Arts Council of Wales

Betws Junior School and Valley and Vale Community Arts

Findings from the Pilot of the Community Arts Evaluation

Executive Summary

Introduction and Background

This report summarises the findings from the pilot Community Arts Evaluation project undertaken with 13 organisations between September 2008 and April 2009.

The aim of this pilot was to develop an Evaluation Toolkit which would collect data that could demonstrate the impact of the arts on local communities and be a useful tool for both community arts organisations and the Arts Council of Wales.

There were two main components to the Evaluation Toolkit; an Activity Form which collected quantitative data on the scope of provision of community arts projects and secondly an Outcome Questionnaire which collected qualitative data from participants who had taken part in these projects.

The idea behind the Evaluation Toolkit was that organisations would enter data about the projects being run during the pilot period into the Activity Form and then interview around thirty participants from one project for the Outcome Questionnaire to assess the impact the project had made on them.

The findings collected through this pilot provide a rich evidence base of the positive impact the arts can have on individuals and the wider community, whilst also testing the practicality of the Toolkit methodology.

This report only outlines the findings to emerge from the evaluation, a separate report has been compiled which focuses on reviewing the toolkit methodology used and how this can potentially be taken forward for the future. This review of methodology is not covered within this report.

Overview of the Findings

The data that emerged from both parts of the Community Arts Evaluation Toolkit is very positive and demonstrates the wealth of community arts provision currently available in Wales and the many benefits it provides to those taking part.

The Activity Form

During the 8 month pilot period the activity data collected shows that:

- 361 projects were run
- 73 partner organisations were involved
- The most frequent projects run were dance, music and drama
- Most projects were run in schools, theatres, studio spaces and arts centres
- Just over 60% of projects were run within Community First areas
- Over 3,700 sessions were run and nearly 12,000 attendances were made to these sessions
- Just over half the projects were targeted at children and young people
- The majority of projects were either free or charged at a reduced rate
- Nearly 30% of projects ended with a performance of some kind and these generated attendances of over 26,000.

The Outcome Questionnaire

Of the 275 participants who took part in the outcome questionnaires just over six in ten (62%) stated they had taken part in community arts projects before and 94% stated they had either attended 'all' or 'most' of the project they were being interviewed about.

When asked if they had enjoyed taking part in the project, just over 80% of respondents stated that "yes, they had loved it".

As a result of taking part in community arts projects:

- Six in ten respondents stated that they were 'definitely more creative' : *"….Positive environment to explore own creativity without fear of criticism"*(Participant in the RCT Community Arts Projects)

- Half the respondents felt they were 'definitely more able to express themselves': "*More comfortable in a class to express myself and not feel silly*" (Participant in the Rubicon Dance Projects)

- Just over four in ten respondents claimed that taking part in the project had 'definitely made them feel healthier' and just over half stated it had 'definitely improved their quality of life or well being': *"Taking time away from my problems. It got me out on that Saturday….otherwise [I] would be in bed"*(Participant in the Women's Arts Association Projects)

- Around 60% of respondents felt they were 'definitely feeling more confident' by taking part in these projects: **"More likely to get involved and give things a go – not so shy"** (Participant in the Community Music Wales Projects)

- Nearly 45% of respondents stated they were 'definitely more interested in attending education or training' as a result of the project: *"It made me think learning new stuff isn't always as boring as it is in school. I find it easier to learn stuff when it is more fun it tends to stick with you more"* (Participant in the Valleys Kids Projects)

- 55% of respondents were now 'definitely more interested in attending community activities' because they had taken part in these projects: *"I feel empowered to do more"* (Participant in the Disability Arts Cymru Projects)

- Nearly a quarter of respondents had gained a qualification as a result of taking part in a community arts project, but there were many other areas, not just formal qualifications, in which respondents felt they had benefited from the project:

"Well, if you're more creative, you feel less gridlocked in life, for a moment you are free"
- Almost three quarters of respondents stated they would 'definitely like to be more involved' in community arts projects as a result of their current experience

- 82% of respondents rated their experience of taking part as 'very good' and a further 80% stated they were 'very satisfied' with their experience.

A range of suggestions were given on how the projects could be improved but it should be noted that when asked this question many respondents stated that they wouldn't change anything.

Of those who did provide suggestions they were around the themes of;
- improving publicity of projects so that more people could be made aware of them
- providing more funding for projects so that things like transport and resources could be improved and more people could attend
- providing more activity in the local area so that people don't have to travel too far to a project
- ensuring a wider range of workshops are made available
- improving the resources and facilities on offer
- mixing up the groups to include a range of ages.

Summary

The findings from the Activity Form show there are many projects being run in some of the most deprived areas in Wales and these are made accessible in many ways including making them affordable. Not only are projects well supported by participants, it would appear they are also supported by the wider community as well through the numbers attending end performances.

The Outcome Questionnaires demonstrate the very beneficial impact which taking part in these projects has had on some of these participants. From improving self esteem and confidence to making them aware of new opportunities it is quite clear from the quotes taken from the interviews that being part of these community arts projects has had an extremely positive effect on participants and made a real difference to their lives.

The data collected through the Community Arts Evaluation has demonstrated the many and varied ways in which the arts can touch the lives of people in Wales and make an important difference to their outlook on life.

Main Report

Introduction

This report outlines the findings of the Community Arts Evaluation pilot project which took place between 1st September 2008 and 30th April 2009. Thirteen community arts projects in Wales were selected by the Arts Council of Wales (ACW). This report outlines the key results to emerge from the two questionnaires which organisations were asked to complete as part of the Evaluation; the Activity Form which collected quantitative data on the different types of projects being run and the Outcome Questionnaire which collected the softer qualitative evidence of how the projects have actually impacted on the participant's lives and the wider community.

Background

During 2006-07 Annabel Jackson Associates developed a Community Arts Evaluation Toolkit to help community arts organisations in Wales evaluate their contribution to a European Funded project. The Evaluation Toolkit was designed specifically to measure the social, economic and cultural impacts of the programme. As a result of taking part in the evaluation some of the organisations involved have continued to use the Evaluation Toolkit to evaluate their work.

In May 2006 the University of Glamorgan was commissioned to evaluate the impact of community arts on community regeneration in Objective 1 areas. The results of this evaluation were outlined within the Hand in Hand report. In June 2007 the same research team were commissioned to undertake a study focusing on public engagement with the arts and the barriers and motivations, which influence levels of engagement.

Much of the evidence collected in these research studies the benefits of the arts in local communities. It is a current requirement from the Welsh Assembly that the Arts Council of Wales can provide evidence of the beneficial impact that the arts have on communities within Wales.

Aims and Objectives of the Pilot

The overarching aim of this project is to carry out a pilot of the Community Arts Evaluation Toolkit. The Toolkit must collect data to help both community arts organisations and the Arts Council of Wales evaluate the impact of community arts funding.

Through this evaluation technique community arts organisations will be able to better understand and explain the effects of what they do in terms of identifying community regeneration impacts, measuring and evaluating social, economic and cultural impacts. They will also be able to track positive project outcomes in terms of qualifications, further learning and participation in wider community activity.

This Evaluation will also provide the Arts Council with an important evidence base which will demonstrate the impact of community arts organisations on local communities. This will allow the Arts Council of Wales to measure and evaluate the impact of community arts funding in Wales.

Specific objectives include:
- Developing a Toolkit which is both workable and effective and agreeing this with the community arts sector in Wales
- Sharing the findings of the pilot with the Arts Council of Wales, the organisations who have taken part and the wider arts community.

Methodology

Scope of Study

As the Evaluation Toolkit which had been used to evaluate the 'Inclusion through the Arts Programme' had proved so effective it was decided it should be built upon to make it relevant to the wider community arts sector. Annabel Jackson Associates were commissioned to adapt the Evaluaton Toolkit both in terms of making it useable by the wider community but also tweaking it in terms of any lessons learnt through the previous project.

A number of organisations were selected to take part in the pilot which covered a broad range of art forms and geographic areas as well as a mixture of those who had used the Evaluation Toolkit previously (so lessons could be learnt from their experience) as well as new Toolkit users. All organisations were invited to attend two training seminars to explain how the Toolkit worked which took place during September 2008. These seminars also acted as a vehicle to obtain comments and feedback on the Toolkit and some changes were made to it taking this feedback into account.

In total sixteen projects were asked to take part in the project and there was good attendance from this group at the training seminars. Unfortunately some organisations were then not able to take part due to resource issues so in total thirteen organisations returned data to the Arts Council of Wales when the pilot period had expired. Not all organisations were able to complete both parts of

the Evaluation Toolkit but any data organisations had been able to collect was accepted by the Arts Council of Wales.

The Structure of the Community Arts Evaluation Toolkit

As stated earlier the Evaluation Toolkit is comprised of two tools/methods for the collection of data. The range of questions asked in both are generic allowing for a wide range of artforms, different sized organisations and different types of participants to be included. Both parts of the Evaluation Toolkit collect data in a disaggregated format which means the data is provided by *individual* project, rather than a series of totals for *all* projects.

The Activity Form is more quantitative in nature and focuses on the range and nature of the projects being run. The aim of the Outcome Questionnaire is to capture much softer data to measure the impact which taking part in these projects has had on both the participants and the wider community. Copies of both forms are included in the Appendix of this report.

Structure of report

The rest of this report focuses on the findings from the two questionnaires and is thus separated in to two sections, the first provides an analysis of the Activity Form provided by organisations and the second outlines the key results from the Outcome Questionnaires. Finally a short summary of the key findings is provided.

Please note where graphs are included to present data from the Outcome Questionnaires the base given may be less than the total number of respondents as not all respondents answered all questions.

Section One: Key Findings from the Activity Form

In total twelve organisations completed the Activity Form which means only one organisation did not return this form.

Scope of the Projects

Between the twelve organisations who returned an Activity Form, 361 projects were run over the six month pilot period. Some of these projects were run with partner organisations and in total 73 partners helped to run these projects. All art forms were covered through these projects and the graph below shows the proportion of projects covered by each art form:

Proportion of Projects by Artforms
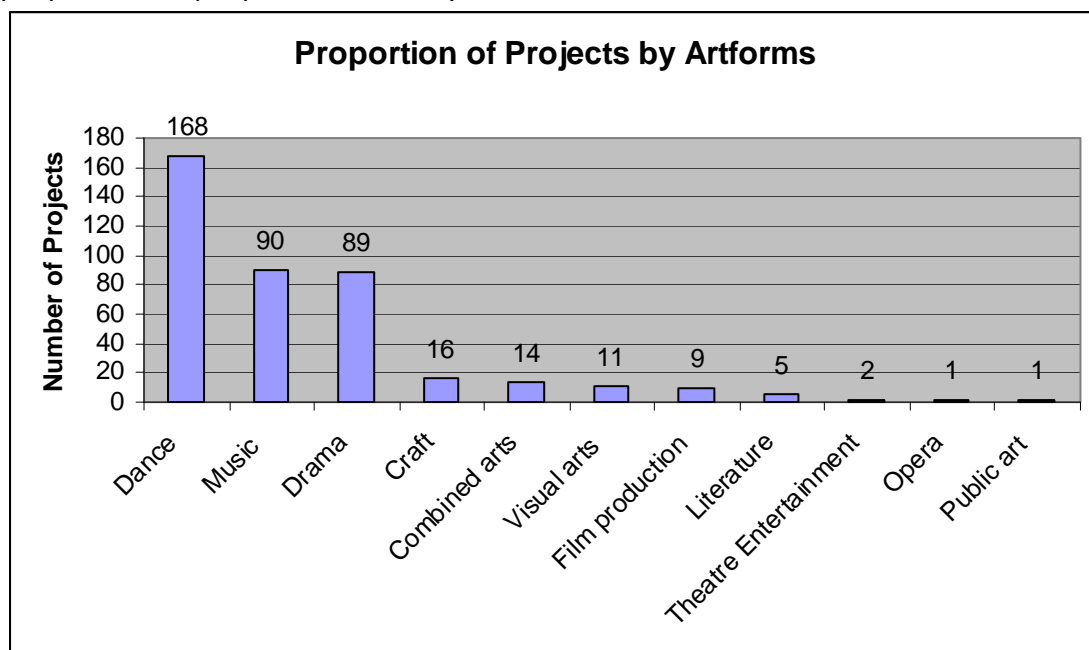
Base: 361 (Please note one project could be multi artform)

As the graph demonstrates the biggest proportion of projects were focused on dance and the next most frequent were music and drama.

The table overleaf outlines what types of venues were used to run the projects and shows that most were located in schools, theatres, studio spaces and art centres.

Locations of Projects

The table below summarises the range and proportion of venues in which the projects were carried out:

Type of Venue	Percentage of projects carried out at each type of venue
School	26%
Theatre	13%
Studio Space	10%
Arts Centre	9%
Community Centre	8%
Nursery/pre-school centre/children's centre	5%
Other	5%
Street/open air /landscape	5%
Youth Club/centre	4%
Other Cultural venue	3%
Leisure centre	3%
Church hall/religious building	2%
Library	2%
Day care centre	1%
Hostel	1%
Gallery	1%
Museum	1%
Residential home	1%
Hospital	1%
Village Hall	0.3%

(Please note one project could be carried out at multiple locations)

Just over 60% of projects were carried out in Community First areas and nearly 40% in Non-Community First areas. Projects were carried out across 18 of the 22 Local Authority areas in Wales as shown below:

Local Authority	Percentage of projects carried out in each Local Authority
Cardiff	36%
Powys	11%
Newport	11%
Caerphilly	9%
Rhondda Cynon Taff	7%
Bridgend	4%
Vale of Glamorgan	4%
Blaenau Gwent	4%
Merthyr Tydfil	3%
Torfaen	3%
Monmouthshire	3%
Gwynedd	3%
Conwy	1%
Anglesey	1%
Pembrokeshire	1%
Swansea	1%
Carmarthenshire	1%
Neath Port Talbot	0.28%

(Please note one project could be carried out in more than one Local Authority)

Project Provision

The table below provides a summary of the level of provision that the community arts organisations involved in the pilot were providing during the six months of the pilot period:

Total Number of Projects	361
Total Number of sessions[1]	3,715
Total Number of Contact Hours across all projects	5,964
Minimum Contact Hours per participant	0.5
Maximum Contact Hours per participant	625
Median Number of Contact hours per participant	13.5
Target Number of Participants	9,493
Total Number of Participants	11,940
Average Number of sessions per project	10
Average Number of participants per project	33

The table demonstrates that there were just over 3,700 sessions run across the 361 projects and this benefited nearly 12,000 participants which actually exceeded the target number of participants by nearly 2,500. Overall there was a total of 5,964 contact hours across all the projects and the range spanned from a minimum of 0.5 hours to a maximum of 625 hours. On average there were 10 sessions per project and 33 participants per project.
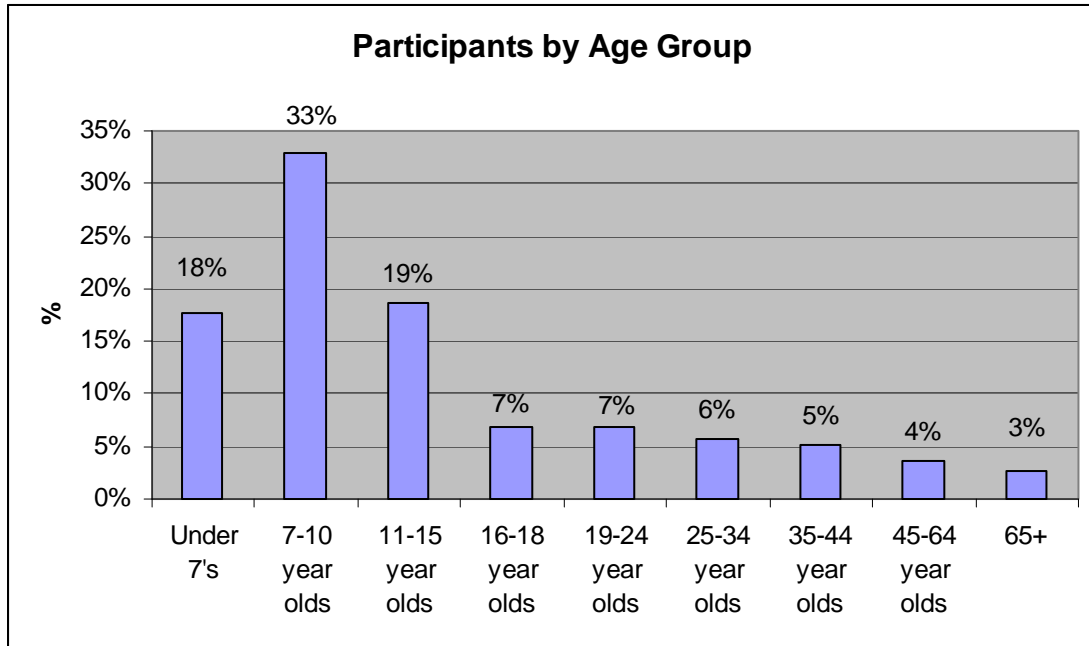
Project Participants

The majority, 84%, of projects were targeted at a specific group with many targeted at children and young people, 54%. Only 16% were not targeted at a particular group.

In terms of the age range of participants the majority were in the 7-10 year age group, 33%, and the least were in the 65+ age group, 3%. The graph overleaf shows the age range of participants taking part in the projects:

[1] A session is a continuous period of contact of a half day or less.

Participants by Age Group

Age Group	%
Under 7's	18%
7-10 year olds	33%
11-15 year olds	19%
16-18 year olds	7%
19-24 year olds	7%
25-34 year olds	6%
35-44 year olds	5%
45-64 year olds	4%
65+	3%

Base: 11,742

Other key demographics of participants; 54% were women, 15% were Welsh speakers, 6% were from an ethnic minority group and another 6% were disabled.

Project Structure

In terms of how the sessions were carried out by the different organisations the majority of sessions were carried out through the medium of English, 88%. A further 7% were bi-lingual sessions and 6% were carried out in Welsh. Only 1% were carried out in another language type.

A variety of methods were used to try and make the sessions more accessible for participants[2]:

- Just over a quarter of organisations stated they had carried out sessions at an accessible venue
- 20% of organisations used outreach methods, and 20% focused on affordability while almost 20% adopted group targeting to make the sessions more accessible
- Some organisations had made sure publicity was available in different languages to ensure sessions were accessible, 6%
- A further 3% of organisations gave some level of help with transport
- Around 1% had support worker costs included, publicity available in different formats, communication support or childcare
- There were also a small number of organisations who stated none of these methods had been used, 2%

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[2] Please note more than one method could be selected

As well as making sessions more accessible a number of techniques were adopted to encourage participation in sessions:

> 19% of participants were involved in the creation of an arts product
>
> 18% of participants commented on the art work as it emerged
>
> 15% of participants chose the way the subject matter was treated or interpreted
>
> 12% of participants chose the subject matter for the project
>
> 9% of participants met outside the project sessions
>
> 6% of participants discussed the art work after it had been presented to them
>
> 2% of participants (only 18 people) decided on the timing of the project

The list shows a range of techniques were adopted to encourage participation but there were also a further 18% of organisations who did not use any of the methods listed above.

Another way in which organisations tried to ensure sessions were accessible was by not charging for attendance, with 54% of projects being free and 21% being at a reduced rate (concession), while a further 6% had some other kind of subsidy and 17% were full charge.

Project Outputs

There were a number of end products that participants experienced as a result of taking part in these community arts projects;

- nearly 30% of projects ended with some kind of performance,
- 7% ended with a film/video or music recording,
- 6% ended with an individual artwork, a poem, song or picture and
- 6% ended with a publication or CD.
- 3% of projects ended with an exhibition of art or craft work or some 'other' end product
- 1% ended with a piece of public art, a website record or archive.

Of the organisations who gave an end performance of some kind, altogether across all the projects there was an estimated attendance of just over 26,400.

Summary

So the findings that emerge strongly from the Activity Form are that Community Arts organisations are providing a great wealth of projects for the public to get involved in within some of the most deprived areas in Wales. With over 50% of projects being free to attend a great effort has been made to make projects as

accessible as possible and to encourage individuals to participate at some level. There also appears to be strong support in the community which is shown through the numbers taking part in the projects, nearly 12,000 participants and the numbers coming to watch performances given by these groups, over 26,000 attendances.

Section Two: Findings from the Outcome Questionnaires

The next section outlines all the data collected through the Outcome Questionnaires. The data collected through this part of the Evaluation Toolkit was much more qualitative in its nature than that collected through the Activity Form.

It was intended that each organisation taking part in the Community Arts Evaluation would select one project and interview 30 participants from that one project. The idea behind this is that it would then, in theory, mean all or most of the people taking part in one project would then be interviewed. Therefore a representative group of views would be collected from across one project. However, it was not always possible for all participants from one group to be interviewed (perhaps due to the numbers involved or the time taken to carry out this process). In this instance it was recommended that two projects be selected and around 15 participants selected at random interviewed from each.

The rest of this section summarises the data from the Outcome Questionnaire and takes a cross section of views from across all the projects to demonstrate the impact that taking part in these projects has had upon participants.

Participants Past Involvement in Community Arts Activities

Just over six in ten people (62%) stated they had taken part in an arts project before and nearly four in ten (37%) had taken part in projects run by the organisation leading the project they were currently involved in.

Patterns of Attendance by Participants

Most, 66%, of the participants who attended any of the 13 projects reported on, stated they attended 'all' of the project while 28% attended for 'most' of the project and 5% attended for 'some' of it (however this is only 14 people). Only 1% attended for 'very little' of the project (again this is only three people).
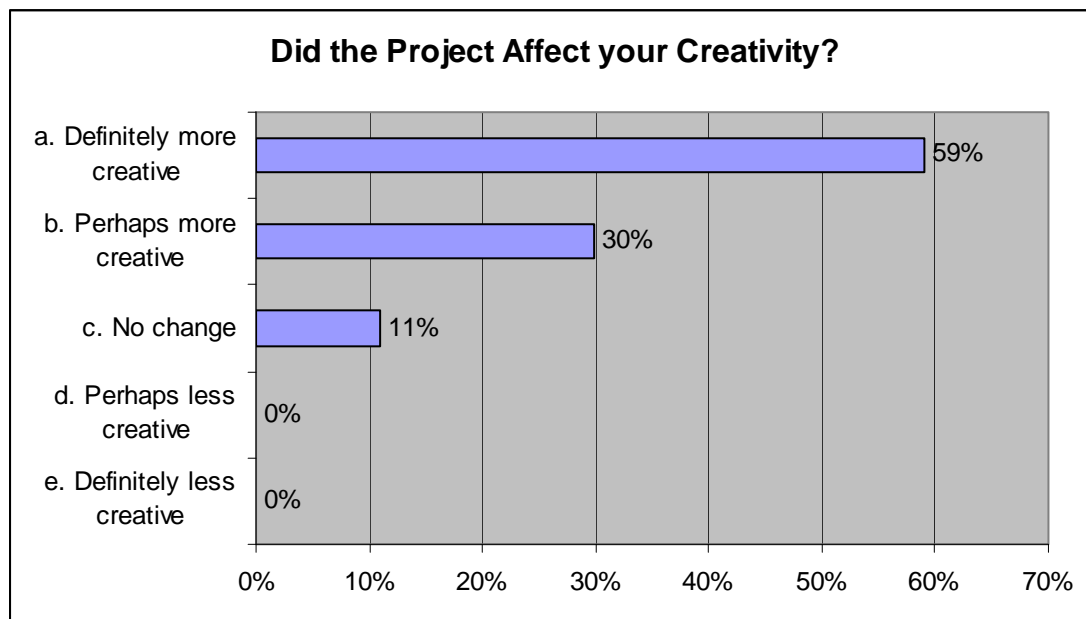
When asked if they had experienced any problems in attending the course the majority of participants stated they had encountered no problems with attending. Of those who did encounter a problem the numbers become too small to report on but some of the examples given are outlined overleaf:

They were ill
They were busy
The times were inconvenient
They needed help with childcare
The locations were inconvenient
The class was too expensive

When asked if they had actually enjoyed taking part in the project the findings are extremely positive with 82% stating that 'yes, they had loved it' and 17% stating 'yes, they liked it (only 46 people). A very small proportion, 2% (however this is only 4 people) were neutral in their response. No participants stated they had disliked taking part in the project.

Did the Projects affect the Creativity of Participants?

Nearly six in ten (59%) participants stated that as a result of taking part in this project they were 'definitely more creative'. This compares with 30% who stated they were 'perhaps more creative' and 11% who stated they felt 'no change' in their creativity. No participants claimed that the project had made them 'less creative'.

Did the Project Affect your Creativity?

Category	Value
a. Definitely more creative	59%
b. Perhaps more creative	30%
c. No change	11%
d. Perhaps less creative	0%
e. Definitely less creative	0%

Base: 264 respondents

The comments from a selection of organisations below demonstrate some of the ways in which taking part in these projects had an impact on individual's creativity:
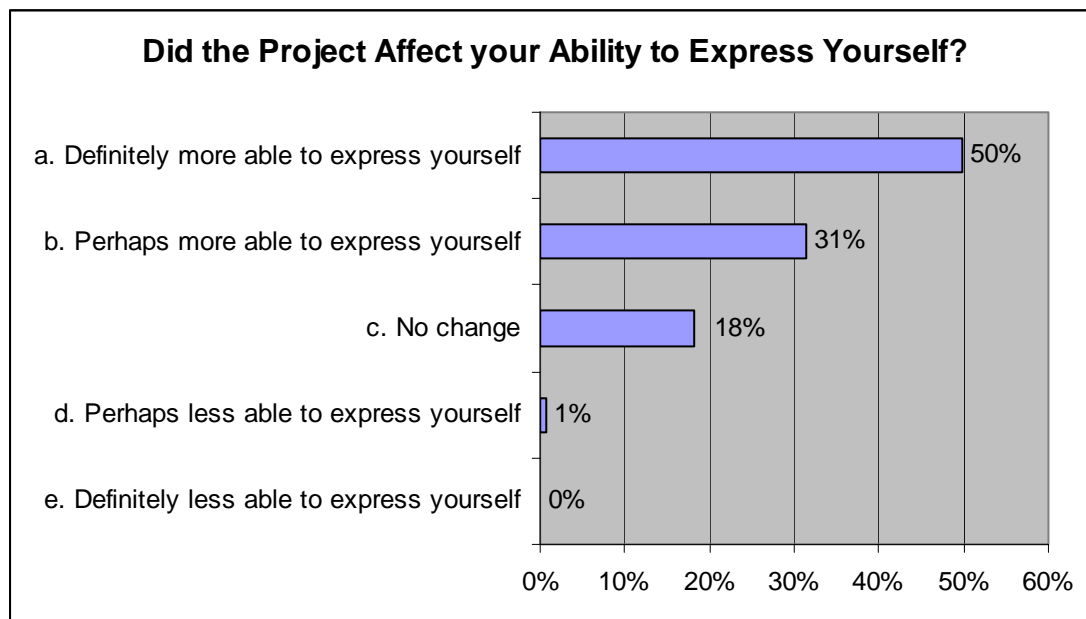
- **Gained new skills** – *"Given me more tools that I can use, more rhythms in my head and more scope"* (Participant in Community Music Wales Projects).
- **More confident in abilities** – *"Art is not my forte but I surprised myself with the work I did"* (Participant in Women's Arts Association Projects)

16

- **Made them more productive** – *"I've written more songs since"* (Participant in Head 4 Arts Projects)
- **Feel more creative** - *"I'm much more imaginative"* (Participant in the No Fit State Circus Projects)
- **Forming ideas** – *"I'm beginning to develop my own ideas in class"* (Participant in the Tan Dance Projects)
- **Gained a wider understanding** – *"The workshops increased my understanding of the creative process and how that relates directly to my performance"* (Participant in the Disability Arts Cymru Projects)
- **Not afraid to explore new areas of creativity** – *"....Positive environment to explore own creativity without fear of criticism"* (Participant from the RCT Community Arts Projects).
- **It provided a challenging environment/opportunity** – *"It is just the things you do make you think more. You see something you will analyse it more. You don't just look for the surface if you want to know the whole story you go deeper it makes you more analytical"* (Participant from the Valleys Kids Projects).

Did the Project affect the Ability of Participants to Express themselves?

When asked if the project had impacted on their ability to express themselves, half (50%) stated that it had in fact 'definitely made them more able to express themselves' and a further 31% stated it 'perhaps' had an impact. Nearly 20% felt there had been 'no change' in their communication and just 1% stated it had made them 'perhaps less able to express themselves' (however this is only two people).

Did the Project Affect your Ability to Express Yourself?

a. Definitely more able to express yourself	50%
b. Perhaps more able to express yourself	31%
c. No change	18%
d. Perhaps less able to express yourself	1%
e. Definitely less able to express yourself	0%

Base: 265 respondents

The following comments demonstrate some of the ways in which taking part in these projects had an impact on participants communication techniques:
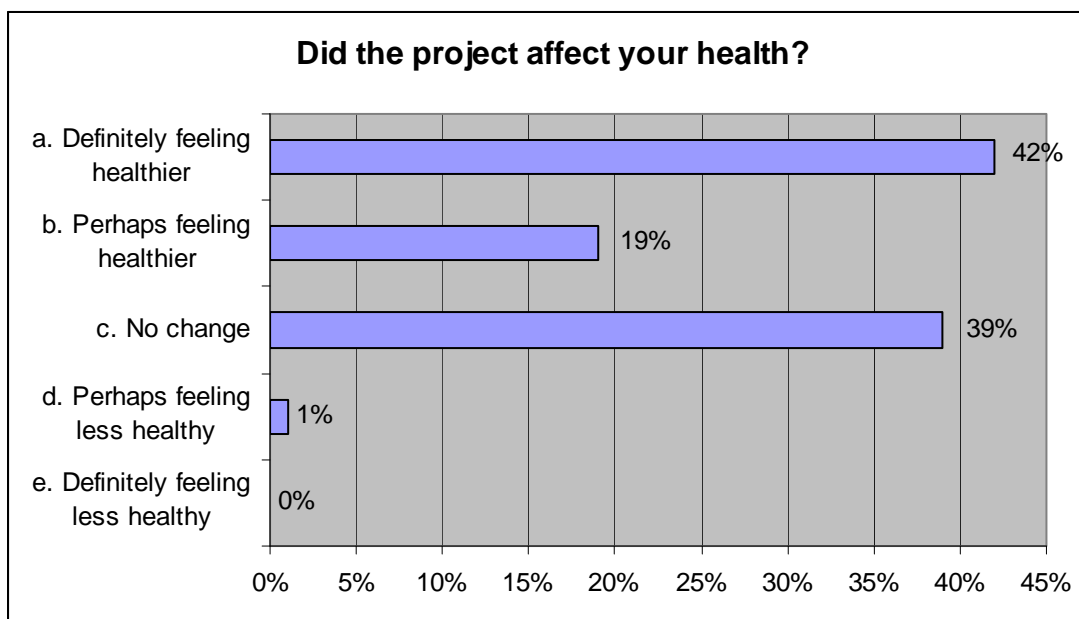
- **Expression through movement** – *"It enabled me to show expression through movement, which I find easier than expressing myself verbally"* (Participant in the RCT Community Arts Projects)
- **Want to get involved in things** – *"Before drama I wouldn't do much, now it doesn't bother me to get involved, I enjoy it"* (Participant in the Valleys Kids Projects)
- **An opportunity to express themselves** – *"Yes, in my life I don't use any art, I use a number and ruler"* (Participant from the Women's Arts Association Projects).
- **Better at communicating with others** – *"…its great to have fun and laugh as we learn. I'm mixing better with people I don't know well at class".* (Participant from the Tan Dance Projects)
- **New forms of expression** – *"The improvisation allowed you to express yourself"* (Participant in the Disability Arts Cymru Projects)
- **Improved speaking/communication techniques** – *"More comfortable in a class to express myself and not feel silly"* (Participant from the Rubicon Dance *Projects)*
- *Made them more confident* – *"My confidence was totally rock bottom, but when we started the sketch I totally got into it. I transferred the confidence of the parts I was playing into my real life. 3 months ago I wouldn't have sat here answering questions, the project helped me be stronger inside and get back to me again…it's being liked"* (Participant from the Valley and Vale Projects)
- **Better at expressing themselves through music** – *"[I can] express myself through music a bit better and helps with socialising"* (Participant in the Community Music Wales Projects)

However, there were some individuals who had a less positive experience and felt it didn't improve their ability to express themselves. The quote below gives an example of this:

"Not a huge difference, all relative" (Participant in the Community Music Wales Projects)

Did the Project affect the Health of participants?

Just over four in ten (42%) participants stated that taking part in the project had 'definitely made them feel healthier' and nearly another two in ten stated it had 'perhaps made them feel healthier'. Almost four in ten also stated they felt the project had had no impact on their health. One percent of participants stated they were feeling 'perhaps less healthy' as a result of taking part in the project (this is only 3 people). The graph overleaf displays this data:

Did the project affect your health?

Response	Percentage
a. Definitely feeling healthier	42%
b. Perhaps feeling healthier	19%
c. No change	39%
d. Perhaps feeling less healthy	1%
e. Definitely feeling less healthy	0%

Base: 264 respondents

The range of quotes below demonstrate the ways in which the projects had an impact on respondents health:

- **Motivated** – *"Taking time away from my problems. It got me out on that Saturday....otherwise [I] would be in bed"* (Participant in the Women's Arts Association Projects)
- **Made them feel good** – *"Yesterday when I left, I was on a high"* (Participant in the Community Music Wales Projects)
- **Changed lifestyle** – *"I have been eating healthier, having exercise and have lost weight"* (Participant in the Head 4 Arts Projects)
- **Feel Happier** – *"It made me happy"* (Participant in the No Fit State Circus Projects)
- **Improved confidence** – *"Eating better, more stamina and self esteem"* (Participant in the Rubicon Projects)
- **Health problems alleviated** – *"My memory [is] improving and it helps a bit with my arthritis'* (Participant in the Tan Dance Projects)
- **Improved mental health** – *"Makes me feel physically and mentally healthy. Happy body – happy mind"* (Participant in the RCT Community Arts Projects)
- **Freedom of expression** – *"Making our voices heard, putting it out. Don't put us in a box. Raising confidence and emotionally feeling better"* (Participant in the Disability Arts Cymru Projects)
- **Helped with a health condition** – *"I get asthma but youth theatre makes me feel relaxed I am not sure how but it seems to help"* (Participant in the Valley Kids Projects)

A small number of individuals felt the project had in fact made them less healthy, this is demonstrated in the quote below:

19

"Perhaps if my involvement had been more in depth" (Participant in the Head 4 Arts Projects)

Did the Project affect the Quality of Life or Well Being of Participants?

Just over half (53%) the respondents stated that taking part in the projects had 'definitely improved their quality of life or well being' while nearly three in ten stated it had 'perhaps improved their quality of life'. Almost two in ten stated they had experienced 'no change' as a result of taking part while 2% (only five people) felt it had 'perhaps reduced their quality of life'. No one stated it had 'definitely reduced their quality of life'.

Did the project affect your quality of life or well being?

a. Definitely improved quality of life or wellbeing	53%
b. Perhaps improved quality of life or wellbeing	28%
c. No change	18%
d. Perhaps reduced quality of life or wellbeing	2%
e. Definitely reduced quality of life or wellbeing	0%
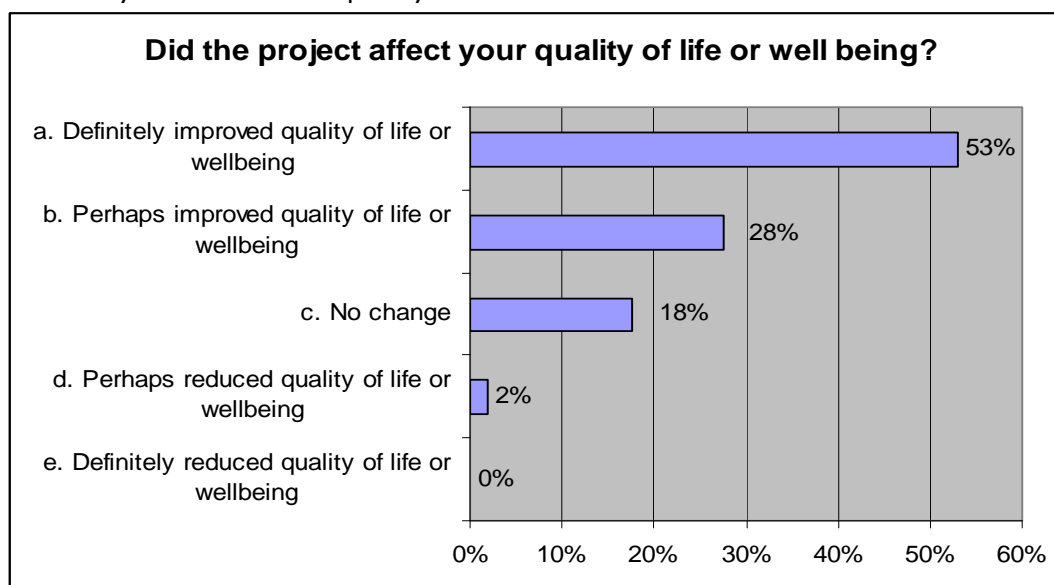
Base: 261 respondents

The statements below demonstrate how the project impacted on participants quality of life/well being:
- **Gained a new interest** – *"Added another interest to my life"* (Participant in the Disability Arts Cymru Projects).
- **Feel more relaxed** – *"Made me feel mentally healthier because when you're in a beat you don't have the stresses"* (Participant in the Community Music Wales Projects)
- **More confident** – *"It's encouraged me to do more because I didn't feel why but this has been a real pick me up"* (Participant in the Valley and Vale Projects)
- **Changed outlook** – *"It made me look at life in a different aspect, made me appreciate what we've got"* (Participant in the Head 4 Arts Projects)
- **Sense of achievement** – *"[I] feel a great sense of personal achievement as I see myself improve"* (Participant from the Tan Dance Projects)
- **More creative** – *"Very enjoyable – encouraged to try different things, be more creative, think more creatively"* (Participant in the SWICA Projects)
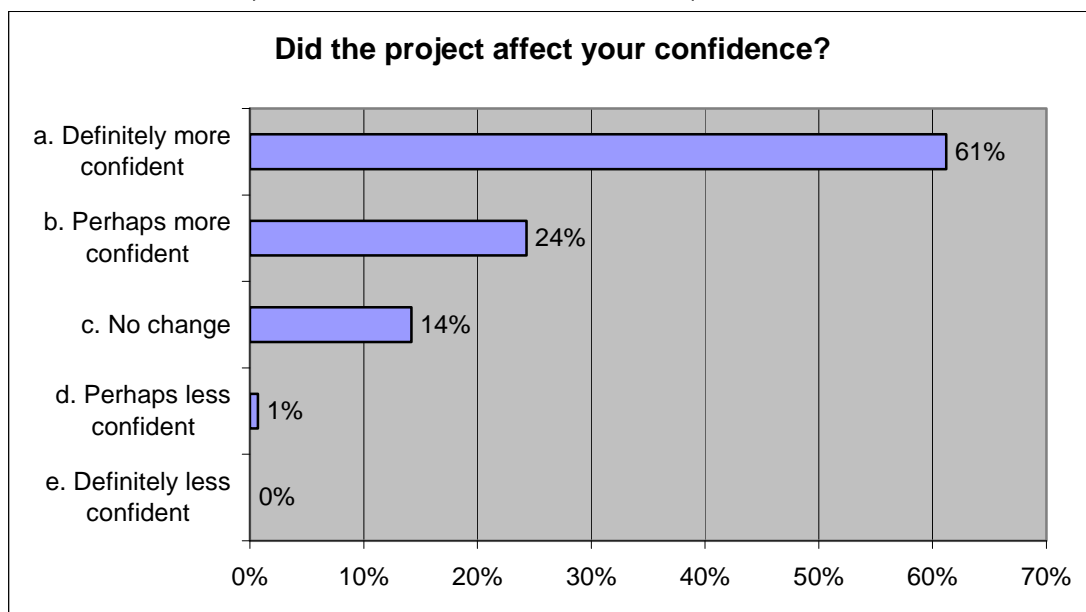
- **Improved mental health** – *"Stops me thinking and dwelling on personal problems. Focus on positive thinking, helps my memory"* (Participant in the RCT Community Arts Projects)
- **Improved self esteem** – *"It opened up so many doors for me and made me realise I am myself. I am a person other than being a wife and mother"* (Participant in the Women's Arts Association Projects).
- **Made some friends** – *"I can make friends more easily. I can be who I am if someone doesn't like me it is not my position to change. It has opened up new experiences for me"* (Participant in the Valleys Kids Projects)

There were some respondents who felt that they had not had such a positive experience taking part in the project:

"Some of the experience temporarily knocked my confidence and made me question my decision to attend further workshops" (Participant in the Disability Arts Cymru projects)

Did the Project affect the Confidence of Participants?

Most participants stated that they were feeling 'definitely more confident' as a result of taking part in the projects, 61% and a quarter stated they 'perhaps felt more confident'. A further 14% (38 people) felt there was 'no change' in their level of confidence. Only one percent were feeling 'perhaps less confident' since taking part, (however this is only two people).

Did the project affect your confidence?

Category	Value
a. Definitely more confident	61%
b. Perhaps more confident	24%
c. No change	14%
d. Perhaps less confident	1%
e. Definitely less confident	0%

Base: 268 respondents

The quotes from participants below demonstrate some of the ways in which the projects helped to improve confidence:

- **Gained the confidence to perform** – *"What I've learnt in class has given me confidence to join the performance group something I never thought I'd do"*(Participant in the Tan Dance Projects)
- **Less anxious** – "*Helped me not to worry about it being perfect and more confidence in my own ability"*(Participant in the SWICA Projects)
- **Belonging to a group** – *"Belonging to a group definitely gave me more confidence as I am basically a shy person"*(Participant in the RCT Community Arts Projects)
- **Improved confidence** – *"Yes, I'm able to share with the group and I can talk with my daughter about my experiences now – for the first time in 32 years, seeing everybody else taking part gave me the confidence"* (Participant in the Valley and Vale Projects)
- **Changed outlook** – *"More likely to get involved and give things a go – not so shy"*(Participant in the Community Music Wales Project)
- **More at ease around my peers** – *"I'm confident and really confident around kids and artwork, but not around adults because they tend to be judgemental. Doing that course, it changed my mind"* (Participant in the Women's Arts Association Projects)
- **Better at performance** – *"I have never read my poetry out before, especially by myself"* (Participant in the Head 4 Arts Projects)
- **Not afraid of a challenge** – *"Prepared to do more things in front of others without being too concerned about negative feedback…."*(Participant in the No Fit State circus Projects)

A small number of respondents felt the projects had not improved their confidence as demonstrated below:

"The tutor didn't take notice of everybody in group, needed more attention" (Participant in Community Music Wales projects)

Did the Project affect participants interest in Education or Training?

Almost half of those interviewed stated that they were 'definitely more interested in attending education or training', 44%, and just under a quarter (24%) stated they were 'perhaps more interested'. A further 32% felt there was 'no change' in their interest in education and training as a result of taking part in these projects. Only one person stated that they were 'perhaps less interested' in attending more education or training' as a result.

Did the project affect your interest in education or training?

a. Definitely more interested in attending education or training	44%
b. Perhaps more interested in attending education or training	24%
c. No change	32%
d. Perhaps less interested in attending education or training	0%
e. Definitely less interested in attending education or training	0%
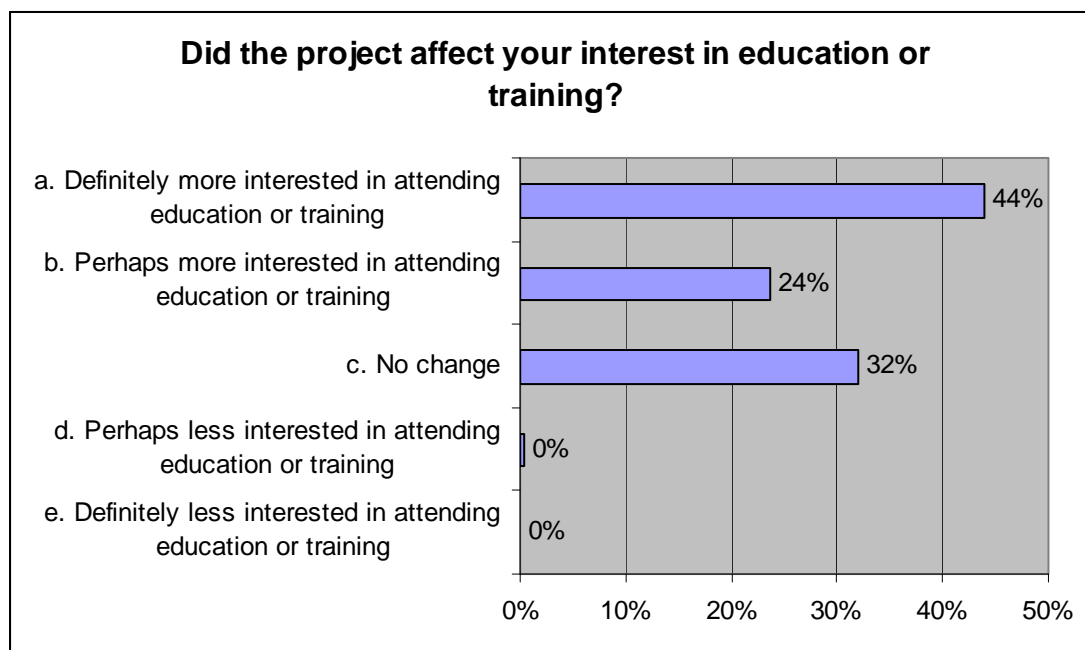
Base: 266 respondents

Some of those who stated they were more interested in taking part in more education or training as a result of the project gave the following reasons why:

- **Encouraged to continue in education** – *"It's made me want to do more training because I've been here it's made me feel I can have a go at something"* (Participant in the Valley and Vale Projects)
- **Gained a job** – *"Resulted in employed work due to increase in confidence"* (Participant in the Disability Arts Cymru Projects)
- **Opened up new opportunities** – *"Community dance has opened up my horizons to an even bigger wider world of job opportunities"* (Participant in the RCT Community Arts Projects)
- **Want to become a volunteer** – *"I'd do more volunteering and getting involved and helping out"* (Participant in the Head 4 Arts Projects)
- **Interested in courses** – *"Always on the internet looking at website. Can't afford courses but interested in free art courses"* (Participant in Women's Arts Association Projects)
- **Changed perception of education/training** – *"It's only the second drum lesson in my life – always been stand offish about lessons and now I've changed my mind"* (Participant in the Community Music Wales Projects)
- **Makes learning fun** – *"It made me think learning new stuff isn't always as boring as it is in school. I find it easier to learn stuff when it is more fun it tends to stick with you more"* (Participant in the Valleys Kids Projects)

The one person who stated that the project had not increased their interest in education or training stated:

"The candidate felt the duration was too short to make a substantial difference, but would like to be involved in community events again" (Participant in the Women's Arts projects)

Did the Project affect participants interest in Attending Community Activities?

Just over half (55%) of those who took part in the Outcome Questionnaires were 'definitely more interested in attending community activities' and a quarter were 'perhaps more interested'. Two in ten stated 'no change' in their intentions to attend more community activities and 1% (only three people) felt they were 'perhaps less interested in attending more activities' as a result.

Did the project affect your interest in attending community activities?

Category	Value
a. Definitely more interested in attending community activities	55%
b. Perhaps more interested in attending community activities	24%
c. No change	20%
d. Perhaps less interested in attending community activities	1%
e. Definitely less interested in attending community activities	0%
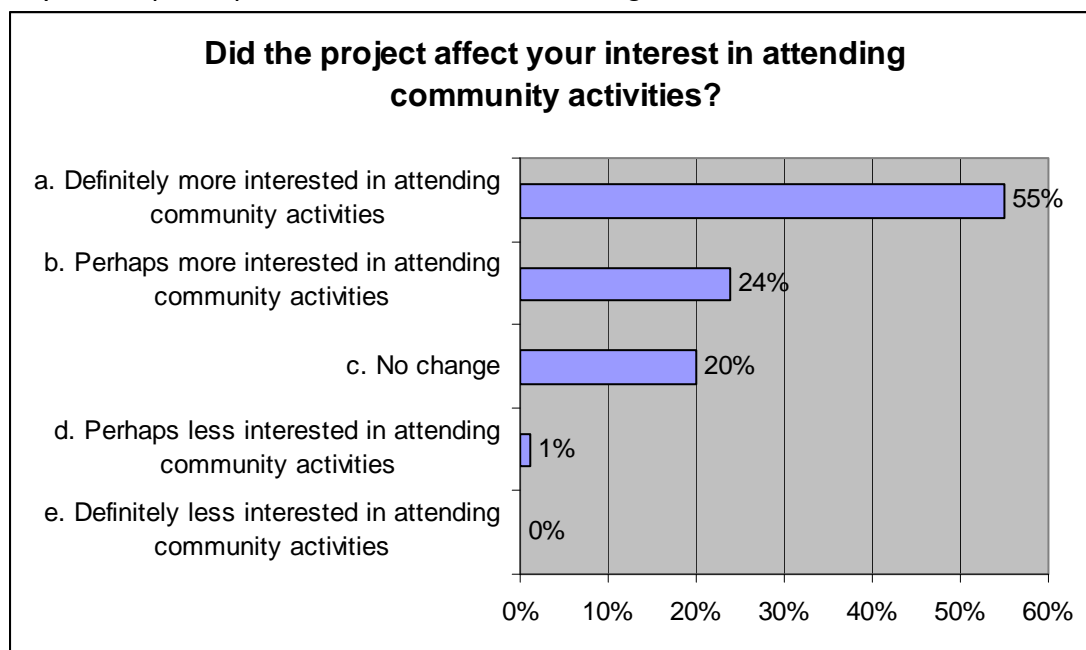
Base: 264 respondents

The quotes from participants below demonstrate some of the ways in which the projects stimulated further interest in community activities:

- **More interested in community events** – *"Made me more aware of what is going on in the community"* (Participant in the Head 4 Arts Projects)
- **Want to contribute to the community** – *"Interested in volunteering, to meet people and improve language"* (Participant in the Women's Arts Association Projects)
- **Would pay for the same experience** – *"Of course, would be great if it continued. I'd be happy to pay a small fee".* (Participant in the Community Music Wales Projects).
- **Positive benefits** – *"I've seen the benefit to myself and others"* (Participant in the No Fit State Circus Projects).
- **Enjoyed meeting others** – *"Love anything that gets me out and about and meeting new people"* (Participant in the Tan Dance Projects)
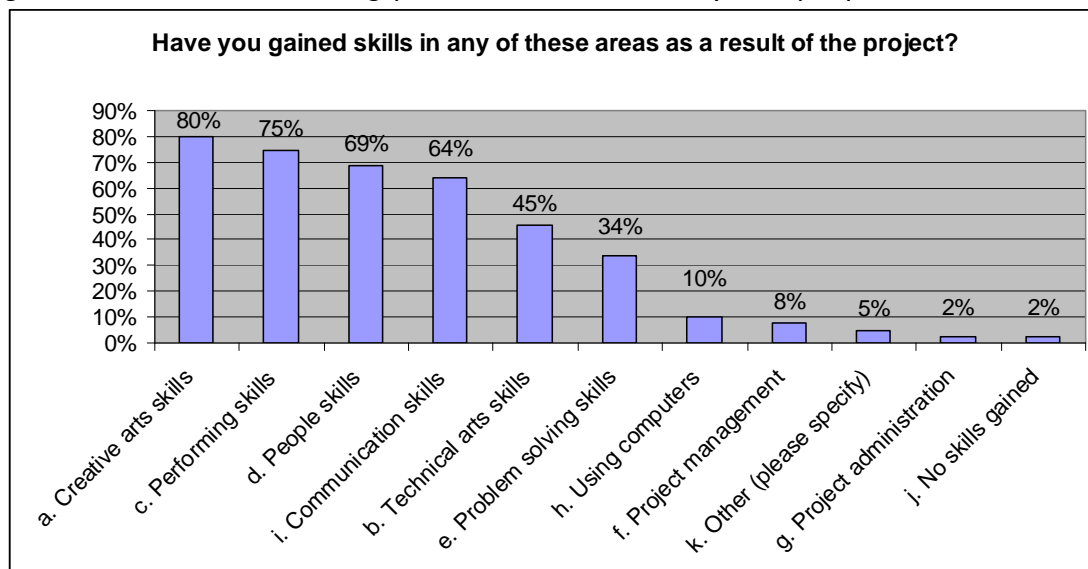
24

- **More confident in accessing activities** – *"I feel empowered to do more"* (Participant in the Disability Arts Cymru Projects)
- **Because they enjoyed one project they might want to try another** – *"Because I had a good experience here it made me feel that I might be like that at other things"* (Participant in the Valleys Kids Projects)

There was a small group of people who felt they were less interested in attending community activities as a result of taking part in the projects:

"Not interested in community activities" (Participant in the Rubicon projects)

Did the Project Provide Participants with any New Skills?

The graph below shows the range of skills which participants felt they had gained as a result of taking part in these community arts projects:

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

Skill	%
a. Creative arts skills	80%
c. Performing skills	75%
d. People skills	69%
i. Communication skills	64%
b. Technical arts skills	45%
e. Problem solving skills	34%
h. Using computers	10%
f. Project management	8%
k. Other (please specify)	5%
g. Project administration	2%
j. No skills gained	2%

Base: 267 respondents

The graph demonstrates that the majority of those involved in these projects stated they had gained creative arts skills, performing skills, people skills and communication skills through their involvement in the projects. Slightly under half (45%) the respondents had gained technical arts skills, 34% had gained problem solving skills and 10% (only 27 people) had gained computer skills. Under ten percent had gained project management skills (only 21 people), 13 people stated they had gained something other than was listed, six people gained project administration skills, and 2% (six people) felt they had not gained any skills.

In terms of how these skills had actually helped individuals over three quarters of participants (77%) stated they had helped them in their home or social life, 38% stated it had helped them in their school or college life and 33% stated it had helped them in the workplace.

Nearly a quarter of the respondents (23%) stated they had actually gained a qualification as a result of taking part in the project. A further 65% stated there were other things they had gained from taking part in the projects that were not necessarily formal qualifications. Some of the other areas where people felt they had gained something from taking part in the project are listed below:

"It has given me a boost to make other people more wanted"

"A fantastic feeling of belonging and validation"

"Friendship, getting out"

"I can get along with other people"

"More open minded to new people"

"Improved actual and interpersonal skills"

"Well if you're more creative you feel less gridlocked in life, for a moment you are free"

"This project gave me the opportunity to interact with young people from the local area. As a pensioner we don't get much opportunity to interact with this age group, especially in a positive way when we are all working towards the same goal. It was nice to meet young people with the same interests as myself"

"Learning skills, communication and friends".

Did Participants Enjoy Taking Part in the Project?

The projects seem to have been a great success with almost 75% of participants stating they would 'definitely like to be more involved' with these organisations arts projects and a further 24% stating they would 'probably like to be involved'. Just 2% (only five people) stated they would 'not like to get involved' in any further community arts projects.

This is mirrored in both the quality of experience and satisfaction ratings that participants gave the projects. When asked to rate what level they felt the quality of the experience had been, 82% of participants rated it as 'very good'. This is strengthened by the satisfaction ratings. The majority, 80%, of participants stated they had been 'very satisfied' with their experience while, 17% were 'satisfied' and 2% (only six people) had 'mixed opinions'. Only two

participants were 'unsatisfied' with the experience, which makes up less then 2% of the 265 people who answered this question.

Participants were asked if there were any ways in which the organisations could improve their projects. The table below summaries some of the main themes to emerge from participants answers:

Suggestion	Example
Improve the publicity of projects	'Advertising – I don't think many people knew about it'
	'[The candidate feels]… that more information regarding the projects could be promoted. It was through word of mouth – not very well branded. Young Mums had to find out for themselves.'
More funding for projects	'Find more funding to provide more classes to the public. Look at advertising on a bigger scale e.g. internet perhaps'.
	'More funding for more accessible projects in the community throughout Wales for disabled people, deaf people to take part in the workshops.'
More activity in the local area	'Take it further afield into other communities.'
	'[I] would like more widespread classes as I have to travel some distance.'
More workshops	'More flexible with the times things take place.''
	'What's being offered is excellent but I'd like more courses, variety and more fun things to do.'
Improve resources/facilities	'Better facilities would be well used.'
	'Trips away on weekend residentials and then more and more shows.'
Mix up the groups	'More work with older people, intergenerational work.'

Summary

The Outcome Questionnaires show the extremely positive impact that taking part in these projects has had on individuals lives. The projects as a whole have received very high enjoyment and satisfaction ratings and the quotes from those who have taken part demonstrate the increased confidence and

improved self esteem they have gained, as well as the many new opportunities which have been opened up to them as a result of taking part.
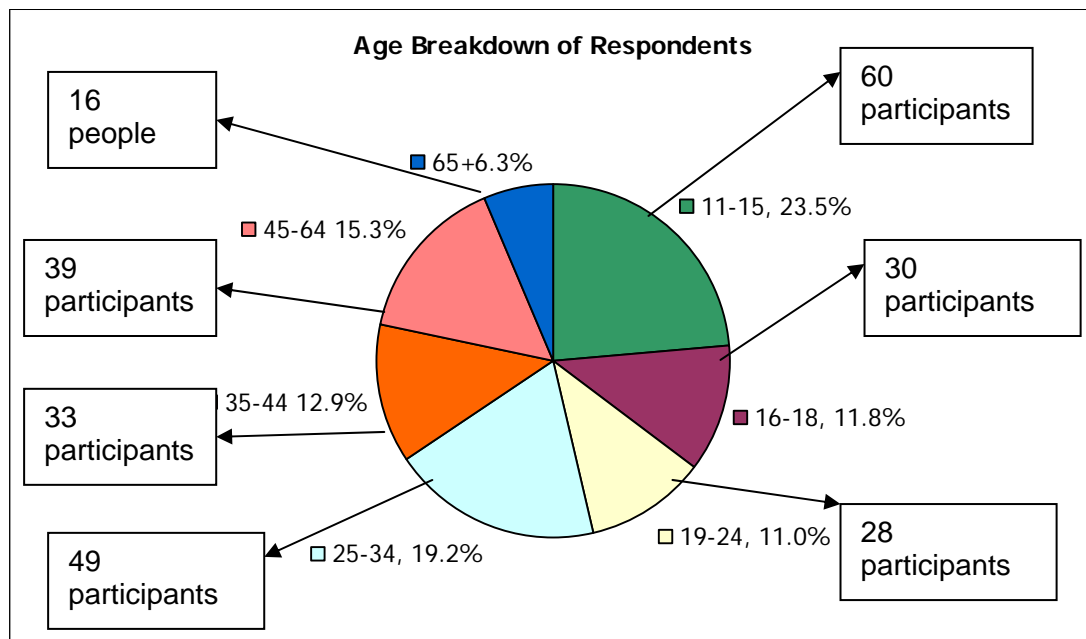
Some areas where the impact has been less strong are in the improvement to individuals health and raising their interest in further education and training where under 50% of respondents said it had definitely made an impact. These are areas for further exploration.

However, overall the Community Arts Evaluation has collected data which not only shows the wealth of provision of community arts projects in Wales but the important difference it can make to the outlook of those taking part.

Appendix One: Demographics of Respondents to the Outcome Questionnaire

The total number of respondents to the Outcome Questionnaires was 275. However, the base for each question may be lower than this as not all respondents answered all the questions.

The pie graph below shows the age breakdown of all those who took part in the outcome questionnaires:

Age Breakdown of Respondents

16 people

60 participants

■ 65+ 6.3%

■ 11-15, 23.5%

■ 45-64 15.3%

39 participants

30 participants

35-44 12.9%

33 participants

■ 16-18, 11.8%

49 participants

□ 25-34, 19.2%

□ 19-24, 11.0%

28 participants

Base: 255 respondents

As the graph shows the biggest groups of participants were those in the 11-15 and 25-34 year age brackets.

The majority of those taking part in the projects were female, with three quarters taking part compared to only a quarter being male.

It terms of the ethnic background of those who took part in the Outcome Questionnaires the overwhelming majority were white, 94%. Nine respondents were from an Asian or Asian British background, two were from a Black or Black British background, two from a mixed heritage background and two from a Chinese or other ethnic group.

The majority of those who took part in the questionnaires were non Welsh speakers, 60%, compared to 30% who spoke Welsh but were not fluent and 9% who were fluent Welsh speakers (only 23 people). The majority of participants did not have a disability, 90%.

When asked if respondents used support mechanisms because only 29 people stated that they did use something the numbers become very small. A breakdown is given below:

   12 participants used a support worker or personal assistant
   10 participants used visual aids or alternative formats to print e.g. Braille
   9 participants stated they used something other than was listed such as access software
   8 participants used equipment to aid mobility I.e. wheel chair, walking frame etc
   4 participants used communication support or equipment i.e. hearing aid

The graph below shows the employment status of those who took part in the outcome questionnaires (please note: 18% of respondents (44 people) were on means tested benefit).
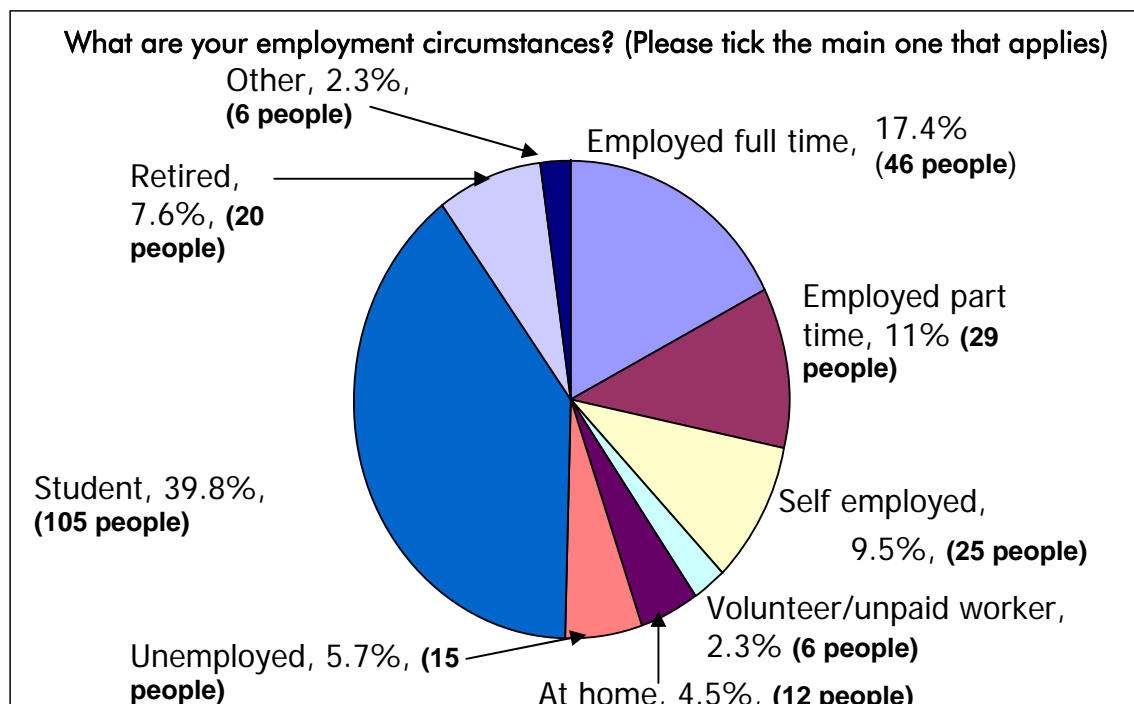
Base: 264 participants

Appendix Two: The Activity Form

NOTES FOR THE ACTIVITY FORM FOR PROJECTS

General guidance

Please complete one form/column per project, whether it is a workshop, course or residency. You might also find it helpful for your own purposes to compile information on your other projects using this form.

The Activity Form applies to all projects. You should complete enough Activity Forms to cover all of your participative work. We appreciate that some of you will have a hundred or more projects. Once you have information compiled in this format for all your projects you should be able to use it for your own purposes too.

If your work is more continuous, and is not composed of projects, then you need to think about how to define units of activity: these could be according to time periods (terms), target group (age ranges), areas or partnerships.

The Activity Form should ideally be completed by the person who is running the session, or by any other member or staff or volunteer who is present during the session. The same person could complete the Activity Evaluation Form and any observation forms you are using.

It is important that forms are completed during the session when events are fresh, rather than afterwards. You should check the form at the end of the session to ensure that it is complete.

This simple form produces a great deal of interesting information, for example:

- The art form representation of your projects.
- Number of events.
- Number of participants.
- Number of participants from socially disadvantaged areas.
- Number of events in non arts venues.
- Numbers of events targeted at priority groups.
- Audience numbers.
- Average contact hours per participant.
- Staff ratios for sessions.
- Average number of sessions per project.
- Unit cost per participant.

Please complete one form/column of the spreadsheet for each project. Please complete one questionnaire/column on the spreadsheet per project, starting

with 1 for the beginning of the financial year, and number them consistently so that we can see that we have information on all the projects you carried out.

Notes on specific questions

- **Question 5:** Art form

Art form	Definition
Drama	Children's and young peoples theatre, Classical plays, Community theatre, Contemporary plays, Experimental (including visual &digital theatre), Mime, Physical theatre, New writing, Street theatre, Circus, Theatre in education, Youth theatre, Irish language theatre, Welsh language theatre, Other drama/theatre.
Theatre Entertainment	Cabaret, Comedy, Comedians, Musicals, Pantomime, Puppetry, Variety, Family Entertainment.
Dance	Ballet, Community dance, Contemporary dance, Traditional dance, Youth dance, Culturally-specific dance, Welsh dance, Irish dance, Scottish dance, South Asian dance, African dance, Other dance.
Music	Brass and Silver Bands, Chamber, Choral/gospel, Classical/orchestral, Community music, Contemporary Classical, Contemporary popular, Early music, Baroque, Experimental and electronic music, Jazz/improvised music, Roots/folk, Traditional music, World music, Youth music, culturally specific, barber shop, Irish music, Welsh music, Scottish music, flute / accordion and pipe, Other music.
Opera	Opera and Music Theatre
Visual arts	Animation, Fine art, Graphic art/illustration, Live art, Moving image (artists film and video), New media, Digital Media, Performance art, Photography, Sculpture, Painting, Drawing, Print-making, Installation / site specific Art, Multimedia Art, Sonic Art, Computer-generated Art, Murals.
Craft	Design, Applied Art, Ceramics, Textiles, Jewellery, Glass, Wood, Thatching, Multimedia / Mixed media craft.

Art form	Definition
Literature	Live literature (including performance poetry), Poetry, Prose, fiction, Prose, non-fiction, Publishing (print and web-based work), Storytelling, Youth literature, Library events, Literary talks, Other literature.
Combined Arts	Carnival, Truly multi-disciplinary festivals and events, community combined art. Single focus festivals should be coded to the art form, e.g. Brecon Jazz should be coded as Music.
Film Production	Any production of a film by a workshop/participatory group
Public Art	Public art is artwork in the public realm, regardless of whether it is situated on public or private property, or whether it is acquired through public or private funding.
Other	

- **Question 8: County Council(s) where the project was delivered:** This should be the county council area for the venue(s).
- **Question 9: Post code of target community, if any**: Your project is **targeted** if you specifically tailored your marketing, content and/or delivery to an area or interest group. If your project is not targeted spatially write "na".
- **Question 10: Start dates for the delivery of the project:** Exclude planning work. Only include contact with participants.
- **Question 11:** End date for the delivery of the project: Only include contact with participants.
- **Question 12: Total number of sessions**: A **session** is a continuous period of contact of half a day or less.
- **Question 13: Total contact hours per participant**: Only include **contact** with participants. Exclude any homework or practicing.
- **Question 14: Target number of participants**: This is your reasonable estimate of the number of participants the project should have been able to attract.
- **Question 15: Actual number of participants**: Please give the total number of people who attended the project **consistently** rather than the average in any given session. Consistently means that the participants should have attended at least half of the total sessions of the project.
- **Question 16:** As above - your project is **targeted** if you specifically tailored your marketing, content and/or delivery to an area or interest group. If your project is not targeted tick "I" No targeting.

- **Questions 17-21** are optional. We realise arts organisations will not all have this information.
- **Question 23:** Any methods to support access:

a. Outreach - Working in the community, taking programme activity to target participants e.g. to a venue that they already use

b. Group targeting - Carrying out specific marketing or programming activities or designing delivery to attract a particular cohort within community e.g. minority group, children, socially excluded

c. Childcare - Providing a staffed crèche or nursery for participants.

d. Affordability - Deliberately subsidising attendance so as to make a project accessible.

e. Help with transportation - Picking participants up from their homes or paying for their transportation

f. Publicity available in different languages - Providing literature in different languages (e.g. Welsh).

g. Publicity available in different formats - Providing literature in accessible formats (e.g. braille, large print, audio cassette and signed video cassette).

h. Accessible venues – Ensuring the venue complies with legislation.

i. Communication support - Providing a signer or subtitles.

j. Support worker costs - Paying for, or organising, a worker who attends with a disabled person to look after their personal or communicational needs.

k. Sensory interaction - For example touch-tours of exhibitions, behind the scenes touch-talks at theatres, sound beams etc.

l. Audio described - Description of visuals in performances, films, exhibitions, etc, for visually impaired people.

Any methods to encourage participation:

This list is aimed at distinguishing projects where participants decided on the subject and took a central role in creating the art from those where participants were mainly commenting or learning about a piece of art work created by another organisation or group.

a. Participants chose the subject matter for the project – The story told in the art work was partly or wholly contributed by participants.

b. Participants chose the way the subject matter was treated or interpreted - The art form or artistic treatment was partly or wholly contributed by participants.

c. Participants decided on the timing of the project – The length or hours of the project were adapted to fit the preference of specific participants.

d. Participants created the art work – Participants took the role of artists.

e. Participants met outside the project sessions – Participants formed a group identity. Some or all continued to meet outside the project as a result of this group identity from the project.

f. Participants commented on the art work as it evolved – Participants acted as reviewers.

g. Participants discussed the art work after it had been presented to them - Participants did not have an active role in the artistic process. They responded to an art work presented to them from elsewhere.

h. None of the above – The content, treatment, timing, and development of the project followed a set formula, within which participants played a relatively passive role.

Entering the data

- Please enter names consistently.
- Please answer every question.
- Please check what you have entered.
- Please avoid using 'other' unless no other answer fits.
- Please don't leave gaps (spare lines or columns) between entries.
- Please write numbers as numbers not words.
- Please don't put explanations in numerical fields.
- You can enter the data in stages.

ACTIVITY FORM FOR PROJECTS

1. Name of the organisation	
2. Name of project	
3. Any partner(s) in delivering the project	
4. Is there a possibility we will receive more than one activity form for this project? (from different partners)	Yes No

5. Art form(s) of project (*Please tick all that apply*)	a. Drama b. Theatre entertainment c. Dance d. Music e. Opera f. Visual arts	g. Craft h. Literature i. Combined arts j. Film production k. Public art l. Other, please specify:
6. Venue(s) for the project (*Please tick all that apply*)	a. Theatre b. Concert hall c. Gallery d. Arts centre e. Studio space f. Media centre g. Cinema h. Museum i. Library j. Other cultural venue k. Street/open air/landscape l. College of further or higher education m. Community centre	n. Village hall o. Church hall/religious building p. Youth club/centre q. School r. Nursery/pre-school centre/children's centre s. Leisure centre t. Hospital u. Day care centre v. Residential home w. Hostel x. Prison y. Online z. Other venue, please specify:
7. Post code of venue		

8. Local authority area(s) where the project was delivered	a. Blaenau Gwent b. Bridgend c. Caerphilly d. Cardiff e. Carmarthenshire f. Ceredigion g. Conwy h. Denbighshire i. Flintshire j. Gwynedd k. Ynys Mon	l. Merthyr Tydfil m. Monmouthshire n. Neath Port Talbot o. Newport City p. Pembrokeshire q. Powys r. Rhondda Cynon Taff s. Swansea t. Torfaen u. Vale of Glamorgan v. Wrexham
9. Whether the project targeted a Community First area(s)	Yes	No
10. Start date for the delivery of the project		
11. End date for the deliver of the project		
12. Total number of sessions		
13. Total contact hours per participant (number of hours x number of sessions)		
14. Target number of participants		
15. Actual number of participants		
16. Any targeting	a. Children and young people (0-25) b. Older people (50-64) c. The elderly (65+) d. Women e. People living in an area of multiple deprivation f. Rural groups g. Ethnic minorities	h. Mental health service users i.Offenders/ex-offenders j. Disabled people k. Carers l. Victims m. No targeting n.Other, please specify:

17. Age group of participants:	
Number under 7	
Number 7-10 year olds	
Number 11-15 year olds	
Number 16-18 year olds	
Number 19-24 year olds	
Number 25-34 year olds	
Number 35-44 year olds	
Number 45-64	
Number 65+	
18. Number of participants from ethnic minorities	
19. Number of participants who are women	
20. Number of participants who are disabled	
21. Number of participants who are Welsh speakers	

22. Language(s) used in the session	a. English b. Welsh c. Bi-lingual	d. Other language e.Language not relevant
23. Any methods to support access	a. Outreach b. Group targeting c. Childcare d. Affordability e. Help with transportation f. Publicity available in different languages g. Publicity available in different formats	h. Accessible venue i. Communication support e.g. sign language/speech to text j. Support worker costs k. Sensory interaction l. Audio described m. None n. Other, please specify:

24. Any methods to encourage participation	a. Participants chose the subject matter for the project b. Participants chose the way the subject matter was treated or interpreted c. Participants decided on the timing of the project d. Participants created the art work	e. Participants met outside the project sessions f. Participants commented on the art work as it evolved g. Participants discussed the art work after it had been presented to them h. None of the above

25. Charge paid by participants	a. No charge b. Reduced charge (concession) c. Other subsidised	d. Full charge e. Other, please specify:
26. Number of participants who gained a qualification		
27. Was there an end product?	a. No b. Yes, a performance c. Yes, an exhibition of art work or craft work d. Yes, a film, video or music recording e. Yes, individual art work e.g. song, poem, picture	f. Yes, a publication or CD g. Yes, participants attended a show h. Yes, a website record or archive i. Public art j. Other, please specify:
28. If there was a performance or exhibition, please estimate the audience numbers		

Appendix Three: The Outcome Form

NOTES FOR THE OUTCOMES QUESTIONNAIRE FOR PROJECTS

General guidance

Outcome measurement sounds intangible and difficult but you don't need a high level of detail, so it is relatively straightforward. For example, it is enough to ask whether participants increased) or decreased) their confidence as a result of the project, not by how much their confidence increased.

The use of social outcomes is an attempt by funders to better match the objectives of arts organisations, to move away from a reliance on economic impact evaluation. It might sound mechanistic or instrumental, however, the arts do have strong effects on people. We hope that recording what already occurs can show the sector in a stronger light as well as opening some interesting discussions within the sector.

You can adapt the questionnaire to your participative projects. Please keep as many questions from this questionnaire as possible. However, if some questions clearly don't fit your project or participants, then you can omit them. Omit questions across the project rather than for some participants, so that you have a complete set of data.

The questionnaire is a guide to recording the information. Use your own words to ask the questions of the participants. You can also change the order in which you ask the questions so as to ensure a natural conversation with your participants.

Participants should be interviewed at or near the end of the project.

Ideally, you should interview participants face to face or, as a second choice, over the telephone. You know how best to obtain honest and full answers from your participants. Please take the survey seriously and try to obtain as thoughtful and accurate responses as possible. Explain the interview to the participant positively and do not be apologetic about it.

Write the anecdotal evidence on the questionnaires. It can be included in the evaluation – not just the numbers.

As you print the questionnaires out for your use, please ensure that questions are not split across pages.

Notes on specific questions

- **Question 7: Did you enjoy being involved in the project?** This question is included to encourage participants to think about the project – i.e. to stimulate their memory.
- **Questions 8-14: What effect, if any, has the project had on you?** These questions allow you to put a structure to anecdotal information. You can have a fairly informal discussion in which you ask how the project has affected them. However, you also need to test the information they tell you to check is it correct. For example you can ask: 1. **How** did the project have this effect? 2. **In what way** are you more creative/confident etc. 3. **How do you know** you are more creative/confident etc. 4. **What is the effect of this change?** E.g. more creative activities, or activities illustrating more confidence. The answer codes allow you to record the confidence that you have in their answer and the scale of the effect.
- **Questions 27-34:** Please ask these demographic questions. Do not guess them on the respondent's behalf.

Entering the data

- Please enter the questionnaires on Survey Monkey. The weblink is: http://www.surveymonkey.com/s.aspx?sm=pe53lyfwJthUILOsVBr14Q_3d_3d
- It is easier to enter the data all at once.
- Please put the full answer into the text boxes using the respondent's own words.
- We value the words (testimonial) as well as the numbers.
- Please avoid using 'other' unless no other answer fits.

OUTCOMES QUESTIONNAIRE

1. Name of organisation	
2. Name of project	

3. Have you ever taken part in an arts project before?	☐ Yes	☐ No
4. Have you been involved in one of this organisation's arts projects before?	☐ Yes	☐ No
5. Roughly how much of the project/term did you attend?	a. All b. Most	c. Some d. Very little

6. Did you have problems attending?	☐ Yes, why? a. You were busy b. The times were inconvenient c. The locations were inconvenient d. The class was too expensive e. You were ill f. The venue was inaccessible g. No support staff were available h. You needed help with childcare i. Other, please specify:	☐ No

7. Did you enjoy being involved in the project?	a.Yes, loved it b. Yes, liked it	c.Neutral	d. Didn't enjoy it e. Disliked it

What effect, if any, has the project had on you? *Evidence can be: how the arts project created the effect, what the outcome looks/feels like, or how the outcome effects them.*			
8. Did the project affect your creativity? a. Definitely more creative b. Perhaps more creative c. No change d. Perhaps less creative e. Definitely less creative	Evidence:		
9. Did the project affect your ability to express yourself? a. Definitely more able to express	Evidence:		

yourself b. Perhaps more able to express yourself c. No change d. Perhaps less able to express yourself e. Definitely less able to express yourself	

10. Did the project affect your health? a. Definitely feeling healthier b. Perhaps feeling healthier c. No change d. Perhaps feeling less healthy e. Definitely feeling less healthy	Evidence:
11. Did the project affect your quality of life or wellbeing? a. Definitely improved quality of life or wellbeing b. Perhaps improved quality of life or wellbeing c. No change d. Perhaps reduced quality of life or wellbeing e. Definitely reduced quality of life or wellbeing	Evidence:
12. Did the project affect your confidence? a. Definitely more confident b. Perhaps more confident c. No change d. Perhaps less confident e. Definitely less confident	Evidence:
13. Did the project affect your interest in education or training? a. Definitely more interested in attending education or training b. Perhaps more interested in attending education or training c. No change d. Perhaps less interested in attending education or training e. Definitely less interested in	Evidence:

attending education or training		
14. Did the project affect your interest in attending community activities? a. Definitely more interested in attending community activities b. Perhaps more interested in attending community activities c. No change d. Perhaps less interested in attending community activities e. Definitely less interested in attending community activities	Evidence:	

15. Have you gained skills in any of these areas as a result of the project?	a. Creative arts skills b. Technical arts skills c. Performing skills d. People skills e. Problem solving skills	f. Project management g.Project administration h. Using computers i.Communication skills j. No skills gained k.Other,please specify:
16. If yes, have any of these skills helped you:	a. In home or social life b. In school or college c. At work	
17. Please explain.		
18. Did you get a qualification as a result of taking part in the project?	☐ Yes: which?	☐ No
19. Is there anything else that you gained from being involved in this project?	☐ Yes: what?	☐ No
20. Would you like to be involved in more of the organisation's arts projects?	a. Definitely yes b. Probably yes	c. Definitely no d Probably no
21. How would you rate the quality of the experience from the project?	a. Very good b. Good c. Mixed	d. Poor e. Very poor
22. Overall, how satisfied are you with the project?	a. Very satisfied b. Satisfied	d. Dissatisfied e. Very dissatisfied

	c. Mixed	
23. How can the organisation improve its arts projects?		
24. Your name		
25. The full post code of your home		
26. Your age	a. 11-15 b. 16-18 c. 19-24 d. 25-34	e. 35-44 f. 45-64 g. 65+
27. Your gender	☐ Male	☐ Female
28. Your ethnicity	a. White (including British, Irish and other white) b. Mixed heritage	c. Asian or Asian British d. Black or Black British e. Chinese or other ethnic group
29. Do you speak Welsh?	a. Yes, fluent b. Yes, not fluent	c. Non Welsh speaker
30. Are you a disabled person?	☐ Yes	☐ No
31. Do you use:	a. Visual aids or alternative formats to print i.e. Braille, large print or audio tape b. Communication support or equipment i.e. hearing aid, sign language interpreter, speech-to-text, loop etc. c. Equipment to aid mobility i.e. wheel chair, walking frame etc. d. A support worker or personal assistance e. Other support, please specify:	
32. What are your employment circumstances?	a. Employed full time b. Employed part time c. Self employed d. Volunteer/unpaid worker	e. At home f. Unemployed g. Student h. Retired i. Other, please specify:
33. Are you on means tested benefits?	☐ Yes	☐ No

THANK YOU