
Theatr Fforwm Cymru	25	3.6%
Theatr Ffynnon	21	3.0%
SWICA (South Wales Intercultural Community Arts)	30	4.3%
VIBE Multimedia Experience	48	6.9%
Women's Arts Association (Permanent Waves)	20	2.9%
Total	696	100.0%

Table 25: What is your artform?

Music	30	4.3%
Circus	37	5.3%
Dance	313	45.0%
Drama	21	3.0%
Multi-artform	275	39.5%
Visual art	20	2.9%
Total	696	100.0%

Table 26: Have you ever taken part in an arts project before?

Yes	497	71.4%
No	192	27.6%
No Reply	7	1.0%
Total	696	100.0%

Table 27: Have you been involved in one of this organisation's arts projects before?

Yes	368	52.9%
No	318	45.7%
No Reply	10	1.4%
Total	696	100.0%

Table 28: Roughly how much of the project/term did you attend?

All	337	48.4%
Most	281	40.4%
Some	42	6.0%
Very little	12	1.7%
No Reply	24	3.4%
Total	696	100.0%

Table 29: Did you have problems attending?

Yes	130	18.7%
No	541	77.7%
No Reply	25	3.6%
Total	696	100.0%

Table 30: If yes, why?

You were busy	62	47.7%
The times were inconvenient	9	6.9%
The locations were inconvenient	10	7.7%
The venue was inaccessible	1	0.8%
No support staff were available	3	2.3%
You needed help with childcare	4	3.1%
Other	43	33.1%
No Reply	4	3.1%

Table 31: Did you enjoy being involved in the project?

Yes, loved it	564	81.0%
Yes, liked it	111	15.9%
Neutral	10	1.4%
Didn't enjoy it	0	0.0%
Disliked it	0	0.0%
No reply	11	1.6%
Total	696	100.0%

Table 32: Did the project affect your confidence?

Definitely more confident	376	54.0%
Perhaps more confident	190	27.3%
No change	123	17.7%
Perhaps less confident	1	0.1%
Definitely less confident	6	0.9%
Total	696	100.0%

Table 33: Did the project affect your creativity?

Definitely more creative	375	53.9%
Perhaps more creative	205	29.5%
No change	96	13.8%
Perhaps less creative	0	0.0%
Definitely less creative	0	0.0%
No reply	20	2.9%
Total	696	100.0%

Table 34: Did the project affect your ability to express yourself?

Definitely more able to express yourself	330	47.4%
Perhaps more able to express yourself	184	26.4%
No change	158	22.7%
Perhaps less able to express yourself	0	0.0%
Definitely less able to express yourself	0	0.0%
No reply	24	3.4%
Total	696	100.0%

Table 35: Did the project affect your feeling of health?

Definitely feeling healthier	291	41.8%
Perhaps feeling healthier	154	22.1%
No change	221	31.8%
Perhaps feeling less healthy	2	0.3%
Definitely feeling healthy	1	0.1%
No reply	27	3.9%
Total	696	100.0%

Table 36: Did the project affect your feeling of happiness?

Definitely feeling happier	390	56.0%
Perhaps feeling happier	168	24.1%
No change	114	16.4%
Perhaps feeling less happy	3	0.4%
Definitely feeling happy	1	0.1%
No reply	20	2.9%
Total	696	100.0%

Table 37: Did the project affect your interest in attending arts activities?

Definitely more interested in attending arts activities	396	56.9%
Perhaps more interested in attending arts activities	171	24.6%
No change	111	15.9%
Perhaps less interested in attending arts activities	1	0.1%
Definitely less interested in attending arts activities	0	0.0%
No reply	17	2.4%
Total	696	100.0%

Table 38: Did the project affect your interest in education or training?

Definitely more interested in attending education or training	291	41.8%
Perhaps more interested in attending education or training	151	21.7%
No change	235	33.8%
Perhaps less interested in attending education or training	2	0.3%
Definitely less interested in attending education or training	1	0.1%
No reply	16	2.3%
Total	696	100.0%

Table 39: Did the project affect your interest in attending community activities?

Definitely more interested in attending community activities	304	43.7%
Perhaps more interested in attending community activities	188	27.0%
No change	167	24.0%
Perhaps less interested in attending community activities	0	0.0%
Definitely less interested in attending community activities	1	0.1%
No reply	36	5.2%
Total	696	100.0%

Table 40: Have you gained skills in any of these areas as a result of the project?

Creative arts skills	485	69.7%
Technical arts skills	200	28.7%
Performing skills	424	60.9%
People skills	361	51.9%
Problem solving skills	188	27.0%
Project management	24	3.4%
Project administration	10	1.4%
Using computers	19	2.7%
Communication skills	214	30.7%
No skills gained	19	2.7%
Other	14	2.0%

Table 41: If yes, how have these skills helped you?

In home or social life	381	54.7%
In school or college	250	35.9%
At work	114	16.4%

Table 42: Did you get a qualification as a result of taking part in the project?

Yes	136	19.5%
No	539	77.4%
No Reply	21	3.0%
Total	696	100.0%

Table 43: Do creative activities matter to you more after this project?

Yes	263	37.8%
No effect	142	20.4%
Art already very important	238	34.2%
No reply	53	7.6%
Total	696	100.0%

Table 44: Would you like to be involved in more of the organisation's arts projects?

Definitely yes	460	66.1%
Probably yes	183	26.3%
Definitely no	9	1.3%
Probably no	16	2.3%
No reply	28	4.0%
Total	696	100.0%

Table 45: What is your age?

Under 11	25	3.6%
11-15	282	40.5%
16-18	52	7.5%
19-24	42	6.0%
25-49	216	31.0%
50-65	64	9.2%
65+	1	0.1%
No reply	14	2.0%
Total	696	100.0%

Table 46: What is your gender?

Male	157	22.6%
Female	527	75.7%
No reply	12	1.7%
Total	696	100.0%

Table 47: Do you speak Welsh?

Yes	141	20.3%
No	543	78.0%
No Reply	12	1.7%
Total	696	100.0%

Table 48: Do you speak Welsh by age

	Yes		No		No reply		Total	
Under 11	13	9.2%	12	2.2%	0	0.0%	25	3.6%
11-15	8	5.7%	44	8.1%	0	0.0%	52	7.5%
16-18	80	56.7%	200	36.8%	2	16.7%	282	40.5%
19-24	8	5.7%	34	6.3%	0	0.0%	42	6.0%
25-49	18	12.8%	196	36.1%	2	16.7%	216	31.0%
50-65	12	8.5%	52	9.6%	0	0.0%	64	9.2%
65+	0	0.0%	1	0.2%	0	0.0%	1	0.1%
No reply	2	1.4%	4	0.7%	8	66.7%	14	2.0%
Total	141	100.0%	543	100.0%	12	100.0%	696	100.0%

Table 49: Are you a disabled person?

Yes	84	12.1%
No	595	85.5%
No Reply	17	2.4%
Total	696	100.0%

Table 50: Which of the following do you use?

Visual aids or alternative formats to print i.e. Braille, large print or audio tape	19	2.7%
Communication support or equipment i.e. sign language interpreter, speech-to-text, loop etc.	10	1.4%
Equipment to aid mobility i.e. wheel chair, walking frame etc.	31	4.5%
A support worker or personal assistance	31	4.5%
Other support	7	1.0%

Table 51: Are you a disabled person (column) by do you use any of the above (row)

	Yes		No		No reply		Total	
Yes	61	72.6%	14	2.4%	0	0.0%	75	10.8%
No	1	1.2%	95	16.0%	1	5.9%	97	13.9%
No reply	22	26.2%	486	81.7%	16	94.1%	524	75.3%
Total	84	100.0%	595	100.0%	17	100.0%	696	100.0%

Table 52: What are your employment circumstances?

Employed full time	65	9.3%
Employed part time	58	8.3%
Self employed	63	9.1%
Volunteer/unpaid worker	23	3.3%
At home	9	1.3%
Unemployed	57	8.2%
Student	323	46.4%
Retired	62	8.9%
Other	3	0.4%

Table 53: Are you on means tested benefits?

Yes	65	9.3%
No	495	71.1%
No Reply	136	19.5%
Total	696	100.0%

Cross tabulations**Art form****Table 54: Have you ever taken part in an arts project before?****Dance**

Yes	237	75.7%
No	71	22.7%
No Reply	5	1.6%

Total	313	100.0%
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Drama

Yes	17	81.0%
No	4	19.0%
No Reply	0	0.0%
Total	21	100.0%

Music

Yes	15	50.0%
No	15	50.0%
No Reply	0	0.0%
Total	30	100.0%

Visual Art

Yes	15	75.0%
No	5	25.0%
No Reply	0	0.0%
Total	20	100.0%

Circus

Yes	24	64.9%
No	11	29.7%
No Reply	2	5.4%
Total	37	100.0%

Multi-artform

Yes	189	68.7%
No	86	31.3%
No Reply	0	0.0%
Total	275	100.0%

Table 55: Have you been involved in one of this organisation's arts projects before?

Dance

Yes	177	56.5%
No	129	41.2%
No Reply	7	2.2%
Total	313	100.0%

Drama

Yes	15	71.4%
No	6	28.6%
No Reply	0	0.0%
Total	21	100.0%

Music

Yes	5	16.7%
No	24	80.0%

No Reply	1	3.3%
Total	30	100.0%

Visual Art

Yes	7	35.0%
No	13	65.0%
No Reply	0	0.0%
Total	20	100.0%

Circus

Yes	19	51.4%
No	18	48.6%
No Reply	0	0.0%
Total	37	100.0%

Multi-artform

Yes	145	52.7%
No	128	46.5%
No Reply	2	0.7%
Total	275	100.0%

Table 56: Roughly how much of the project/term did you attend?

Dance

All	164	52%
Most	131	42%
Some	11	4%
Very little	2	1%
No Reply	5	2%
Total	313	100%

Drama

All	7	33%
Most	9	43%
Some	4	19%
Very little	1	5%
No Reply	0	0%
Total	21	100%

Music

All	22	73%
Most	8	27%
Some	0	0%
Very little	0	0%
No Reply	0	0%
Total	30	100%

Visual Art

All	6	30%
Most	14	70%
Some	0	0%
Very little	0	0%
No Reply	0	0%
Total	20	100%

Circus

All	19	51%
Most	12	32%
Some	4	11%
Very little	2	5%
No Reply	0	0%
Total	37	100%

Multi-artform

All	119	43%
Most	107	39%
Some	23	8%
Very little	7	3%
No Reply	19	7%
Total	275	100%

Table 57: Did you have problems attending?

Dance

Yes	63	20.1%
No	236	75.4%
No Reply	14	4.5%
Total	313	100.0%

Drama

Yes	6	28.6%
No	15	71.4%
No Reply	0	0.0%
Total	21	100.0%

Music

Yes	1	3.3%
No	29	96.7%
No Reply	0	0.0%
Total	30	100.0%

Visual Art

Yes	3	15.0%
No	17	85.0%
No Reply	0	0.0%
Total	20	100.0%

Circus

Yes	7	18.9%
No	29	78.4%
No Reply	1	2.7%
Total	37	100.0%

Multi-artform

Yes	50	18.2%
No	215	78.2%
No Reply	10	3.6%
Total	275	100.0%

Table 58: If yes, why?

Dance

You were busy	37	58.7%
The times were inconvenient	5	7.9%
The locations were inconvenient	8	12.7%
The venue was inaccessible	0	0.0%
No support staff were available	1	1.6%
You needed help with childcare	0	0.0%
Other	15	23.8%
No Reply	1	1.6%

Drama

You were busy	1	16.7%
The times were inconvenient	0	0.0%
The locations were inconvenient	0	0.0%
The venue was inaccessible	0	0.0%
No support staff were available	0	0.0%
You needed help with childcare	0	0.0%
Other	5	83.3%
No Reply	0	0.0%

Music

You were busy	0	0.0%
The times were inconvenient	0	0.0%
The locations were inconvenient	0	0.0%
The venue was inaccessible	1	100.0%
No support staff were available	0	0.0%
You needed help with childcare	0	0.0%
Other	0	0.0%
No Reply	0	0.0%

Visual Art

You were busy	2	66.7%
The times were inconvenient	1	33.3%
The locations were inconvenient	0	0.0%
The venue was inaccessible	0	0.0%
No support staff were available	0	0.0%
You needed help with childcare	0	0.0%
Other	0	0.0%
No Reply	1	33.3%

Circus

You were busy	5	71.4%
The times were inconvenient	1	14.3%
The locations were inconvenient	0	0.0%
The venue was inaccessible	0	0.0%
No support staff were available	0	0.0%
You needed help with childcare	0	0.0%
Other	2	28.6%
No Reply	0	0.0%

Multi-artform

You were busy	17	34.0%
The times were inconvenient	2	4.0%
The locations were inconvenient	2	4.0%
The venue was inaccessible	0	0.0%
No support staff were available	2	4.0%
You needed help with childcare	4	8.0%
Other	20	40.0%
No Reply	3	6.0%

Table 59: Did you enjoy being involved in the project?

Dance

Yes, loved it	260	83.1%
Yes, liked it	46	14.7%
Neutral	4	1.3%
Didn't enjoy it	0	0.0%
Disliked it	0	0.0%
No reply	3	1.0%
Total	313	100.0%

Drama

Yes, loved it	17	81.0%
Yes, liked it	2	9.5%
Neutral	0	0.0%
Didn't enjoy it	0	0.0%
Disliked it	0	0.0%
No reply	2	9.5%
Total	21	100.0%

Music

Yes, loved it	24	80.0%
Yes, liked it	5	16.7%
Neutral	1	3.3%
Didn't enjoy it	0	0.0%
Disliked it	0	0.0%
No reply	0	0.0%
Total	30	100.0%

Visual Art

Yes, loved it	17	85.0%
Yes, liked it	3	15.0%
Neutral	0	0.0%
Didn't enjoy it	0	0.0%
Disliked it	0	0.0%
No reply	0	0.0%
Total	20	100.0%

Circus

Yes, loved it	25	67.6%
Yes, liked it	9	24.3%
Neutral	0	0.0%
Didn't enjoy it	0	0.0%
Disliked it	0	0.0%
No reply	3	8.1%
Total	37	100.0%

Multi-artform

Yes, loved it	221	80.4%
Yes, liked it	46	16.7%
Neutral	5	1.8%
Didn't enjoy it	0	0.0%
Disliked it	0	0.0%
No reply	3	1.1%
Total	275	100.0%

Table 60: Did the project affect your confidence?

Dance

Definitely more confident	148	47.3%
Perhaps more confident	114	36.4%
No change	49	15.7%
Perhaps less confident	0	0.0%
Definitely less confident	2	0.6%
Total	313	100.0%

Drama

Definitely more confident	15	71.4%
Perhaps more confident	5	23.8%
No change	1	4.8%
Perhaps less confident	0	0.0%
Definitely less confident	0	0.0%
Total	21	100.0%

Music

Definitely more confident	16	53.3%
Perhaps more confident	9	30.0%
No change	5	16.7%
Perhaps less confident	0	0.0%
Definitely less confident	0	0.0%
Total	30	100.0%

Visual Art

Definitely more confident	15	75.0%
Perhaps more confident	1	5.0%
No change	3	15.0%
Perhaps less confident	0	0.0%
Definitely less confident	1	5.0%
Total	20	100.0%

Circus

Definitely more confident	27	73.0%
Perhaps more confident	1	2.7%
No change	8	21.6%
Perhaps less confident	1	2.7%
Definitely less confident	0	0.0%
Total	37	100.0%

Multi-artform

Definitely more confident	155	56.4%
Perhaps more confident	60	21.8%
No change	57	20.7%
Perhaps less confident	0	0.0%
Definitely less confident	3	1.1%
Total	275	100.0%

Table 61: Did the project affect your creativity?

Dance

Definitely more creative	174	55.6%
Perhaps more creative	95	30.4%
No change	37	11.8%
Perhaps less creative	0	0.0%
Definitely less creative	0	0.0%
No reply	7	2.2%
Total	313	100.0%

Drama

Definitely more creative	19	90.5%
Perhaps more creative	1	4.8%
No change	1	4.8%
Perhaps less creative	0	0.0%
Definitely less creative	0	0.0%
No reply	0	0.0%
Total	21	100.0%

Music

Definitely more creative	12	40.0%
Perhaps more creative	3	10.0%
No change	5	16.7%
Perhaps less creative	0	0.0%
Definitely less creative	0	0.0%
No reply	10	33.3%
Total	30	100.0%

Visual Art

Definitely more creative	11	55.0%
Perhaps more creative	7	35.0%
No change	2	10.0%
Perhaps less creative	0	0.0%
Definitely less creative	0	0.0%
No reply	0	0.0%
Total	20	100.0%

Circus

Definitely more creative	19	51.4%
Perhaps more creative	10	27.0%
No change	8	21.6%
Perhaps less creative	0	0.0%
Definitely less creative	0	0.0%
No reply	0	0.0%
Total	37	100.0%

Multi-artform

Definitely more creative	140	50.9%
Perhaps more creative	89	32.4%
No change	43	15.6%
Perhaps less creative	0	0.0%
Definitely less creative	0	0.0%
No reply	3	1.1%
Total	275	100.0%

Table 62: Did the project affect your ability to express yourself?

Dance

Definitely more able to express yourself	149	47.6%
Perhaps more able to express yourself	90	28.8%
No change	61	19.5%
Perhaps less able to express yourself	0	0.0%
Definitely less able to express yourself	0	0.0%
No reply	13	4.2%
Total	313	100.0%

Drama

Definitely more able to express yourself	17	81.0%
Perhaps more able to express yourself	3	14.3%
No change	1	4.8%
Perhaps less able to express yourself	0	0.0%
Definitely less able to express yourself	0	0.0%
No reply	0	0.0%
Total	21	100.0%

Music

Definitely more able to express yourself	7	23.3%
Perhaps more able to express yourself	7	23.3%
No change	6	20.0%
Perhaps less able to express yourself	0	0.0%
Definitely less able to express yourself	0	0.0%
No reply	10	33.3%
Total	30	100.0%

Visual Art

Definitely more able to express yourself	8	40.0%
Perhaps more able to express yourself	8	40.0%
No change	4	20.0%
Perhaps less able to express yourself	0	0.0%
Definitely less able to express yourself	0	0.0%
No reply	0	0.0%
Total	20	100.0%

Circus

Definitely more able to express yourself	17	45.9%
Perhaps more able to express yourself	11	29.7%
No change	9	24.3%
Perhaps less able to express yourself	0	0.0%
Definitely less able to express yourself	0	0.0%
No reply	0	0.0%
Total	37	100.0%

Multi-artform

Definitely more able to express yourself	132	48.0%
Perhaps more able to express yourself	65	23.6%
No change	77	28.0%
Perhaps less able to express yourself	0	0.0%
Definitely less able to express yourself	0	0.0%
No reply	1	0.4%
Total	275	100.0%

Table 63: Did the project affect your feeling of health?

Dance

Definitely feeling healthier	202	64.5%
Perhaps feeling healthier	76	24.3%
No change	31	9.9%
Perhaps feeling less healthy	0	0.0%
Definitely feeling healthy	1	0.3%
No reply	3	1.0%
Total	313	100.0%

Drama

Definitely feeling healthier	11	52.4%
Perhaps feeling healthier	8	38.1%
No change	2	9.5%
Perhaps feeling less healthy	0	0.0%
Definitely feeling healthy	0	0.0%
No reply	0	0.0%
Total	21	100.0%

Music

Definitely feeling healthier	2	6.7%
Perhaps feeling healthier	7	23.3%
No change	10	33.3%
Perhaps feeling less healthy	1	3.3%
Definitely feeling healthy	0	0.0%
No reply	10	33.3%
Total	30	100.0%

Visual Art

Definitely feeling healthier	5	25.0%
Perhaps feeling healthier	4	20.0%
No change	11	55.0%
Perhaps feeling less healthy	0	0.0%
Definitely feeling healthy	0	0.0%
No reply	0	0.0%
Total	20	100.0%

Circus

Definitely feeling healthier	23	62.2%
Perhaps feeling healthier	8	21.6%
No change	6	16.2%
Perhaps feeling less healthy	0	0.0%
Definitely feeling healthy	0	0.0%
No reply	0	0.0%
Total	37	100.0%

Multi-artform

Definitely feeling healthier	48	17.5%
Perhaps feeling healthier	51	18.5%
No change	161	58.5%
Perhaps feeling less healthy	1	0.4%
Definitely feeling healthy	0	0.0%
No reply	14	5.1%
Total	275	100.0%

Table 64: Did the project affect your feeling of happiness?

Dance

Definitely feeling happier	204	65.2%
Perhaps feeling happier	77	24.6%
No change	26	8.3%
Perhaps feeling less happy	1	0.3%
Definitely feeling happy	0	0.0%
No reply	5	1.6%
Total	313	100.0%

Drama

Definitely feeling happier	17	81.0%
Perhaps feeling happier	4	19.0%
No change	0	0.0%
Perhaps feeling less happy	0	0.0%
Definitely feeling happy	0	0.0%
No reply	0	0.0%
Total	21	100.0%

Music

Definitely feeling happier	8	26.7%
Perhaps feeling happier	8	26.7%
No change	2	6.7%
Perhaps feeling less happy	1	3.3%
Definitely feeling happy	0	0.0%
No reply	11	36.7%
Total	30	100.0%

Visual Art

Definitely feeling happier	9	45.0%
Perhaps feeling happier	8	40.0%
No change	3	15.0%
Perhaps feeling less happy	0	0.0%
Definitely feeling happy	0	0.0%
No reply	0	0.0%
Total	20	100.0%

Circus

Definitely feeling happier	23	62.2%
Perhaps feeling happier	7	18.9%
No change	5	13.5%
Perhaps feeling less happy	0	0.0%
Definitely feeling happy	0	0.0%
No reply	2	5.4%
Total	37	100.0%

Multi-artform

Definitely feeling happier	129	46.9%
Perhaps feeling happier	64	23.3%
No change	78	28.4%
Perhaps feeling less happy	1	0.4%
Definitely feeling happy	1	0.4%
No reply	2	0.7%
Total	275	100.0%

Table 65: Did the project affect your interest in attending arts activities?

Dance

Definitely more interested in attending arts activities	168	53.7%
Perhaps more interested in attending arts activities	90	28.8%
No change	38	12.1%
Perhaps less interested in attending arts activities	1	0.3%
Definitely less interested in attending arts activities	0	0.0%
No reply	16	5.1%
Total	313	100.0%

Drama

Definitely more interested in attending arts activities	18	85.7%
Perhaps more interested in attending arts activities	2	9.5%
No change	1	4.8%
Perhaps less interested in attending arts activities	0	0.0%
Definitely less interested in attending arts activities	0	0.0%
No reply	0	0.0%
Total	21	100.0%

Music

Definitely more interested in attending arts activities	18	60.0%
Perhaps more interested in attending arts activities	7	23.3%
No change	5	16.7%
Perhaps less interested in attending arts activities	0	0.0%
Definitely less interested in attending arts activities	0	0.0%
No reply	0	0.0%
Total	30	100.0%

Visual Art

Definitely more interested in attending arts activities	14	70.0%
Perhaps more interested in attending arts activities	3	15.0%
No change	3	15.0%
Perhaps less interested in attending arts activities	0	0.0%
Definitely less interested in attending arts activities	0	0.0%
No reply	0	0.0%
Total	20	100.0%

Circus

Definitely more interested in attending arts activities	20	54.1%
Perhaps more interested in attending arts activities	12	32.4%
No change	5	13.5%
Perhaps less interested in attending arts activities	0	0.0%
Definitely less interested in attending arts activities	0	0.0%
No reply	0	0.0%
Total	37	100.0%

Multi-artform

Definitely more interested in attending arts activities	158	57.5%
Perhaps more interested in attending arts activities	57	20.7%
No change	59	21.5%
Perhaps less interested in attending arts activities	0	0.0%
Definitely less interested in attending arts activities	0	0.0%
No reply	1	0.4%
Total	275	100.0%

Table 66: Did the project affect your interest in education or training?

Dance

Definitely more interested in attending education or training	139	44.4%
Perhaps more interested in attending education or training	72	23.0%
No change	87	27.8%
Perhaps less interested in attending education or training	1	0.3%
Definitely less interested in attending education or training	1	0.3%
No reply	13	4.2%
Total	313	100.0%

Drama

Definitely more interested in attending education or training	7	33.3%
Perhaps more interested in attending education or training	2	9.5%
No change	12	57.1%
Perhaps less interested in attending education or training	0	0.0%
Definitely less interested in attending education or training	0	0.0%
No reply	0	0.0%
Total	21	100.0%

Music

Definitely more interested in attending education or training	11	36.7%
Perhaps more interested in attending education or training	8	26.7%
No change	11	36.7%
Perhaps less interested in attending education or training	0	0.0%
Definitely less interested in attending education or training	0	0.0%
No reply	0	0.0%
Total	30	100.0%

Visual Art

Definitely more interested in attending education or training	9	45.0%
Perhaps more interested in attending education or training	6	30.0%
No change	5	25.0%
Perhaps less interested in attending education or training	0	0.0%
Definitely less interested in attending education or training	0	0.0%
No reply	0	0.0%
Total	20	100.0%

Circus

Definitely more interested in attending education or training	17	45.9%
Perhaps more interested in attending education or training	10	27.0%
No change	10	27.0%
Perhaps less interested in attending education or training	0	0.0%
Definitely less interested in attending education or training	0	0.0%
No reply	0	0.0%
Total	37	100.0%

Multi-artform

Definitely more interested in attending education or training	108	39.3%
Perhaps more interested in attending education or training	53	19.3%
No change	110	40.0%
Perhaps less interested in attending education or training	1	0.4%
Definitely less interested in attending education or training	0	0.0%
No reply	3	1.1%
Total	275	100.0%

Table 67: Did the project affect your interest in attending community activities?

Dance

Definitely more interested in attending community activities	135	43.1%
Perhaps more interested in attending community activities	98	31.3%
No change	66	21.1%
Perhaps less interested in attending community activities	0	0.0%
Definitely less interested in attending community activities	0	0.0%
No reply	14	4.5%
Total	313	100.0%

Drama

Definitely more interested in attending community activities	11	52.4%
Perhaps more interested in attending community activities	6	28.6%
No change	4	19.0%
Perhaps less interested in attending community activities	0	0.0%
Definitely less interested in attending community activities	0	0.0%
No reply	0	0.0%
Total	21	100.0%

Music

Definitely more interested in attending community activities	7	23.3%
Perhaps more interested in attending community activities	5	16.7%
No change	7	23.3%
Perhaps less interested in attending community activities	0	0.0%
Definitely less interested in attending community activities	1	3.3%
No reply	10	33.3%
Total	30	100.0%

Visual Art

Definitely more interested in attending community activities	12	60.0%
Perhaps more interested in attending community activities	6	30.0%
No change	2	10.0%
Perhaps less interested in attending community activities	0	0.0%
Definitely less interested in attending community activities	0	0.0%
No reply	0	0.0%
Total	20	100.0%

Circus

Definitely more interested in attending community activities	12	32.4%
Perhaps more interested in attending community activities	19	51.4%
No change	6	16.2%
Perhaps less interested in attending community activities	0	0.0%
Definitely less interested in attending community activities	0	0.0%
No reply	0	0.0%
Total	37	100.0%

Multi-artform

Definitely more interested in attending community activities	127	46.2%
Perhaps more interested in attending community activities	54	19.6%
No change	82	29.8%
Perhaps less interested in attending community activities	0	0.0%
Definitely less interested in attending community activities	0	0.0%
No reply	12	4.4%
Total	275	100.0%

Table 68: Have you gained skills in any of these areas as a result of the project?

Dance

Creative arts skills	226	77.4%
Technical arts skills	74	25.3%
Performing skills	237	81.2%
People skills	194	66.4%
Problem solving skills	106	36.3%
Project management	5	1.7%
Project administration	1	0.3%
Using computers	2	0.7%
Communication skills	108	37.0%
No skills gained	4	1.4%
Other	7	2.4%

Drama

Creative arts skills	14	66.7%
Technical arts skills	10	47.6%
Performing skills	18	85.7%
People skills	20	95.2%
Problem solving skills	6	28.6%
Project management	0	0.0%
Project administration	2	9.5%
Using computers	1	4.8%
Communication skills	15	71.4%
No skills gained	0	0.0%

Other	2	9.5%
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Music

Creative arts skills	13	43.3%
Technical arts skills	5	16.7%
Performing skills	22	73.3%
People skills	19	63.3%
Problem solving skills	4	13.3%
Project management	1	3.3%
Project administration	0	0.0%
Using computers	0	0.0%
Communication skills	19	63.3%
No skills gained	2	6.7%
Other	0	0.0%

Visual Art

Creative arts skills	17	85.0%
Technical arts skills	8	40.0%
Performing skills	3	15.0%
People skills	7	35.0%
Problem solving skills	5	25.0%
Project management	1	5.0%
Project administration	1	5.0%
Using computers	0	0.0%
Communication skills	2	10.0%
No skills gained	0	0.0%
Other	0	0.0%

Circus

Creative arts skills	19	52.8%
Technical arts skills	16	44.4%
Performing skills	30	83.3%
People skills	20	55.6%
Problem solving skills	9	25.0%
Project management	1	2.8%
Project administration	0	0.0%
Using computers	1	2.8%
Communication skills	13	36.1%
No skills gained	1	2.8%
Other	1	2.8%

Multi-artform

Creative arts skills	196	76.3%
Technical arts skills	87	33.9%
Performing skills	114	44.4%
People skills	101	39.3%
Problem solving skills	58	22.6%
Project management	16	6.2%
Project administration	6	2.3%
Using computers	15	5.8%
Communication skills	57	22.2%

No skills gained	12	4.7%
Other	4	1.6%

Table 69: If yes, how have these skills helped you?

Dance

In home or social life	190	60.7%
In school or college	163	52.1%
At work	21	6.7%

Drama

In home or social life	20	95.2%
In school or college	2	9.5%
At work	2	9.5%

Music

In home or social life	8	26.7%
In school or college	8	26.7%
At work	1	3.3%

Visual Art

In home or social life	11	55.0%
In school or college	3	15.0%
At work	7	35.0%

Circus

In home or social life	18	48.6%
In school or college	7	18.9%
At work	14	37.8%

Multi-artform

In home or social life	134	48.7%
In school or college	67	24.4%
At work	69	25.1%

Table 70: Did you get a qualification as a result of taking part in the project?

Dance

Yes	78	24.9%
No	215	68.7%
No Reply	20	6.4%
Total	313	100.0%

Drama

Yes	11	52.4%
No	9	42.9%

No Reply	1	4.8%
Total	21	100.0%

Music

Yes	20	66.7%
No	10	33.3%
No Reply	0	0.0%
Total	30	100.0%

Visual Art

Yes	0	0.0%
No	20	100.0%
No Reply	0	0.0%
Total	20	100.0%

Circus

Yes	0	0.0%
No	37	100.0%
No Reply	0	0.0%
Total	37	100.0%

Multi-artform

Yes	27	9.8%
No	248	90.2%
No Reply	0	0.0%
Total	275	100.0%

Table 71: Do creative activities matter to you more after this project?

Dance

Yes	127	41%
No effect	76	24%
Art already very important	74	24%
No reply	36	12%
Total	313	100%

Drama

Yes	9	43%
No effect	2	10%
Art already very important	9	43%
No reply	1	5%
Total	21	100%

Music

Yes	13	43%
No effect	10	33%
Art already very important	7	23%

No reply	0	0%
Total	30	100%

Visual Art

Yes	8	40%
No effect	0	0%
Art already very important	10	50%
No reply	2	10%
Total	20	100%

Circus

Yes	15	41%
No effect	6	16%
Art already very important	14	38%
No reply	2	5%
Total	37	100%

Multi-artform

Yes	91	33%
No effect	48	17%
Art already very important	124	45%
No reply	12	4%
Total	275	100%

Table 72: Would you like to be involved in more of the organisation's arts projects?

Dance

Definitely yes	189	60.4%
Probably yes	97	31.0%
Definitely no	5	1.6%
Probably no	7	2.2%
No reply	15	4.8%
Total	313	100.0%

Drama

Definitely yes	20	95.2%
Probably yes	0	0.0%
Definitely no	0	0.0%
Probably no	0	0.0%
No reply	1	4.8%
Total	21	100.0%

Music

Definitely yes	18	60.0%
Probably yes	9	30.0%
Definitely no	1	3.3%

Probably no	0	0.0%
No reply	2	6.7%
Total	30	100.0%

Visual Art

Definitely yes	17	85.0%
Probably yes	3	15.0%
Definitely no	0	0.0%
Probably no	0	0.0%
No reply	0	0.0%
Total	20	100.0%

Circus

Definitely yes	19	51.4%
Probably yes	14	37.8%
Definitely no	0	0.0%
Probably no	2	5.4%
No reply	2	5.4%
Total	37	100.0%

Multi-artform

Definitely yes	197	71.6%
Probably yes	60	21.8%
Definitely no	3	1.1%
Probably no	7	2.5%
No reply	8	2.9%
Total	275	100.0%

Table 73: What is your age?

Dance

Under 11	16	5.1%
11-15	176	56.2%
16-18	30	9.6%
19-24	11	3.5%
25-49	34	10.9%
50-65	40	12.8%
65+	1	0.3%
No reply	5	1.6%
Total	313	100.0%

Drama

Under 11	0	0.0%
11-15	0	0.0%
16-18	0	0.0%
19-24	4	19.0%
25-49	17	81.0%
50-65	0	0.0%
65+	0	0.0%

No reply	0	0.0%
Total	21	100.0%

Music

Under 11	0	0.0%
11-15	24	80.0%
16-18	5	16.7%
19-24	1	3.3%
25-49	0	0.0%
50-65	0	0.0%
65+	0	0.0%
No reply	0	0.0%
Total	30	100.0%

Visual Art

Under 11	0	0.0%
11-15	0	0.0%
16-18	0	0.0%
19-24	1	5.0%
25-49	18	90.0%
50-65	1	5.0%
65+	0	0.0%
No reply	0	0.0%
Total	20	100.0%

Circus

Under 11	0	0.0%
11-15	0	0.0%
16-18	3	8.1%
19-24	10	27.0%
25-49	21	56.8%
50-65	0	0.0%
65+	0	0.0%
No reply	3	8.1%
Total	37	100.0%

Multi-artform

Under 11	9	3.3%
11-15	82	29.8%
16-18	14	5.1%
19-24	15	5.5%
25-49	126	45.8%
50-65	23	8.4%
65+	0	0.0%
No reply	6	2.2%
Total	275	100.0%

Table 74: What is your gender?

Dance

Male	28	8.9%
Female	279	89.1%
No reply	6	1.9%
Total	313	100.0%

Drama

Male	5	23.8%
Female	16	76.2%
No reply	0	0.0%
Total	21	100.0%

Music

Male	17	56.7%
Female	13	43.3%
No reply	0	0.0%
Total	30	100.0%

Visual Art

Male	0	0.0%
Female	20	100.0%
No reply	0	0.0%
Total	20	100.0%

Circus

Male	20	54.1%
Female	16	43.2%
No reply	1	2.7%
Total	37	100.0%

Multi-artform

Male	87	31.6%
Female	183	66.5%
No reply	5	1.8%
Total	275	100.0%

Table 75: Do you speak Welsh?

Dance

Yes	78	24.9%
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No	229	73.2%
No Reply	6	1.9%
Total	313	100.0%

Drama

Yes	0	0.0%
No	21	100.0%
No Reply	0	0.0%
Total	21	100.0%

Music

Yes	8	26.7%
No	22	73.3%
No Reply	0	0.0%
Total	30	100.0%

Visual Art

Yes	2	10.0%
No	18	90.0%
No Reply	0	0.0%
Total	20	100.0%

Circus

Yes	7	18.9%
No	29	78.4%
No Reply	1	2.7%
Total	37	100.0%

Multi-artform

Yes	46	16.7%
No	224	81.5%
No Reply	5	1.8%
Total	275	100.0%

Table 76: Are you a disabled person?

Dance

Yes	7	2.2%
No	300	95.8%
No Reply	6	1.9%
Total	313	100.0%

Drama

Yes	21	100.0%
No	0	0.0%
No Reply	0	0.0%

Total	21	100.0%
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Music

Yes	0	0.0%
No	0	0.0%
No Reply	30	100.0%
Total	30	100.0%

Visual Art

Yes	7	35.0%
No	12	60.0%
No Reply	1	5.0%
Total	20	100.0%

Circus

Yes	4	10.8%
No	32	86.5%
No Reply	1	2.7%
Total	37	100.0%

Multi-artform

Yes	45	16.4%
No	221	80.4%
No Reply	9	3.3%
Total	275	100.0%

Table 77: Which of the following do you use?

Dance

Visual aids or alternative formats to print i.e. Braille, large print or audio tape	4	1.3%
Communication support or equipment i.e. sign language interpreter, speech-to-text, loop etc.	5	1.6%
Equipment to aid mobility i.e. wheel chair, walking frame etc.	5	1.6%
A support worker or personal assistance	5	1.6%
Other support	1	0.3%

Drama

Visual aids or alternative formats to print i.e. Braille, large print or audio tape	4	19.0%
Communication support or equipment i.e. sign language interpreter, speech-to-text, loop etc.	1	4.8%
Equipment to aid mobility i.e. wheel chair, walking frame etc.	2	9.5%
A support worker or personal assistance	11	52.4%
Other support	0	0.0%

Music

Visual aids or alternative formats to print i.e. Braille, large print or audio tape	0	0.0%
Communication support or equipment i.e. sign language interpreter, speech-to-text, loop etc.	0	0.0%

Equipment to aid mobility i.e. wheel chair, walking frame etc.	0	0.0%
A support worker or personal assistance	0	0.0%
Other support	0	0.0%

Visual Art

Visual aids or alternative formats to print i.e. Braille, large print or audio tape	1	5.0%
Communication support or equipment i.e. sign language interpreter, speech-to-text, loop etc.	0	0.0%
Equipment to aid mobility i.e. wheel chair, walking frame etc.	3	15.0%
A support worker or personal assistance	0	0.0%
Other support	1	5.0%

Circus

Visual aids or alternative formats to print i.e. Braille, large print or audio tape	0	0.0%
Communication support or equipment i.e. sign language interpreter, speech-to-text, loop etc.	0	0.0%
Equipment to aid mobility i.e. wheel chair, walking frame etc.	0	0.0%
A support worker or personal assistance	0	0.0%
Other support	0	0.0%

Multi-artform

Visual aids or alternative formats to print i.e. Braille, large print or audio tape	10	3.6%
Communication support or equipment i.e. sign language interpreter, speech-to-text, loop etc.	4	1.5%
Equipment to aid mobility i.e. wheel chair, walking frame etc.	21	7.6%
A support worker or personal assistance	15	5.5%
Other support	5	1.8%

Table 78: What are your employment circumstances?

Dance

Employed full time	20	6.4%
Employed part time	25	8.0%
Self employed	5	1.6%
Volunteer/unpaid worker	2	0.6%
At home	1	0.3%
Unemployed	4	1.3%
Student	184	58.8%
Retired	38	12.1%
Other	0	0.0%

Drama

Employed full time	0	0.0%
Employed part time	1	4.8%
Self employed	0	0.0%
Volunteer/unpaid worker	0	0.0%
At home	0	0.0%
Unemployed	19	90.5%
Student	0	0.0%
Retired	0	0.0%

Other	0	0.0%
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Music

Employed full time	0	0.0%
Employed part time	0	0.0%
Self employed	0	0.0%
Volunteer/unpaid worker	0	0.0%
At home	0	0.0%
Unemployed	4	13.3%
Student	26	86.7%
Retired	0	0.0%
Other	0	0.0%

Visual Art

Employed full time	4	20.0%
Employed part time	4	20.0%
Self employed	0	0.0%
Volunteer/unpaid worker	2	10.0%
At home	3	15.0%
Unemployed	1	5.0%
Student	1	5.0%
Retired	4	20.0%
Other	1	5.0%

Circus

Employed full time	9	24.3%
Employed part time	7	18.9%
Self employed	11	29.7%
Volunteer/unpaid worker	1	2.7%
At home	1	2.7%
Unemployed	2	5.4%
Student	11	29.7%
Retired	0	0.0%
Other	0	0.0%

Multi-artform

Employed full time	32	11.6%
Employed part time	21	7.6%
Self employed	47	17.1%
Volunteer/unpaid worker	18	6.5%
At home	4	1.5%
Unemployed	27	9.8%
Student	101	36.7%
Retired	20	7.3%
Other	2	0.7%

Table 79: Are you on means tested benefits?

Dance

Yes	10	3.2%
No	230	73.5%
No Reply	73	23.3%
Total	313	100.0%

Drama

Yes	11	52.4%
No	2	9.5%
No Reply	8	38.1%
Total	21	100.0%

Music

Yes	1	3.3%
No	28	93.3%
No Reply	1	3.3%
Total	30	100.0%

Visual Art

Yes	4	20.0%
No	11	55.0%
No Reply	5	25.0%
Total	20	100.0%

Circus

Yes	2	5.4%
No	33	89.2%
No Reply	2	5.4%
Total	37	100.0%

Multi-artform

Yes	37	13.5%
No	191	69.5%
No Reply	47	17.1%
Total	275	100.0%