

# Study of the impact of Creative Partnerships on the Cultural and Creative Economy

Appendix C: Qualitative Methodology

July 2006

[www.bop.co.uk](http://www.bop.co.uk)



Creative Partnerships



Burns Owens Partnership Ltd

<b>QUALITATIVE METHODOLOGY.....</b>	<b>2</b>
1.1 Choice of In-depth Pilots.....	2
1.2 Focus Groups: CP Staff .....	2
1.3 Focus Groups: Practitioners .....	3
1.4 Telephone Interviews .....	3
1.5 Research Challenges .....	4
1.6 List of Consultees .....	5

# Qualitative Methodology

## 1.1 Choice of In-depth Pilots

In line with the requirements of the brief, a series of Phase One and Two CP offices were selected for detailed analysis.

The basis for choosing the in-depth pilots were based on the following criteria:

- Spread of CPs across Phase 1 and 2
- Spread across regions
- Spread of rural and urban
- CPD (type) and level of facilitation
- Procurement of creative practitioners

Information was gathered for each CP office, including an examination of projects completed, a review of monitoring reports and area summaries. CP offices were subsequently chosen according to the criteria listed above.

A summary of CP office pilots is included below:

<b>South West</b>	<b>East Midlands</b>
Cornwall and Plymouth	Nottingham
<b>South East</b>	<b>West Midlands</b>
Southampton and the Isle of Wight	Birmingham
Kent	<b>Yorkshire</b>
<b>East</b>	Bradford
Basildon and Thurrock	<b>North East</b>
<b>North West</b>	Tyneside
Cumbria	Durham
Merseyside	<b>London</b>
	London East

## 1.2 Focus Groups: CP Staff

In order to better understand the management, operation and recruitment processes of CP offices, focus groups were conducted with CP office staff. One focus group was conducted per CP office.

Focus groups were selected as an appropriate methodology due to their ability to stimulate open discussion, and to generate new avenues of thought and topic.

Each CP office team assistant was contacted, and the aims and objectives of the research explained. Team assistants then worked with the research team to organise appropriate venues and invite staff members from a range of positions and responsibilities. Typically, focus group attendees included Creative Directors, Operations Managers and any agents. Between two and seven members of staff attended each focus group, and these lasted approximately one hour and a half. Two members of the research team attended each focus group.

The research team developed a topic guide for use during each focus group. The topic guide encompassed questions regarding the geographic area and the availability and interest of practitioners, together with operational issues such as management, practitioner recruitment and project delivery methods. The topic guide is crucial in ensuring all core themes are discussed within a common framework across all CP offices. However, the structure of the topic guide allowed space for the development of new ideas and themes.

### 1.3 Focus Groups: Practitioners

A key objective of the research was to gain an accurate understanding of the relationship between CP offices and practitioners. In order to allow for an open and honest discussion, the research team conducted focus groups with staff and practitioners on separate occasions. One focus group was conducted per CP area.

Practitioners were sourced via CP office staff. Each office was approached, and asked to invite a selection of practitioners from a variety of backgrounds, including freelancers, commercial organisations and RFOs. CP office staff were in the best position to choose and invite practitioners due to their detailed knowledge of practice, projects completed and 'make-up' of local practitioner pool.

As with office staff focus groups, a topic guide was developed to ensure common themes were addressed, and to allow comparability. The topic guide encompassed questions regarding practitioner experience of CP, including recruitment methods, training received and perceptions of benefits and impacts.

Between three and eight practitioners attended each focus group, in addition to two members of the research team. The maximum recommended size for a focus group is eight participants.

### 1.4 Telephone Interviews

In addition to focus group research, a cross section of practitioners were interviewed on a one-to-one basis by telephone. Practitioners were chosen at random by a long list, reducing likely selection bias, and providing a more representative sample. Between two and five telephone interviews were conducted per CP area.

In order to improve comparability and consistency, telephone interviews covered the same material as the focus groups.

## 1.5 Research Challenges

There are challenges inherent to all qualitative research methods. We provide an overview of the most pertinent risk and potential errors below.

### Acquiescence

A key challenge pervading the interviews and focus group stage of the research is the potential of acquiescence. All participants were aware of the aims and objectives of the research – namely to assess the impact of CP on the creative economy. There is a known tendency for all participants and interviewees to seek to ‘please’ the interviewer, by ‘telling them what they want to hear’. In this instance, there is therefore a potential error as focus group participants and interviewees sought to find evidence to support CP impact on the creative economy.

### Self-Interest

A second challenge relates to the notion of self-interest. Practitioners and CP staff alike have their own ‘agendas’ for a continuation of CP, including employment, creative development, and the opportunity to influence the curriculum. Participants may therefore have sought to provide positive evidence in order to satisfy self-interest needs.

### Consensus

An error associated with focus groups is the tendency for participants to give the same answers, not wishing to diverge from the general opinion of the group. This error may have prevented some participants from voicing opinions, and may have led to false-statements, e.g. regarding the amount of income gained through CP work.

However, the use of practitioner telephone interviews may have negated any tendency to consensus. With no reference group, telephone interviewees were more likely to provide accurate responses. Furthermore, as the same topic guide was used during both focus group and telephone interview, the latter provided a means of ‘checking’ the results obtained via focus groups.

### Interviewer Bias

All interviewers carry preconceptions and bias, and this may be introduced to the research in a variety of ways. For example, bias may be introduced through choice of interviewees, tone of voice and body language and coding of answers. In order to combat this potential interviewer bias, two research team members attended focus groups, ensuring accurate recording of responses, and minimising bias effects.

### Selection Bias

Practitioner focus group participants were selected and invited by CP office staff. Whilst this method ensured CP office staff knowledge and understanding of the local labour pool was taken into account, it nonetheless introduced selection bias. CP office staff, with an awareness of the aims and objectives of the research may have selected practitioners who were most likely to report positive impact and benefit of CP work.

## 1.6 List of Consultees

Mike Aduwali	Women and Theatre
Sophie Alder	Education officer for Northern Ballet Theatre
Sarah Amanda	Red Hot Press
Tom Anderson	Actor
Helen Ansell	Fine artist
Tim Appelbee	Creative Agent, CP Bradford
Jacqui Ager	Quay Arts
Vanessa Ashley	Events, CP Southampton and the Isle of Wight
Ashton Group Theatre	
Allessandra Ausenda	Visual artist
Tim Bailey	Xsite Architecture
Steve Ball	Birmingham REP
Panjo Banjoko	Writer
Emily Barber	Film director
Karen Barnes	Mixed media artist
Jess Bartindale	Operations Manager, CP Kent
Sally Beattie	Hampshire Dance
John Bell	Senior Manager for Southampton Music Services
Oliver Berry	Writer
Jason Biggs	Artist
Naomi Bissell	Creative Programmer, CP Southampton and the Isle of Wight
Rob Blackburn	Actor
Sue Blackwell	Artist
Sue Bradley	Creative Director, CP Southampton and the Isle of Wight
Rebecca Branch	Programmer, CP London East
Andrew Breakwell	Head of Nottingham Playhouse
Neil Bromwich	Digital Artist
Deirdre Buckley	Craftspace Touring
Nicola Burrell	Artist
Francesca Canty	Creative Director, CP Bradford
Tracey Carmen	Musician
Esme Chilton	Creative Director, CP Kent
Caroline Cleave	Visual artist
Sarah Cole	Artist
Hattie Coppard	Snug and Outdoor
Clare Cornell	Creative Development Worker, CP Nottingham
Jon Corner	River Media
Fiona Cowley	Team Assistant, CP Durham and Sunderland
Anne Curtis	Shoofly Publishing
Ruth Cutler	Artist
Joanne Dalton	Operations Manager, CP Nottingham
Emily Davies	Team Assistant, CP Kent
Ian Dearman	Visual artist
Ian Douglas	Theatre by the Lake
Ben Dunks	Physical dance and theatre
Emanuel ?	Aim Higher, Cumbria
Lysanne Eddy	Operations Manager, CP Thames Gateway
Kate Edmunds	Project Manager, CP Nottingham

Rob Elkington	Creative Director, CP Birmingham
Fools Paradise	
Martin Foster	Music Technology
Paul Goodrick	Environmental artist
Lesley Green	Programmer, CP Birmingham
Paula Groves	Sculptor
Maureen Fell	Project manager for CP Thames Gateway
Lorna Fulton	Creative Director, CP Durham and Sunderland
Darina Garland	Photographer
David Gilday	Artist
Adam Gillam	Artist
Jane Hanlon	Creative Programmer, CP Cumbria
Vivienne Hampshire	Programmer, CP Birmingham
Christine Hayward	Creative Development Worker, CP Nottingham
Martin Heaney	Applied theatre
Trevor Hearing	Studio Television Ltd
Tania Holland	Creative Programmer, CP Thames Gateway
Chris Holmes	Sightline Initiative
Aden Hynes	Sculpture Studios
Madeline Irwin	Programmer, CP Bradford
Charlotte Jackson	Programmer, CP North and South Tyneside
Helen Jackson	Storytelling
Hugh James	Creative Director, CP Nottingham
TC Jefferson	CP Plymouth and Creative Partners for Progression
Paul Jenkins	Creative Programmer, CP Cumbria
Junior Jones	Wisemovesdance
Laura Joy	Film and Printmaker
Jackson Kavanagh	Drama/English practitioner
Frances Keay	Artist
Ben Kidger	Sculptor.
Jacqueline Kington	Actor
Mary Knight	Team Assistant, CP Southampton and the Isle of Wight
Judy Laura	The Visual Learning Company
Mark Lavill	Barbican Theatre
Sue Lawther	Creative Director, CP Thames Gateway
Claudia Leaf,	Chalkfoot Theatre
Eelyn Lee	Film director
Jonathan Lee	Photographer
Fiona Lesley	Director, Map Consortium
Ira Lightman	Poet
Locus Plus	
Katy Luxton	Team Assistant, CP Cornwall
Paul Main	Musician
Andrea Martin	Musician
Maximum Dance Design	
Samantha McEwan	Artist
Simon McKeown	Sculptor
Lisa McGorin	Creative Programmer, CP Merseyside
John McGagh	Communications and Admin Manager, CP Durham
Steve Moffitt	Creative Director, CP London East
Pauline Moger	Creative Director, CP North and South Tyneside
Denzil Monk	Film Director and Writer

Chris Morgan	Stepping Stones
Andy Mortimer	Creative Director, Cumbria
Deb Mullins	Emergency Exit Arts
Maddi Nicholson	Visual artist
Esther Nightingale	Ikon Gallery
No Limits Theatre Company	
Douglas Noble,	Music for Change
Kevin Nurse	Creative Agent, CP Bradford
Philip Oldfield	IOTA Gallery
Les Ord	Musical artist
Diana Pasek-Atkinson	CPD Manager, CP Nottingham
Discover	
Dot Peryer	The Works
Glen Pike	Multimedia developer
Fran Plowright	Freelancer radio producer
Martina Radze	Freelance museums and galleries educator
Suzanne Rennie	Cartwright Hall
Helen Reynolds	Information officer – KEAP & CP Cornwall
Colin Riches	Sculptor
Gilly Rogers	Conceptual Artist
Lorna Rose	Visual artist
Joe Ross	Creative Programmer, CP Southampton and the Isle of Wight
Jac Scott	Visual artist and designer
Martin Sedgewick	Performing Artist
Nicky Setterfield	Programmer, CP Kent
Mike Shepherd	Director, Kneehigh Theatre Company
Balbir Singh	Diversity Dance Company.
Alan Smith	Artist
Erica Smith	Communications & Development, CP Southampton
Pam Smith	Horticulturalist
Lucy Stockton-Smith	Artist
Lou Sumray	Artist
Grainne Sweeny	Curator at the National Glass Centre
Ammo Talwar	Punch Records
Joanna Taylor	Operations manager, CP Cornwall
Pauline Taylor	Infinite Arts
Helen Thomas	Book Communications
Jess Tomlinson	Artist
Ruth Treharne	Director of Development at CP national office
Paula Turner	Performing Artist
Sarah Waller	CP Cornwall
Shelia Watson	CP Kent
Michael Wheatley-Ward	Margate Theatre Royal
David White	City Eye Ltd
Geoff White	Consultant, CP Merseyside
Dawn Williams	Programmer, CP North and South Tyneside
Gina Williams	Operations Manager, CP Southampton and the Isle of Wight
Mike Willoughby	Musical/performance artist
Simon Woolham	Visual artist
James Yarker	Stan's Cafe
Tim Yealland	English Touring Opera



Burns Owens Partnership Ltd

[www.bop.co.uk](http://www.bop.co.uk)