



ArtWorks Cymru

Creating Organisations Survey Report

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

Eleanor Sellers

March 2012

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

Contents

Summary	2
Findings	2
Conclusions	12
Appendix 1: Online survey questions (English and Welsh translations)	14
Appendix 2: Case study interview questions	21
Appendix 3: Case study permission form	22

Summary

Organisations involved in participatory arts projects across Wales were invited to complete an online survey. The aim of the survey was to provide baseline data on the confidence within the sector, to assess how art organisations recruit artists, and to assess how they monitor projects; it also enabled organisations to apply to be part of a case study.

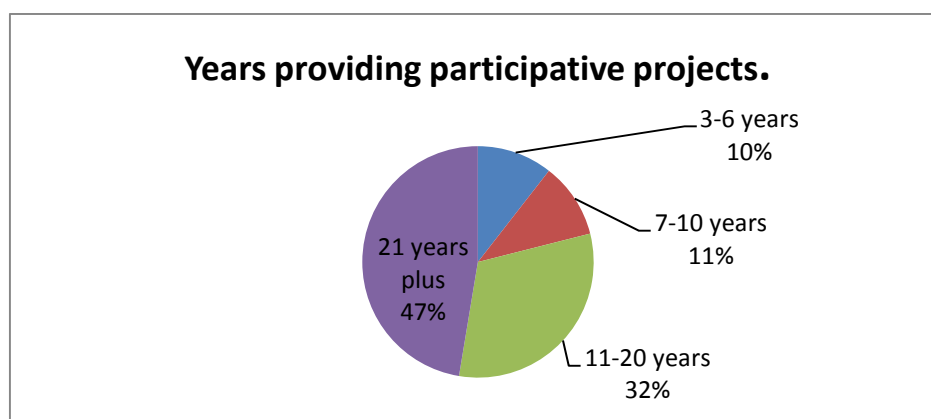
The survey was placed on Survey Monkey (www.surveymonkey.com) and a link to the survey was advertised on the ArtWorks Cymru Facebook page. The survey was available in both English and Welsh, and it remained open from December 2011 until March 2012. As well as Facebook advertisement, direct invitations were sent to organisations known for creating participative projects. Over 100 art organisations in Wales were invited, including the partnership organisations; 18 individuals responded, from different art organisations. 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. However, the data does provide some insight in to the organisations that create participative work.

The survey was supported by case studies from three organisations who are involved in creating participative projects using different art forms. Interviews with individuals lasted for up to 45 minutes. Individuals who represented the creating organisations chose not to be filmed, but were audio recorded for research purposes.

Findings

- **47% of organisations have over 20 years' experience in delivering participative work.**

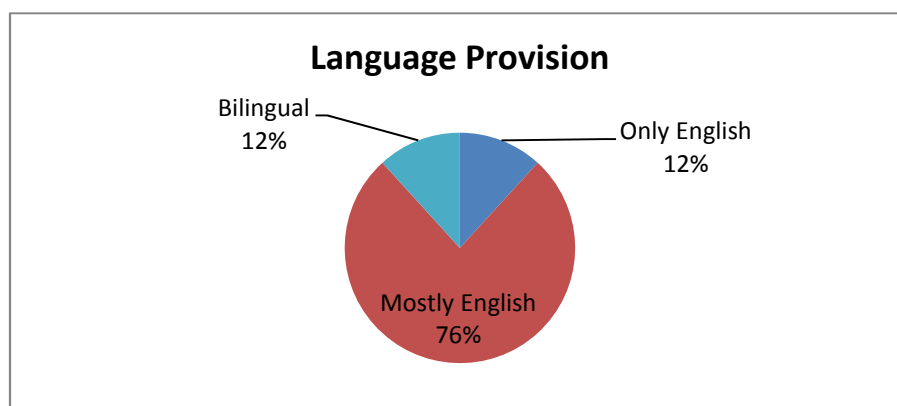
The data suggests that there is a long history of delivering participative projects in Wales. Nearly half of respondents reported that their organisation had been delivering participative projects for over 20 years, and a further 32% had been delivering projects for between 11 and 20 years. Although there were few respondents, a wealth of expertise and experience has been captured through the survey.



- **76% of organisations run the majority of their projects in English.**

Most organisations run projects through the medium of English (88% respondent that projects were delivered in either English only, or mostly English). Only 12% of projects were reported as usually being run bilingually, and none were reported as running in Welsh. Some organisations expressed difficulties in recruiting “artists who are first language Welsh language- though this is not through lack of trying- [it] seems we are not the only ones who

struggle with Welsh speaking artists”. Other organisations were keen to explain that many projects could be run bilingually, if needed, but the demand was not as high. Organisations noted that their activities were often promoted bilingually, even where activities were held in English.



- **Most organisations responded that they don’t look for specific qualifications**, although many do expect that artists will hold a relevant arts degree before embarking on their participative arts practice. Organisations place a great deal of emphasis on the skills, abilities, and experience that artists need to be able to demonstrate.

Examples of responses include:

- “We don't look for specific qualifications, but place a greater weight on experience and references.”
- “Degree in relevant art form and experience”
- “Ability”
- “None specifically. We prefer certain training has been undertaken such as child protection. And offer experience by putting newer artists in as support workers to more experienced artists. References and evaluations from projects let us know the capabilities of an artist - which seems more relevant in this sector than a qualification.”
- “Experience, CRB checks”
- “Experience in delivering creative writing workshops to a high standard. Preferably a publication.”
- “None, although most will have art degrees or similar”
- “Good references and a portfolio [sic] of work that is recognised”

Organisations look for a variety of qualifications, skills, and feedback when selecting artists for projects. Recruiting suitable artists, however, can be a challenge for organisations in Wales. One organisation explained that that recruitment was difficult because a large percentage of artists “go to London. They go for their training, and they don’t come back”. Unless organisations have developed “a skilled and wide database” of artists working within a specific context, it can be difficult to recruit suitable artists.

The search for artists with suitable skills also appears to frequently rely on word of mouth. For example, one case study participant explained that “because there are 25 staff working for the organisation a lot of us may have used, or had contact with, a variety of different [artists]. So we can always ask each other”. This is a useful way of sharing contacts in an area where suitable expertise can be hard to locate; however, this may hinder the development of new artists attempting to develop skills in participative settings.

- **Organisations expect artists to have a wide range of skills.**

Organisations are very clear that artists should have excellent skills within their own art form, however, a combination of other skills are essential for running successful participative work. All organisations responded that artists should have good interpersonal skills. Interpersonal skills included the ability to listen and communicate, an ability to work with others, and empathy for others; these were considered vital to delivering successful participative projects.

Whilst interpersonal skills were highly valued, other skills and competencies were also required. Organisations valued artists with project management skills, organisation skills, and an awareness of equal opportunities. Whilst some skills were seen as generic to participative projects, organisations were also keen to note that some projects required specific skills, depending on the client group, and the aims of the project.

Some responses include:

- o “This is project-dependent. We would expect musical competence of course, but in most cases we would also look for reliable project management, awareness of equal opportunities issues, flair and the ability to enthuse others. In some cases, we would also look for skills in dealing with vulnerable adults and/or volunteers.”
- o “Experience in delivering Professional Arts Workshops within diverse contexts within the community”
- o “arts practice , and skills and experience and extra training some cases in working with particular participants”
- o “Organisational skills Leadership skills Conflict management skills”
- o “The ability to communicate, empathise and relate to those they work with and the people that care for them e.g. parents, schools, carers and funders. Passion and commitment. Good organisational skills. The ability to adapt and change ideas to suit needs (e.g. when working with people with special needs).”
- o “Sensitivity, adaptability, approachability, strong motivational and engagement skills.”
- o “good communication skills; good listening skills; ability to work well as part of team; skills and experience relevant to particular participant group”
- o “Excellent [sic] communication, empathy, collaborative practice skills, a lack of ego”

The responses from interview case studies suggest that these interpersonal skills are important because artists need to be able to “help the other people to raise their levels of ability” as well as “motivate” and “encourage participants”; to do this it is seen as important that artists can relate to others and share their knowledge.

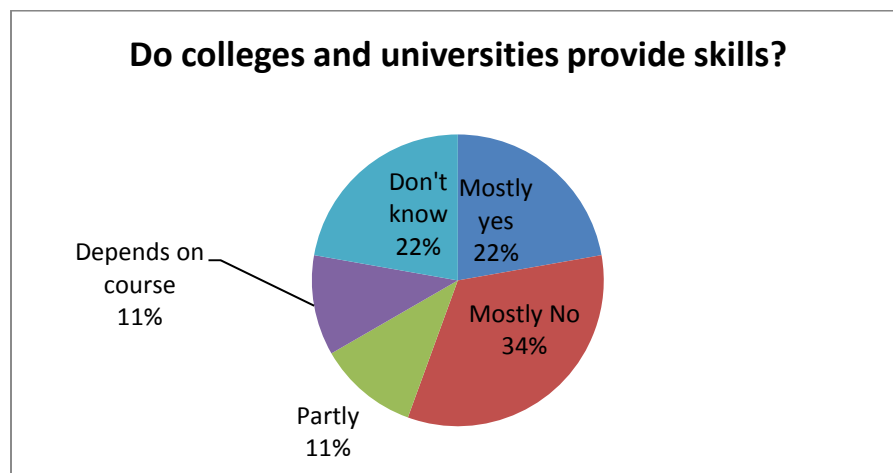
- **The beliefs and attitudes of the artists are very important to the success of a project.**

Organisations all responded that the beliefs and attitudes of the artists were very important, or equally as important, as other skills and qualifications. Several organisations used an artist’s attitude and personality when selecting them for specific projects.

Key beliefs include a belief in the value of the work, and an acknowledgement that all participants can contribute to a project. Artists also need to be able to engage with different groups and work with participants, rather than work in an isolated, dictatorial, manner.

Examples of some responses include:

- o “This is project dependent, but personality can play a great part in our selection process, and we might find it difficult to recruit someone who didn't share our beliefs about equal opportunities and community building.”
 - o “Very important that they believe that anyone can take part in an arts project or activity. That they have an inclusive attitude and can do approach”
 - o “You have to believe that you can enrich other people's lives whether that be socially or creatively through the arts and that each individual has something special to offer. This requires a different set of skills/attitudes to the artist who works alone. I choose artists who I think will suit the project i.e. for a project with a care home I would select a different artist to a group of teenagers classified as NEETS”.
 - o “Beliefs and attitudes are extremely important to successful workshops.”
 - o “[Beliefs and attitudes are] fundamental. Many projects engage with disaffected or socially isolated people, so artists needs to demonstrate empathy and particular attitude to participants”.
- **Organisations are uncertain about the training that universities and colleges provide.**
Organisations recognise that university is valuable for artists because it provides good technical, historical, and background knowledge of their chosen art form. University and college courses also enable students to explore that art form and develop their own skills. Whilst the majority of organisations do want their participatory artists to have these skills, it is largely felt that university does not give students experience within participative settings, nor does it develop the specific skills required.

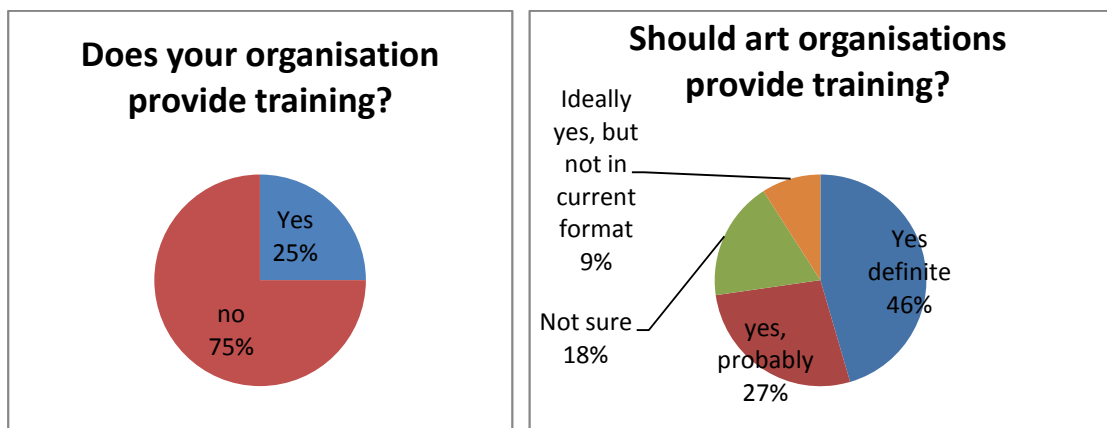


Where organisations felt that courses did provide artists with the appropriate skills, it was often in the context of enabling new artists the space to explore, and nurture their personal practice. Many organisations, even those that felt the courses did offer suitable training, felt that more could be done to improve formal courses.

Some responses include:

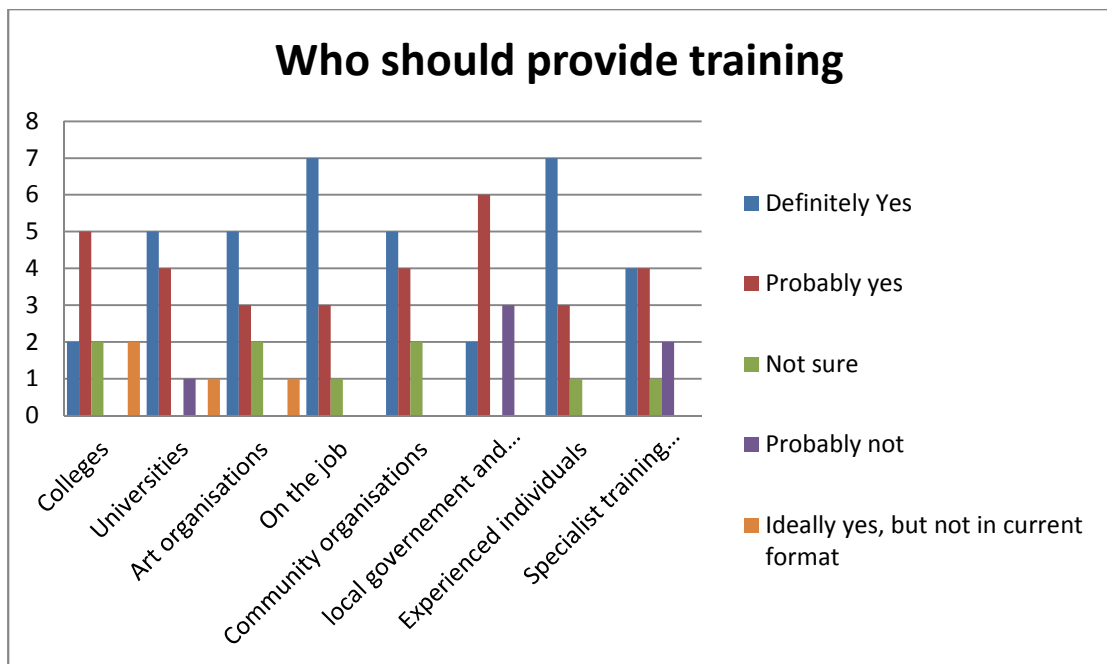
- o “It gives students the time and space to explore the arts form, to learn about it the history and methodology. To be in an environment that focuses on the arts and celebrates them, to see that it is a discipline. Colleges and universities can also link to organisations and projects outside their environment and encourage students to been [sic] part of participatory arts practice. Their [sic] could be a modual [sic] that looks at applied drama , music or visual arts for example. I learnt masses about drama in my three years at drama college although the course was practical there was also theory and academic study.”

- o “Personal experience within the Arts Educational system did not provide any experience of how to deliver participatory arts. Knowledge of several of the local Welsh Universities and the programmes they deliver also do not seem to address this area or provide any training for individuals interested in pursuing community engagement projects.”
- o “Of course background/training in arts related field is important; but it’s the experience they gain working in the community and in galleries which is equally important. Artists who have received mentoring from more experienced artists can be very worthwhile”
- o “Most college courses for artists don't consider participative practice as a skill that the students will need and so don't include it in the courses.”
- **75% of organisations do not provide training.**
Although art organisations are unsure about the value of training that colleges and universities provide, very few provide training opportunities for artists. Despite the fact that 82% of respondents felt that art organisations should ‘definitely’, ‘probably’, or ‘ideally’ provide some training only 25% actually do.



Where organisations do provide training, it is on an ad hoc basis when a need arises. There are exceptions, however, and where training is offered to artists there is often a high demand. One organisation has seen demand for its training course increase dramatically over the last few years and the course is currently oversubscribed. Another organisation also explained that formal training sessions which provided artists with the skills for working in particular settings were “useful” and they would like to offer more training in the future. Funding was cited as a restriction for providing training opportunities to participative artists, both during case study interviews, and the online survey.

- o “Time and funding to give training and mentorship in a busy gallery like ours is an issue.”
- **Organisations were open to the possibility of variety of organisations providing training,** although some organisations were viewed more favourably than others. Community organisations, and art organisations were seen as groups that could deliver training (82% thought that community organisations would ‘probably’ or ‘definitely’ be suitable to deliver training, and 73% thought art organisations should ‘definitely’ or ‘probably’ provide training. The majority of respondents reported that specialist organisations and local governments should either definitely or probably deliver training although there was less consensus amongst respondents for training provision by these groups.



The most popular methods of training were ‘on the job training’ and training by ‘experienced individuals’; this is supported by the data from case studies. Organisations explained that the best way to enable new artists to gain participative skills was for them to be “mentored by somebody so they can actually go and shadow someone- who’s possibly more experienced- delivering a few sessions, and that will give them pointers of how to improve their own skills”.

The openness to a variety of training options may suggest that art organisations want to see a variety of methods utilised to ensure a more rounded learning process for the artists. Developing participatory skills appears to require formal education, as well as on the job training:

- o “In my experience learning institutions are best placed to nurture students in their chosen art form and give them the theory and practice. They often employ experienced individuals to teach and work with students on more specific projects. They see learning and mentoring in its widest sense. On the job training needs to go along side education and practice”.
- **Best practice is achieved through constant evaluation, shared practice, and training.** Organisations responded that best practice was achieved in a variety of ways; this included developing partnerships because it’s “it’s really, really, hard to deliver a project on your own”. Organisations also believe it is important to be collaborative within those partnerships, and with others, in order to share knowledge and expertise. Shared learning is thought of as particularly valuable, especially if this can be done “across the board” as it enables organisations to learn more quickly and adapt.

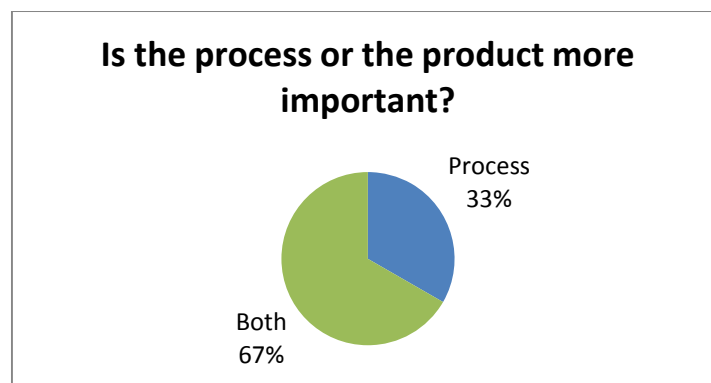
Organisations recognise that “what happens on the ground”, in terms of best practice, is largely dependent on the artists employed on the projects: “I think one of the most important aspects of my job is selecting artists with the personality and skills to suit the group”. Organisations would like their participative work to receive more recognition, and for more training to be made available.

Some responses from the online survey include:

- o “By working with excellent partner organisations, involving senior practitioners in steering groups, involving local people, and ensuring that our evaluation processes are plugged into as many external initiatives as possible.”
- o “Through shared practice, training and experience”
- o “By being open, honest, generous, skilled (in art form) knowledgeable about the sector.”
- o “It needs to be seen as a profession and people probably need extra training background after they have trained in their art form. This can be done in a number of ways”
- o “Allowing projects to be participant -led where possible, engaging for both participant and artist, enabling everyone to take part, communicating and listening to needs of all parties.”
- o “Research previous projects opportunities to share best practise in seminar settings etc. being well prepared for all eventualities - lesson plans etc. training sessions”
- o “Piloting projects and measuring successes and challenges. Evaluation is key”
- o “Constant Evaluation and Monitoring Challenge your practice and motives at all times”

Organisations utilise a variety of tools to ensure best practice both within the organisation team and in the development of their creative teams. As well as using tools to ensure the development of best practice, organisations also evaluate and monitor their projects regularly. Evaluation and monitoring provides a wider perspective to each project (see below).

- **67% of organisations responded that the process and the product were equally important** in participative projects; the remaining 33% responded that the process was more important.



Where organisations responded that the process was the most important aspect, there was often supplementary information provided. This further information suggested that whilst the process was the most important aspect, it is by no means the only important part of the project. For example:

- o “Process is important however the most successful projects I have worked on also have a clear aim and are run with skilled and experienced practitioners who engage the participants and encourage their ideas at the same time as building their vocabulary and skills in the art form.”

- o “This depends a bit on who you are working with and what your aim is. A lot of funded projects are about decreasing social isolation and improving self esteem - so building relationships (even just talking, listening and having tea can be the most important thing). You might have an amazing looking outcome which people have not felt a part of. Celebrating people's achievements is important and this can be helped by skilful presentation and how elements are put together to make a successful whole.”

Organisations reported that it was important to create participative projects where the participants and artists worked together; however, the product was viewed as part of that journey, for example:

- o “The most successful projects are usually those where both artist and participant gain something - the outcomes are of high quality because the process was a collaborative one and for many people it is the process they remember more than the final outcome.”
- o “Distance travelled and experience/opportunities gained during a project can have a more lasting effect on an individual as it may have served to open doors to new and exciting avenues previously unexplored. However, a final outcome of a project in the form of a finished product or performance can also act as a memorable and affirming celebration of distance travelled etc.”

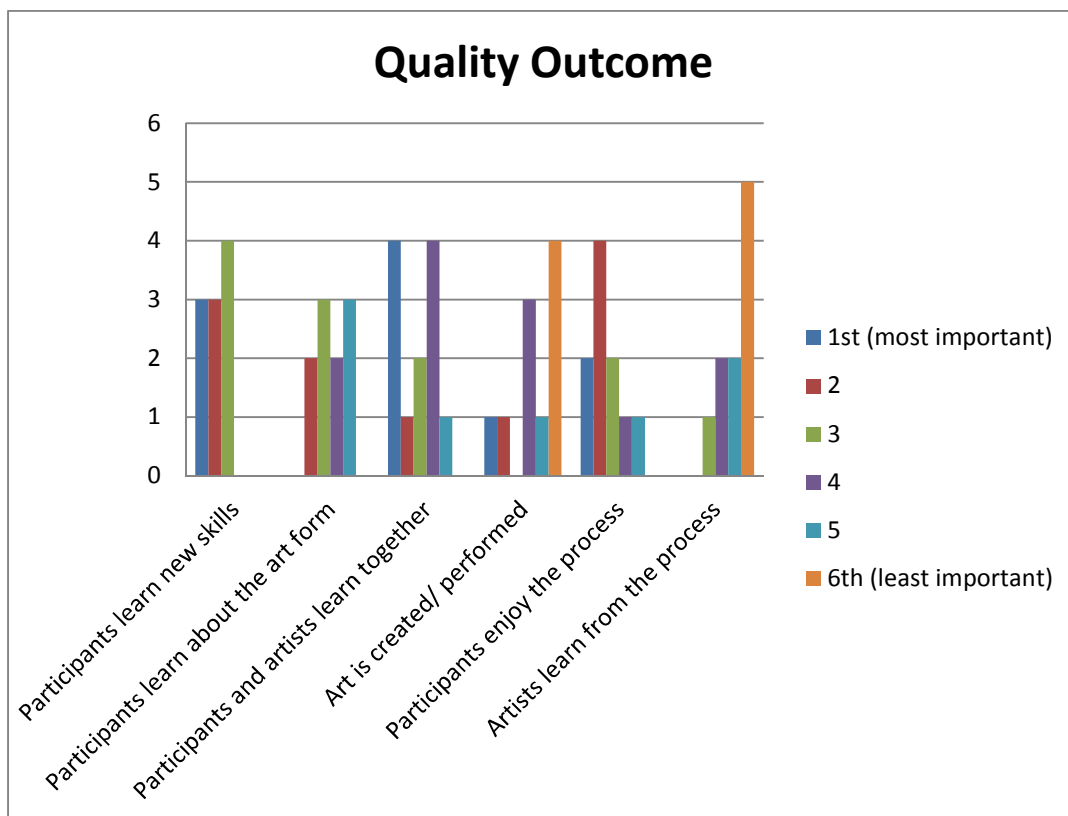
Organisations involved in case studies also revealed that the link between process and product was complex, and having the skills to develop both is important. The process was viewed as a method to “continue to engage [people] in the arts”. A final product, to celebrate achievement and share with others, was thought to be “really important” because it also celebrated the process that had taken place.

Balancing the need to create a good product and ensure a good process was thought of as something that could be quite difficult that required experience, and planning. “You need to look at who you’re gonna be working with, how long you’ve got to work with them, what it is that they possibly want to get out of it, what you can offer within that time to make sure that it happens, and then ensure there is some sort of celebratory something- whatever it may be- at the end”

- **A quality outcome should include artists and participants learning from each other,** participants developing new skills, and participants enjoying themselves. The least important aspects, from the options provided, included the artist learning from the experience, and the creation of a piece of art.

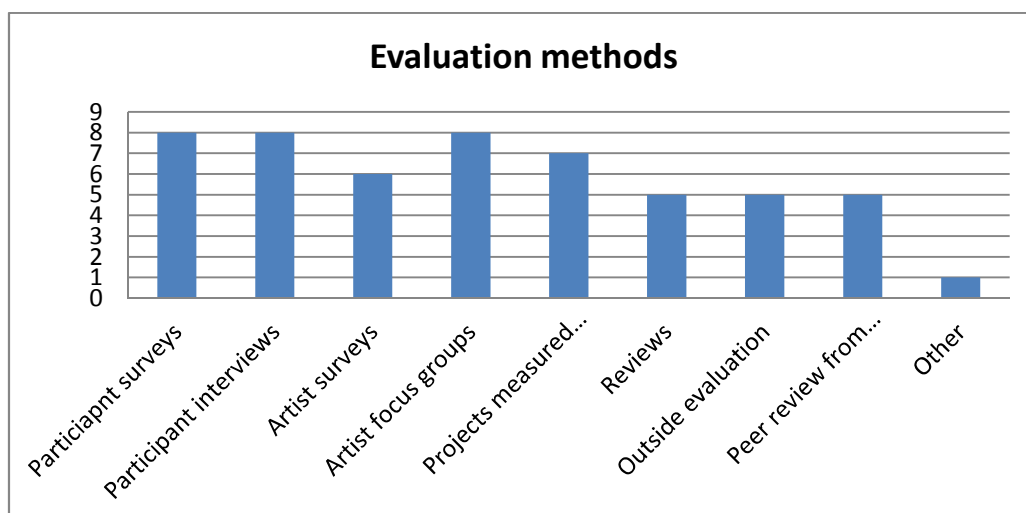
Whilst organisations ranked specific outcomes, there were additional comments to suggest that all these outcomes should be included in a participative setting:

- o “Ideally the best of projects achieve all of these things, sometimes it is after a project that participants realise what they have learnt and what they have got from it.”
- o All successful projects should be a two-way learning experience for participants and artists



Measuring the quality outcomes, and the impact of a project, is an aspect of participative work that all organisations undertake. This is primarily done using evaluation both during and after a project. Case study organisations reported that they frequently asked artists about “how it’s going” in order to keep in touch with any issues, and to support the development of the project.

- All organisations monitor projects using a wide variety of tools.**
 All organisations responded that they used at least two methods of evaluation, and the majority of organisations used between 4 and 7 methods.



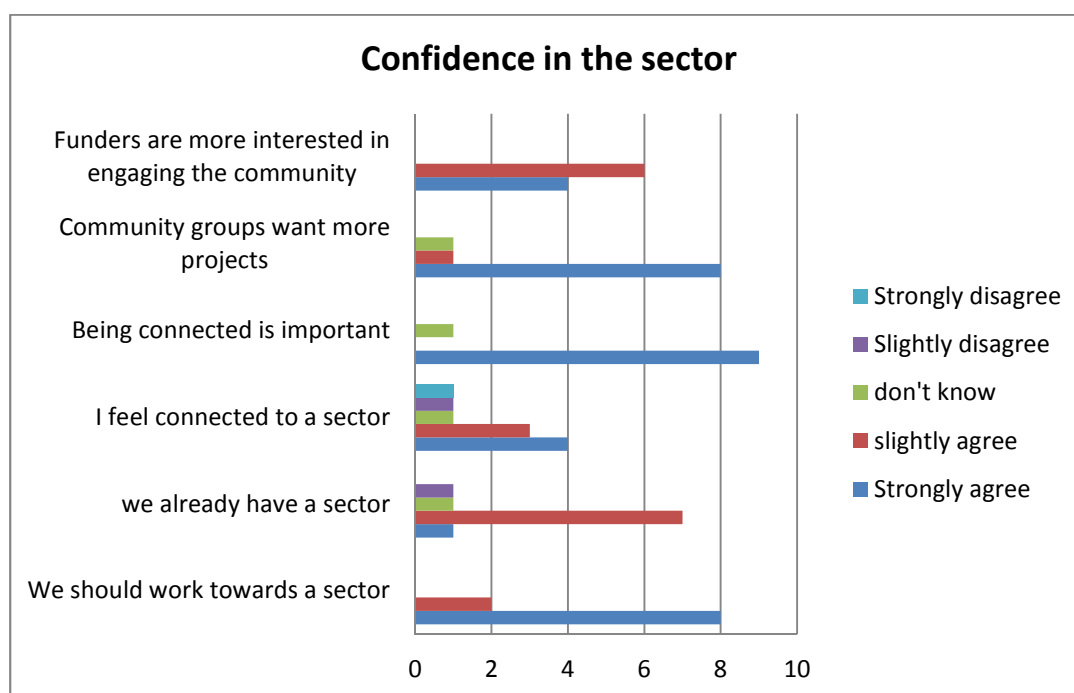
Utilising a number of methods is seen as particularly useful, because different information was collected. Feedback, from different individuals, gives organisations the information they need so they know “how to improve if necessary, or what was missing, or whether

there was something that was particularly useful so you can make sure it's used for future sessions we can leave that in". Participant feedback enables organisations to assess the enjoyment and engagement of those involved in projects, as well as assessing the development of "soft skills as well as actual skills". Artist feedback can also provide a different perspective on the success of the project; artists can feedback on whether they felt participants were engaged, what they felt worked, and whether the organisation provided enough support or resources. By gathering this information, organisations can learn from the successes and failures, as well as share their learning with others.

Whilst many organisations employ a wide variety of evaluation methods it is important to note that for some organisations "not all the [methods] are used for every project". These figures may represent an 'ideal' evaluation process rather than a picture of the tools that are used regularly, or for all projects.

- **Confidence in the sector seems is fairly high.**

80% of organisations either strongly agree, or slightly agree, that Wales already has a participative arts sector, and all organisations believed that organisations in Wales should be working towards that sector. There remains room for improvement in the confidence of the sector; whilst 90% of organisations believe it is important to feel connected to a participatory arts sector, 30% either disagree or are unsure whether they do feel connected.



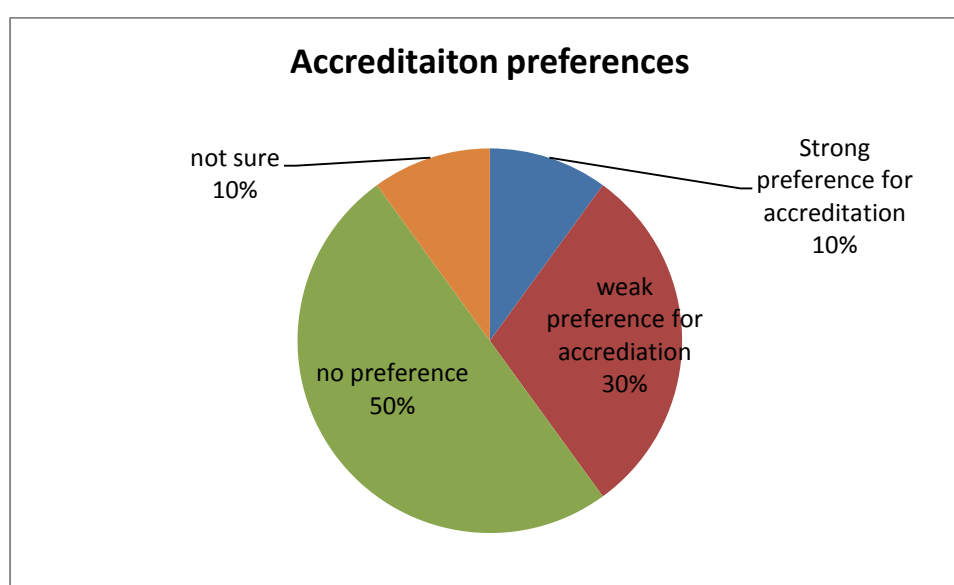
Confidence in the sector may be high due to the high number of links and collaborations that organisations undertake. All organisations responded that they had links with education providers, other organisations, or training providers. These links may help organisations to feel less isolated and to share knowledge. Some links include:

- o "Member of Foundation for Community Dance. Links with wider dance sector colleagues/organisations/companies across Wales"
- o "engage Cymru, local art colleges"
- o "Links with Arts Development Officers, Universities, schools, colleges, music and participatory arts organisations, charities etc."

- o “Many collaborative projects / WMC arts organisations / Music Partnerships Forum Wales / ArtWorks Cymru Consortium”

Organisations also responded that funders were more interested in engaging community groups, and that community groups were requesting more participative projects. These responses may also add to the confidence in the sector; the data suggests that participative arts are resilient and interest in them is growing, despite the economic climate.

- **50% of organisations have no preference over accreditation for artist training.**
Half of organisations expressed that they had no preference for accreditation of artist training. This may be due to the fact that many organisations look to recruit artists with experience in delivering participative work, rather than look at qualifications.



A further 40% had either a weak, or a strong, preference for accreditation, and this may be linked to the desire to see more recognition within the sector. Further research in to accreditation would be valuable to assess reasons for accreditation preferences, and to seek organisation opinion more widely.

Conclusions

Confidence amongst organisations that create participative projects is currently fairly high, however, more needs to be done to strengthen the sector. Bilingual, and Welsh language projects, for example, need to be supported across Wales. Feelings of ‘connectedness’ to a wider participative sector could also be developed through shared learning opportunities.

Organisations recognise that what happens on a project, once it is up and running, is largely dependent on the artists leading the project. Artists are required to have developed a wide variety of interpersonal skills, and other competencies before embarking on a participative career, and organisations would welcome more training as well as more training providers. There is little consensus, however, whether this training should be accredited.

Assessing the quality and impact of a project is seen to be very important to organisations both as a learning opportunity, and as a way of securing funding. Organisations employ a wide variety of tools to evaluate their projects, and many seek feedback from participants as well as artists.

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 creative organisations these results cannot be viewed as conclusive.

Appendix 1: Survey Questions.

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 organisational experience of participatory arts projects.

Context

- 1) Name of organisation:
- 2) Name and role of person completing survey:
- 3) How long has your organisation created participatory arts programmes?
Less than 3 years [] 3-6 years [] 7-10 years [] 11-19 years [] 20 years + []
- 4) What language are your projects run in?
Only English [] Mostly English [] Only Welsh [] Mostly Welsh []
All projects are bilingual [] Other (please specify) []

Artist skills

- 5) What qualifications do artists need to undertake participatory arts?
- 6) What skills do artists need to undertake participatory arts?
- 7) To what extent are beliefs or attitudes also important as well as skills?
- 8) Which beliefs or attitudes do you see as important to be able to carry out high quality participatory arts?
- 9) Does college/university training give artists the skills they need to undertake participatory arts? Mostly Yes [] Partly [] Mostly Not [] Don't know []
Which skills does it not give them?/ Additional comments
- 10) Who should provide training for artists wanting to develop skills to work in participatory settings?

	Definitely yes	Probably yes	Not sure	Probably Not	Definitely not	Ideally yes, but not in current

						format
Colleges						
Universities						
Art organisations						
On the job training						
Community organisations						
Local government and councils						
Experienced individuals						
Specialist training organisations						

Additional comments:

11) Does your organisation provide any formal training for artists in participatory arts contexts?

Yes [] No []

If yes, what training is offered?

What training is offered?	Where does training take place?	When does training take place?	Who is the training for?

Creating good work

11) How do you achieve best practice in participatory arts?

12) Is a quality process important to your projects?

The process is the most important part of the project

The process is equally important to the outcome of the project

The process is less important than the outcome of the project

Please feel free to add any additional comments here:

13) Please complete the following statement by placing the options in order of importance.

A quality outcome is...

- When participants learn new skills
- When participants enjoy the project
- When participants learn about the art form
- When artists learn from the project
- When a piece of art is created/ performed
- When participants and artists learn together
- Other (please specify)

14) How do you evaluate quality in your projects (please tick as many as apply)

- Participant feedback through surveys
- Participant feedback through focus groups or interviews
- Artist feedback through surveys
- Artist feedback through focus groups or interviews
- Peer review from other artists
- Projects are measured against other projects
- Reviews
- Outside evaluation
- Other (please specify)

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

	Strongly agree	Slightly agree	Don't know	Slightly disagree	Strongly disagree
We should be working towards a participatory arts sector in Wales					
Participatory arts in Wales already forms a sector					
I feel connected to a wider participatory arts network.					
Being connected to a wider participatory arts network is important					
Community groups are requesting more participative arts projects					
Funders are more interested in engaging community groups					

16) Does it matter to you whether training for participatory artists is accredited or not?

- Strong preference for accreditation []
- Weak preference for accreditation []
- No preference []
- Weak preference against accreditation

Strong preference against accreditation []
Not sure []

17) Do you have links with other art organisations and education/ training providers?

Yes [] No []

What links are these?

18) One of the long term aims of this research is to establish a Wales-wide network linking artists, organisations, commissioners and training providers. Would you like to join this network? Yes [] No []

If yes, please leave details:

Organisation address

Organisation telephone number

Organisation email

Organisation website

19) If you wish to discuss this further, or have any comments you would like to add, please contact Eleanor Sellers via email on: Artworks@wno.org.uk

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 o brosiectau celfyddydau cyfranogol.

Cyd-destun

1. Enw'r sefydliad:
2. Enw a rôl y sawl sy'n llenwi'r holiadur:
3. Am ba hyd mae eich sefydliad wedi bod yn creu rhaglenni celfyddydau cyfranogol?
Llai na 3 blynedd [] 3-6 mlynedd [] 7-10 mlynedd [] 11-20 mlynedd [] 20 mlynedd neu hwy []
4. Beth yw iaith eich prosiectau?
Saesneg yn unig [] Saesneg yn bennaf [] Cymraeg yn unig [] Cymraeg yn bennaf [] Mae pob prosiect yn ddwyieithog [] Arall (rhowch fanylion) []

Sgiliau artistiaid

5. Pa gymwysterau sydd eu hangen ar artistiaid i ymgymryd â chelfyddydau cyfranogol?
6. Pa sgiliau sydd eu hangen ar artistiaid i ymgymryd â chelfyddydau cyfranogol?
7. I ba raddau mae credoau neu agweddau hefyd yn bwysig, yn ogystal â sgiliau?
8. Pa greddoau neu agweddau ydych chi'n eu gweld yn bwysig i allu cyflawni celfyddydau cyfranogol o ansawdd uchel?
8. A yw hyfforddiant coleg/prifysgol yn rhoi'r sgiliau i artistiaid sydd eu hangen arnynt i ymgymryd â chelfyddydau cyfranogol?
Ydi ar y cyfan [] Yn rhannol [] Nac ydi ar y cyfan [] Ddim yn gwybod []
Beth yw'r sgiliau nad ydyw'n eu rhoi iddynt? / Sylwadau ychwanegol
9. Pwy ddylai ddarparu hyfforddiant i artistiaid sydd eisiau datblygu sgiliau i weithio yn y maes cyfranogol?

	Ie yn sicr	Ie siŵr o fod	Ddim yn siŵr	Nage siŵr o fod	Yn sicr na	Yn ddelfrydol ie, ond nid yn y fformat cyfredol
Colegau						
Prifysgolion						
Sefydliadau celfyddydol						
Hyfforddiant trwy swydd						
Sefydliadau cymunedol						
Llywodraeth leol a chynghorau						
Unigolion profiadol						
Sefydliadau hyfforddi arbenigol						

Sylwadau ychwanegol:

10. A yw eich sefydliad yn darparu unrhyw hyfforddiant ffurfiol i artistiaid mewn cyd-destunau celf gyfranogol?
Ydi [] Nac ydi []
Os ydi, pa hyfforddiant a gynigir?

Pa hyfforddiant a gynigir?	Ymhle gaiff yr hyfforddiant ei gynnal?	Pryd gaiff yr hyfforddiant ei gynnal?	Ar gyfer pwy mae'r hyfforddiant?

Creu gwaith da

11. Sut ydych chi'ch penderfynu pwy sy'n monitro gwaith cyfranogol?

12. A yw proses o ansawdd yn bwysig i'ch prosiectau?

Y broses yw rhan bwysicaf y prosiect

Mae'r broses yr un mor bwysig â chanlyniad y prosiect

Mae'r broses llai pwysig na chanlyniad y prosiect

Mae croeso i chi ychwanegu unrhyw sylwadau ychwanegol yma.

13. Cwblhewch y datganiad canlynol gydag un o'r dewisiadau canlynol sydd fwyaf perthnasol:

Canlyniad o ansawdd yw

Pan mae cyfranogwyr yn dysgu sgiliau newydd

Pan mae cyfranogwyr yn mwynhau'r prosiect

Pan mae cyfranogwyr yn dysgu y ffurf celf

Pan mae artistiaid yn dysgu o'r prosiect

Pan gaiff darn o gelf ei greu/ perfformio

Arall (rhowch fanylion)

14. Pwy sy'n monitro'r gwaith cyfranogol?

Adborth cyfranogwyr trwy holiaduron

Adborth cyfranogwyr trwy grwpiau ffocws neu gyfweiliadau

Adborth artistiaid trwy holiaduron

Adborth artistiaid trwy grwpiau ffocws neu gyfweiliadau

Adolygiad gan gymheiriaid sy'n artistiaid eraill

Caiff prosiectau eu mesur yn erbyn prosiectau eraill

Adolygiadau

Gwerthuso allanol

Arall (rhowch fanylion)

15. I ba raddau ydych chi'n cytuno neu'n anghytuno â'r datganiadau isod?

	Cytuno'n gryf	Cytuno i raddau	Ddim yn gwybod	Anghytuno i raddau	Anghytuno'n gryf
Dylem ni fod yn gweithio tuag at sector y celfyddydau cyfranogol yng Nghymru					
Mae'r celfyddydau cyfranogol yng Nghymru eisoes yn ffurfio sector					
Rwy'n teimlo fod gennyf gysylltiad â rhwydwaith celfyddydau cyfranogol ehangach					
Mae cysylltiad â rhwydwaith					

celfyddydau cyfranogol ehangach yn bwysig					
Mae grwpiau cymunedol yn gofyn am ragor o brosiectau celfyddydau cyfranogol					
Mae mwy o ddiddordeb gan noddwyr ymgysylltu â grwpiau cymunedol					

16. A yw o bwys i chi p'un a yw hyfforddiant i artistiaid cyfranogol wedi ei achredu ai peidio?

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

17. A oes gennych gysylltiadau â sefydliadau celf a darparwyr addysg/hyfforddiant eraill?

Oes

Nac oes

Beth yw'r cysylltiadau hyn?

18. Un o nodau hirdymor yr ymchwil hon yw sefydlu rhwydwaith ledled Cymru sy'n cysylltu artistiaid, sefydliadau, comisiynwyr a darparwyr hyfforddiant. A hoffech chi ymuno â'r rhwydwaith hwn?

Hoffwn

Na

Os hoffech, rhowch eich manylion os gwelwch yn dda:

Cyfeiriad y sefydliad:

Rhif ffôn y sefydliad:

E-bost y sefydliad:

Gwefan y sefydliad:

19. Os ydych chi'n dymuno trafod hyn ymhellach, neu os oes gennych chi unrhyw sylwadau yr hoffech eu hychwanegu, cysylltwch ag Eleanor Sellers ar e-bost trwy: Artworks@wno.org.uk

Diolch.

Appendix2: Case study interview questions

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 (mentioned above). This research aims to explore how artists work with participants (which is what we mean by participative practise).

- 1) Please can you tell me a little bit about the participatory work that your organisation creates and produces?
- 2) How do you choose artists for each of your projects?
 - a. Why does that method work for you?
 - b. What do you do if this method doesn't work?
- 3) Do you find it difficult to find artists who have the right skills for working in participatory settings?
 - a. What specific skills do artists need that you find hard to find?
 - b. How can artists gain these skills? Where?
 - c. What other difficulties do you have in recruiting artists to work in participatory settings?
- 4) Is it possible to measure the impact of a project on participants?
 - a. Why? How?
 - b. Is it important to do this? Why
- 5) What do you think constitutes quality in participative work?
 - a. What does it look like/ feel like/ How do you know?
 - b. (How) can you capture this?
 - c. (How) can you learn from this?
- 6) Is the process or the product more important in participatory arts?
 - a. Why? In what way?
 - b. How do you monitor it?

Appendix 3: Case study permission form

Organisation Case Study Permission Form



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.

Name: _____

What art form(s) are you involved in?

Film or digital media [☐] Dance [☐] Theatre [☐] Music [☐]
Craft [☐] Fine art [☐] Circus [☐] Writing [☐]
Opera [☐] Other [☐] (please specify): _____

With your permission the information you share today will contribute towards a published report. Please let us know if you are happy for the information to go in to a report:

I give permission for information shared today to be used in a report, but would like to remain anonymous [☐]

I give permission for information shared today to be used in a report, and I am happy to be identified in the report [☐]

I do NOT give permission for the information to be used in a report [☐]

With your permission you may be filmed, or audio recorded, and these recordings may appear on relevant websites (this would include the ArtWorks Wales website, and may include partner websites). If a film or audio recording appears on the website we cannot give you anonymity.

I give permission to be filmed and I'm happy for the film to appear on a public website [☐]

I give permission to be filmed, but I do NOT wish my image to appear on a public website [☐]

I do NOT give permission to be filmed [☐]

I give permission for an audio recording to be taken and I am happy for the recording to appear on a public website [☐]

I give permission for an audio recording to be taken (for research purposes) but I do NOT wish the recording to be placed online [☐]

I do NOT give permission for audio recording to take place [☐]

Signature: _____

Date : _____