



Creative Partnerships

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

Appendix A: Survey Results

July 2006

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Burns Owens Partnership Ltd

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# 1 Introduction

This survey forms one research strand of BOP's study into the impact of Creative Partnership on the cultural and creative economy. The overall aim of the study was to investigate three areas of impact: the market for creative products and services; individual practitioners and firms; and local and regional economies.

The survey concentrates on the last two research questions; the impact of CP on individual practitioners and firms and the wider impact on local and regional creative industries. By basing the survey around the wider research questions, it provides BOP with the robust quantitative evidence to supplement the qualitative research undertaken (please see Appendix C – Qualitative Methodology for details). It also presents an overview of the experiences of creative practitioners working in all Phase 1 and 2 offices.

This annex starts by outlining the key survey findings which support the findings and conclusions in the main report. It then goes on to provide information on the scope and profile of the practitioners working with CP, impact of CP on practitioners and businesses (in terms of skills development), the wider impact of CP on the creative and cultural economy (in relation to new work gained, use of freelancers) and ends on reflections for the future. It also includes the open ended comments from the survey – many of which are extremely positive. The annex concludes with a detailed methodology section outlining the sampling framework and discussing issues surrounding the validity and representativeness of the findings.

## 2 **Headline Figures**

### **Type of Practitioner**

- Creative Partnerships tends to employ freelancers (65%)
- Over a half (58%) of all respondents operate in either visual or performing arts
- Creative Partnerships is engaging with a new section of the creative and cultural sector. A third of respondents (33%) have never received any direct public funding prior to Creative Partnerships. 60% of respondents had never received direct funding from Arts Council England (ACE) before working with Creative Partnerships
- Creative practitioners tend to have experience of working with young people (87%)

### **Impact of Creative Partnerships**

- Creative Partnerships is different to other work with young people and children. 54% of the respondents who had previously worked with young people and children state that Creative Partnerships differs substantially
- Creative Partnerships has raised the skills of creative practitioners. Before working with Creative Partnerships, 45% of respondents rated themselves as being highly skilled in working within the educational context. After working with Creative Partnerships this figure rose to 73%, an increase of 28 percentage points
- 90% of practitioners state they have received some skills development following involvement with CP
- The impact of CP expands beyond the creative practitioners contracted directly. 54% of respondents have recruited freelancers
- CP has contributed to increased activity within the creative and cultural economy. 108 respondents (36%) have gained new non CP work as a direct result of CP

### **The Future**

- CP has stimulated creative practitioners interest in working with young people and children. 45% of respondents plan to increase the amount of work they do with this group

## 3 Survey Findings

The following section outlines the main findings from the survey. Due to the relatively small survey size, they are restricted to descriptive statistics.

### 3.1 Scope and Profile of Creative Partnerships

#### 3.1.1 Type of Practitioner / Businesses

- 65% of the respondents working with Creative Partnerships are freelancers, 20% publicly funded arts organisations, 10% commercial companies within the creative sector and 5% other types of businesses or organisation
- The majority of practitioners work within a portfolio of activities. For example 42 practitioners work in both film and video and visual arts
- A third of respondents (33%) work mainly within visual arts. This is followed by a quarter in performing arts (25%) and music (11%) (Figure one)

**Figure 1: Main Creative Industries Activity**

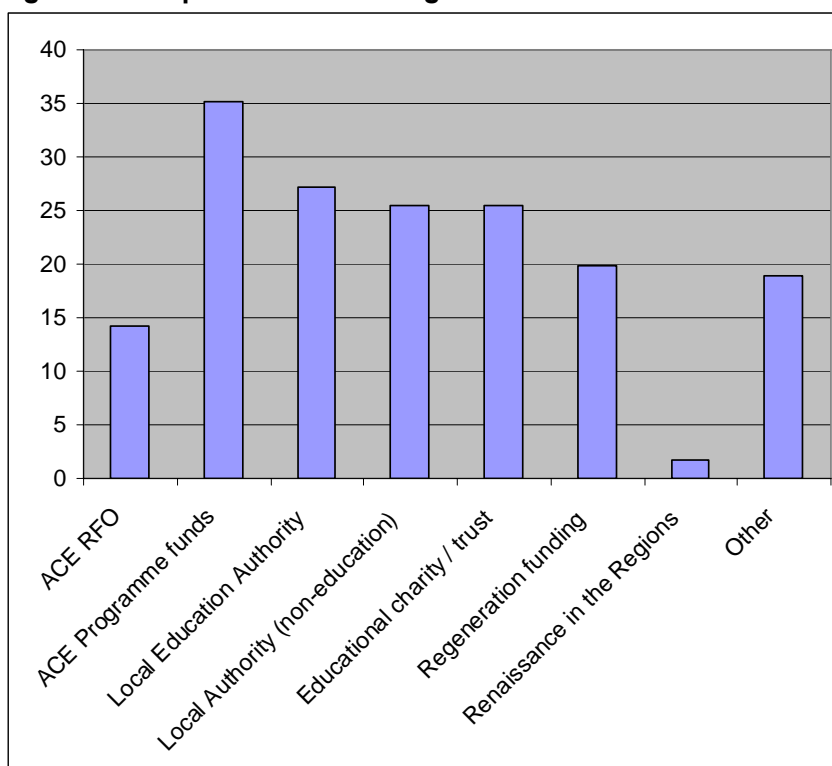
	%
Advertising	0
Architecture	2
Computer services and software	2
Design	5
Film and video	8
Interactive media	2
Music	11
Performing arts	25
Photography	1
Publishing	2
TV and video	2
Visual art	33
Museum, library or archive	2
Other	5

Source: Burns Owens Partnership 2006 (n=297)

- The majority (58%) of public arts organisations and commercial companies employed by Creative Partnerships are micro businesses (1-9 employees). 8% have 10-49 employees, 2% 50-99 employees and 2% 100 plus.
- 43% of respondents had been trading for more than ten years. A sizeable number, (18%), have been trading for less than two years

- A third of respondents (33%) have never received any direct public funding prior to Creative Partnerships. However, it may be that some of these respondents have been the recipient of public funding through third parties (i.e. been contracted by arts organisations to conduct work paid for out of public funds)
- 60% of respondents had never received direct funding from Arts Council England (ACE) before working with Creative Partnerships. However they may have received ACE funding indirectly. (This will be particularly true of freelancers contracted by arts organisation and theatre companies)
- 14% of respondents are ACE Regularly Funded Organisations (RFOs). 35% have received Arts Council England Programme funds. 26% have received funding from Local Authorities and 28% from the Local Education Authority (Figure 2)

**Figure 2 Receipt of Public Funding**

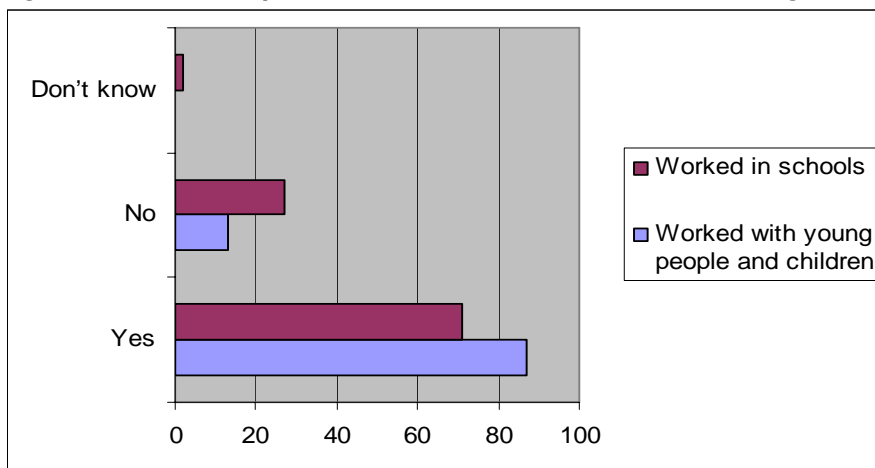


Source: Burns Owens Partnership 2006

### 3.1.2 Experience of Creative Practitioners

- The majority of creative practitioners are experienced. 87% of respondents have worked with young people and children prior to Creative Partnerships. 71% have worked in schools (Figure 3)

**Figure 3 Previous Experience of Creative Practitioners Working with Creative Partnerships**

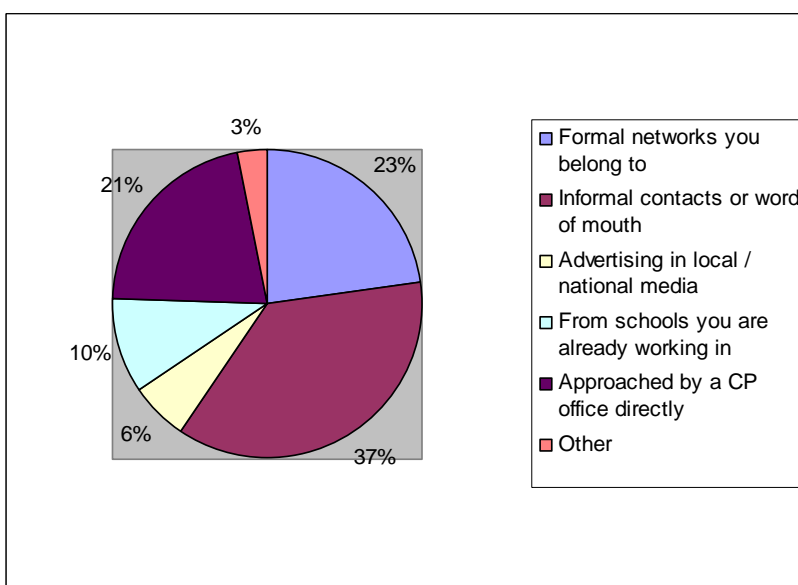


Source: Burns Owens Partnership 2006 (n=283)

### 3.1.3 Recruitment in Creative Partnerships

- 37% of working relationships with Creative Partnerships were formed through informal contacts or word of mouth (Figure 4). 23% were through formal networks and 22% of practitioners were approached directly by Creative Partnerships offices.

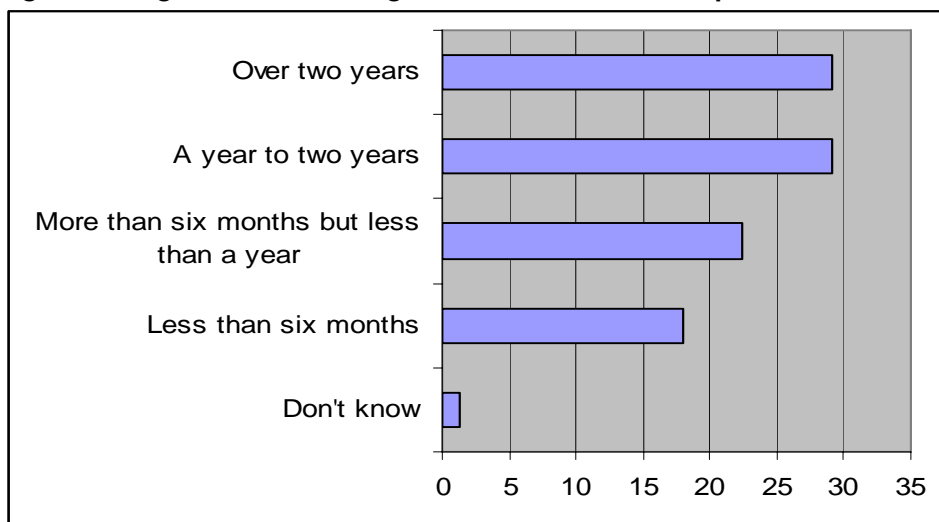
**Figure 4 How Creative Practitioners Working Relationship with Creative Partnerships was formed**



Source: Burns Owens Partnership 2006 (n=299)

- A third of respondents (33%) have worked for more than one Creative Partnership office
- 71% of creative practitioners live in local proximity to their main Creative Partnership office<sup>1</sup>
- Approximately a third (29%) have worked for Creative Partnerships for more than two years. 18% had worked for Creative Partnerships for less than six months (Figure 5)

**Figure 5 Length of time working with Creative Partnerships**



Source: Burns Owens Partnership 2006 (n=295)

### 3.1.4 Delivery Methods in Creative Partnerships

- 81% of respondents were recruited to work with Creative Partnerships on specific projects. 19% work with Creative Partnerships on an ongoing basis
- A third of respondents (33%) manage both programmes and deliver projects in schools. Just under half (47%) just deliver projects. 12% manage projects and programmes. 9% perform another role for Creative Partnerships (this is usually training or research and evaluation)
- 27% describe their work with Creative Partnerships as cross curricular. 27% perceive it as arts education. 38% describe their work as both arts education and cross curricular. 12% describe it as 'other'

<sup>1</sup> Defined as residing in the same postcode area as the CP office

## 3.2 The Impact of Creative Partnerships on Practitioners and Businesses

### 3.2.1 How Creative Partnerships Differs from other Work with Young People and Children

- 54% of the respondents who had previously worked with young people and children state that Creative Partnerships differs substantially
- Of those respondents who state Creative Partnerships is different to other work with young people and children, three quarters (74%) state this was because it provides “more time and space for creative practice and development”. Two thirds (66%) thought Creative Partnerships “allows you to take more risks” and 58% said it “requires more planning and development time”. Only 8% of respondents thought Creative Partnerships “decreased the level of autonomy” they had over their work (Figure 6)

**Figure 6 How Creative Partnerships differs from other work with children and young people**

	%
Allows you to take more risks	66
Provides greater financial sustainability	42
Pays better than other similar work	21
Provides more time and space for creative practice / development	74
Allows less autonomy over your work	8
Requires more planning and development time	58
Other	21

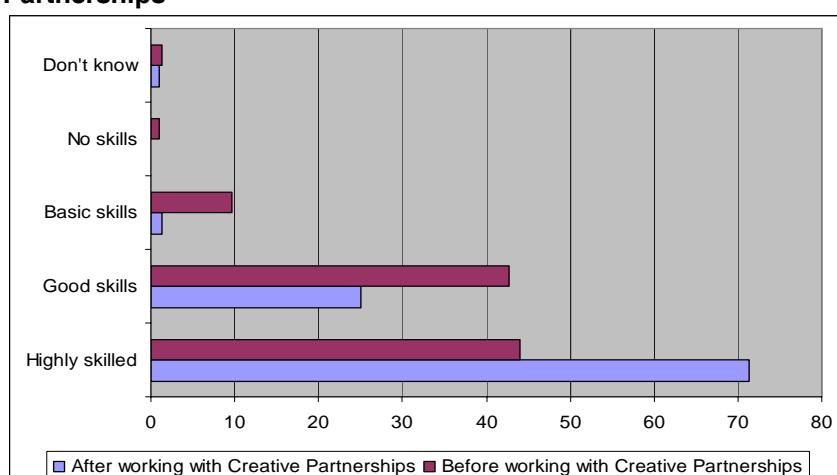
Source: Burns Owens Partnership 2006

- Other reasons given for how Creative Partnerships differs from other work with young people and children include “building relationships with teachers and schools” (5%) and “collaboration with other creative practitioners” (3%)

### 3.2.2 Professional Skills Development

- Before working with Creative Partnerships, 45% of respondents rated themselves as being highly skilled in working within the educational context. After working with Creative Partnerships this figure rose to 73%, an increase of 28 percentage points (Figure 7)

**Figure 7 Skills in Working within an Educational Context before and after Creative Partnerships**



Source: Burns Owens Partnership 2006 (n = 296)

- 90% of practitioners state they have received some skills development following involvement with CP
- There are three main areas where creative practitioners have developed skills; creative practice skills, business /transferable skills and skills in creativity. For each of these three areas, at least half of all respondents record some sort of skills development. Approximately half of all respondents (44%) state they have developed new skills in “planning and development”. Just under two thirds (61%) of respondents state that they have developed new skills in “partnership working” (this includes collaboration with other creative practitioners and teachers). Approximately the same number (60%) state they have developed skills in “understanding the role of creativity in teaching and learning” (Figure 8)

**Figure 8 Skills Development as a Result of working with Creative Partnerships**

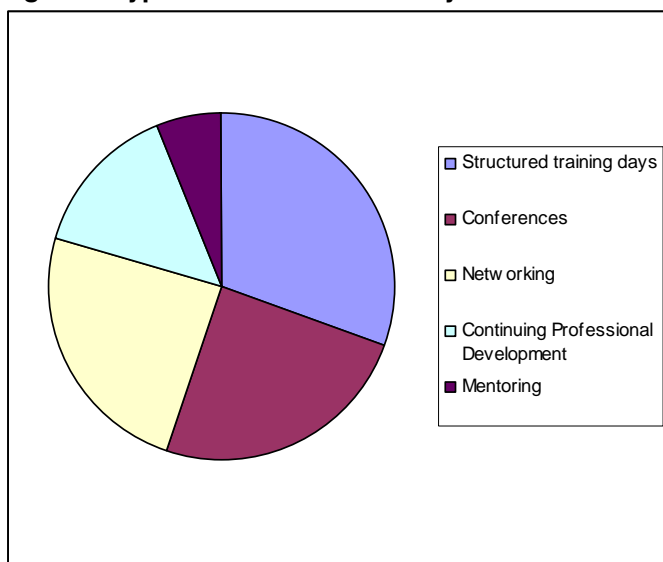
	%
<b>Creative Practice Skills</b>	
Discipline specific skills	15
Planning and development	44
<b>Business / Transferable Skills</b>	
Project management	35
Evaluation and monitoring	45
Marketing	7
Partnership working	61
<b>Creativity</b>	
Understanding the institutional context of schools	44
Understanding the role of creativity in teaching and learning	60
Other	3

Source: Burns Owens Partnership 2006

### 3.2.3 Training offered by Creative Partnerships

- 55% of respondents have been offered specific training opportunities from Creative Partnerships (as compared to on the job development)
- Of those that have received training, the most common form of training was structured training days (69%), followed by conferences and networking events (55%). Just under a third have taken part in dedicated Continuing Professional Development Courses and 14% have taken part in mentoring schemes (figure nine)

**Figure 9 Type of CPD undertaken by Creative Practitioners**



- As figure ten shows, creative practitioners have received training across all three skill development areas

**Figure 10 Areas where Creative Practitioners have received Training**

	%
<b>Creative Practice Skills</b>	
Discipline specific skills	17
Planning and development	30
<b>Business Skills</b>	
Project management	15
Evaluation and monitoring	42
Marketing	6
Partnership working	36
<b>Creativity</b>	
Understanding the institutional context of schools	35
Understanding the role of creativity in teaching and learning	61
Other	8

Source: Burns Owens Partnership 2006 (n=162)

- Nearly all respondents found the training useful, with over half of all respondents (52%) finding the training provided by Creative Partnerships very useful. Only 9% state that the training was not useful

### 3.2.4 Financial Impact of Creative Partnerships on Businesses and Organisations

- For a large number of respondents (44%), Creative Partnerships accounts for a small minority of turnover/income (10% or less). However for a sizeable minority (12%), Creative Partnerships accounts for 50% or more of annual turnover/income (figure 11)

**Figure 11 Turnover or Income Accounted for by Creative Partnerships**

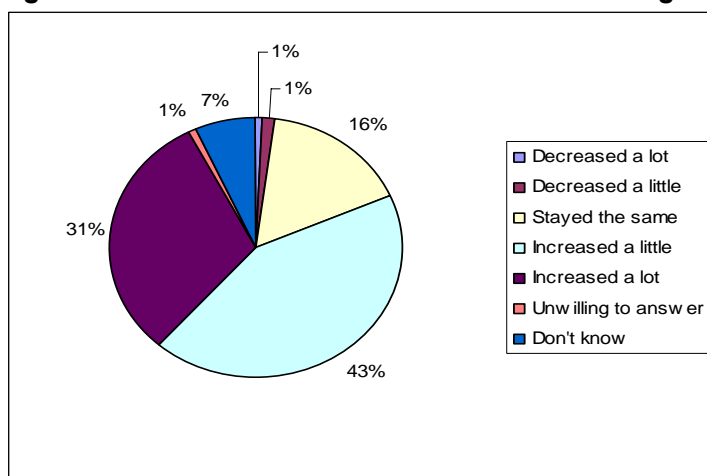
	%
0-5%	28
6-10%	16
11-25%	23
26-50%	11
51-74%	8
75-100%	4
Unwilling to answer	3
Don't know	8

Source: Burns Owens Partnership 2006 (n=293)

### 3.2.5 Growth within Businesses and Organisations Employed by Creative Partnerships

- Three quarters (74%) of respondents state that their turnover or income has increased since working with Creative Partnerships. For just under a third (31%) their turnover or income has increased by a lot (figure 12)

**Figure 12 Increase in Turnover/Income since working with Creative Partnerships**



Source: Burns Owens Partnership 2006 (n=165)

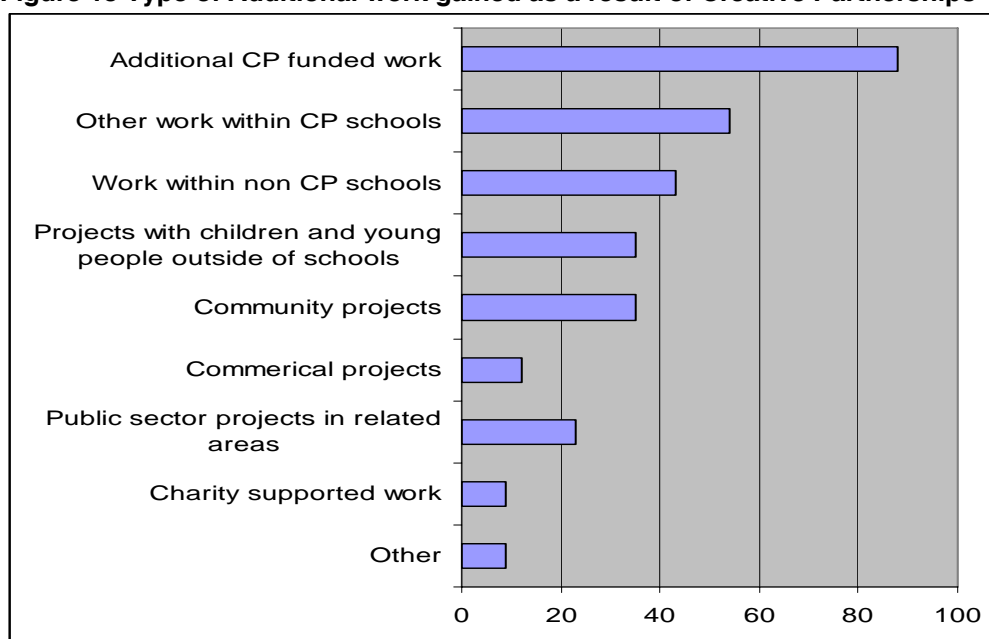
- 36% of respondents relate this growth to Creative Partnerships work, 11% to other publicly funded work and 3% to commercial work. 40% state this growth is related to all three of these areas. 9% either did not know or were unwilling to answer. 5% gave other reasons
- 7% of respondents have employed new staff to complete Creative Partnerships projects
- This totals 40 new employees, 8 of which are full time and 32 part time. 15 employees are permanent and 25 temporary

### 3.3 The Impact of Creative Partnerships on Local Creative Economies

#### 3.3.1 Accelerating Growth in Wider Cultural and Creative Economy

- 46% of respondents state they have gained new work as a result of their initial Creative Partnerships work
- 108 respondents (36%) have gained new non CP work as a direct result of CP
- Of those who had gained new work, 88 (65%) of respondents state that this additional work is Creative Partnerships funded. 54 (40%) answered that this work is non- Creative Partnerships projects but within Creative Partnerships schools. 43 (32%) have gained work in non-Creative Partnerships schools, and 35 (26%) are working with young people and children outside of schools. A similar percentage has found work on other community projects. For 12 (9%), Creative Partnerships has contributed to further commercial work (Figure 13)

**Figure 13 Type of Additional work gained as a result of Creative Partnerships**



Source: Burns Owens Partnership 2006

- The most common means by which Creative Partnerships contributes to this new work is through “access to contacts” (69%). This is followed by “providing a track record of working with school children” (43%) and skills development (33%). (Figure 14)

**Figure 14 Creative Partnerships Contribution to new work Gained**

	%
access to contacts	69
providing a track record of working with school children	43
skills development	33
increased knowledge of how schools operate	24
improved marketing of self or company	21
direct input and support from Creative Partnerships office	21
research development / product development	22
other	4

Source: Burns Owens Partnership 2006

- For half of respondents (49%), the additional work accounts for less than 10% of their turnover/income. (Figure 15)

**Figure 15 Percentage of Turnover/Income Accounted for by Additional Work Gained through Creative Partnerships**

	%
0-5%	26
6-10%	23
11-25%	16
26-50%	7
51-74%	3
75-100%	3
Unwilling to answer	2
Don't know	19

Source: Burns Owens Partnership 2006 (n=134)

### 3.3.2 Use of Freelancers

- The scope of Creative Partnerships extends beyond the individuals and organisations directly recruited and paid by Creative Partnerships. Over half of respondents (54%) use freelancers to carry out work on Creative Partnerships projects
- The majority of organisations using freelancers have hired between 1-5 freelancers (62%). 17% have hired between 6-10, 11% between 11 – 20, 6% 21 – 49 and 1% 50 plus. The remaining don't know

- Between 660 and 1530 freelancers have been hired by the respondents to complete Creative Partnerships projects
- 29% of respondents spent over half of their Creative Partnerships budget on freelancers (figure 16)

**Figure 16 Proportion of Budget spent on Freelancers**

	%
0-5%	9
6-10%	14
11-25%	10
26-50%	18
51-74%	14
75-100%	15
Unwilling to answer	1
Don't know	20

Source: Burns Owens Partnership 2006 (n=148)

### 3.4 Reflections on the Future of Creative Partnerships

- 45% of respondents plan to increase the amount of work they do with young people and children as a result of Creative Partnerships

### 3.5 General Comments on Creative Partnerships

<b>Markets</b>
(CP) has really positively changed the way creative organisations and schools work together - and will continue to have an impact on children's' lives, provided the work and CP approach continues to be supported. There needs to be more work connecting communities to schools and creative work - schools are not the only learning environments.
Creative Partnerships has been the best government initiative I have ever worked on (and I have worked on many) because of its vision, ethos and commitment to supporting change through creativity. It is changing the mindset of how creatives can work with schools from being predominantly about creative doing to now being about creative thinking.
I have worked as a creative practitioner over the last few years and now I am a Creative Development Worker in a new CP area. Therefore over the next year I expect the proportion of my income to dramatically rise.
My role with Creative Partnerships, initially occurred when CP was piloted in Nottingham schools in 2003. I worked as a Creative artist in three cluster schools and felt that the experience benefited me as a performance artist, in understanding the context of schools and how the arts reflect the experiences of pupils within a creative environment. My present role is one of providing advice, support and guidance to a new artist going into schools, which I enjoy tremendously and also the training sessions that CP Nottingham have put on, very beneficial!!!
The partnership set up through CP for the project was immensely valuable and led to further funding through information received from those partners. It also provided a bank

of experts and contacts in the areas we wanted to work - criminal justice system/schools.
Working with CP was an excellent experience, very supportive, highly professional. Good relationships formed with high quality educators and other artists and arts organisations.
Working with CP has accelerated the ambitions I have for future work with young people both locally and internationally. I consider it to be an extremely vital element for the future of British education, perhaps even for the future value and impact of arts in the UK.
Working as a sole trader it has also been useful for me that CP provides information about other national developments that are related to creativity and schools and has brought me together with creatives from diverse areas, thus extending my own knowledge and understanding
We have really welcomed the chance to work alongside schools on a sustained basis, planning and developing with the schools rather than just delivering what we do/have done. It is a rare chance to build relationships with individuals, get to know students etc which is much more satisfying. However because contracts are so much short term (i.e. a few sessions) its hard to plan staffing for the projects, whether we should hold off in case CP want to use us etc. This is a negative part of the project. We can't build CP income into a budget as we have no ideas whether we will be offered work or not.
The work with CP has had massive benefits to my own practice as an artist - in ways that are not always obvious. Financial investment in new equipment and training opening up new opportunities. A serious boost to confidence levels also opening up new opportunities. It can be very difficult finding work as an artist, which is not short term and badly paid. I feel like CP has valued me for what I can offer as an Artist. That is a big cultural shift.
There is too much administration, too many forms to complete, too many managers to negotiate with, some of whom seem to have an agenda different from that of the school and me. At least once I have filled in all the forms weeks after the project was completed. The positives are that the Creative Friends I have met have been outstanding. I have met and worked with and learned from other artists, and I have been able to sustain a relationship with a school over a long period of time. Very rewarding.
Creative Partnerships has vastly enhanced my view of the importance of creativity in education. It has helped crystallise my previously held notions - about the value of stimulating a child's own creativity and of working in a cross-curricular manner - into a practical long term strategy, and has allowed me to see, and act upon, the true 'best practice' scenarios for learning through personal exploration. My training and work with CP Merseyside has been a true revelation of my own and others' potential in this field, and I am deeply grateful for the opportunities it has afforded, and is still affording me.
<b>Skills Development</b>
A good opportunity to really look at why you work how you work, and how you can leave more of the decision making up to the young people.
A great development for me - confidence, skills, financial. Thanks
A great experience, I have been working with teachers as a Theatre in Education team devising a programme over a year. There is no other funding structure that could have created this opportunity.
I have been involved in some fantastic projects, and have been able to develop my own projects with other artists and been given the trust to do so. I have had some extremely valuable R&D time, which has impacted greatly on the quality of work. I am worried about CP's exit strategy.
CP has allowed us to work on projects over a longer period of time, develop longer relationships with schools, allow artists to work together on projects. We have worked on some brilliant projects. The only frustrating aspect to CP has been that we have to be reactive to the needs of the school and are unable to approach CP or schools directly with artistic ideas that we would like to explore within an educational context - i feel that this would open up the opportunity to take greater risks.
CP has been a beautiful catalyst to my development both as a project manager, a practising artist and a creative practitioner working in schools. They have given permission or rather encouraged me to give myself permission to become the person I think I was meant to be.
CP has been inspirational. I have been a freelance artist in schools for many years and have found it sometimes quite soul destroying that creative work is often under- or de-valued and isolated in the curriculum. I was totally fed up with the notion of imitating yet another picasso sculpture and wondered why most of the role models offered to young people were Dead White European Males. The CP approach is both liberating and, at last, student-centred. It is very challenging as a creative practitioner to go into a school with nothing prepared, except my willingness to listen to what the students want. What they talk about and want to do is far more inspirational and aspirational than I could have predicted.

CP has provided a framework for developing and valuing the work of artists in schools. It has encouraged skill sharing and peer learning. It has provided a core philosophy with which to develop practice and fostered the development of good practice in education contexts. I have witnessed, in an area now scaling down and broadening schools' contacts with the CP programme, the dangers of losing the considerable advances made over the past three years.
CP is a very important body helping individuals to meet like-minded creatives. Learning from people with a similar vision and work ethic is satisfying and will no doubt be beneficial in any walk of life. If I knew of people who wanted to work in this environment I would have no hesitation in putting them in touch with CP.
CP is a wonderful organisation, it has changed us for the better, increased our capacity to deliver and our ability to manage complex projects. Thank you.
CP Slough has been a stimulating and supportive group to work with. I have found that their input has enriched my skills as an artist working in schools. More CP teams are required to fill in the gaps in the country.
Creative Partnerships is about creative learning. It inspires people to work together, to exchange thoughts and ideas and to find out for themselves what they want and how to go about it.
Has had significant influence on creative output of the project and confidence of staff as creative practitioners. Provided a lot of space to develop in without usual constraints
Having come from the vast media mother-ship that is the BBC to discover the flexibility, support and true creative approach of the Bristol CP team has been a revelation. I wish all companies would respect and challenge their employees in this way. The freedom to be who you are and develop and grow within a team in this way, I suspect, is unique. Creativity is not about ego and the generosity of the Bristol team allows individuals to shine. This can only have had a positive impact on the young people we have worked with.
Working with CP is challenging, supportive and inspiring. I always learn something and have been able to build creativity into my role in ways that I previously wouldn't have envisaged. I know the action research work with public libraries has been hugely inspiring for library staff. It's had a major impact on the way some library staff involved structure their programmes for young people and has been able to showcase the huge amount of potential children and young people have.
I've worked with schools for nearly 20 years. It seems that CP has replaced some of the organizations that had existed but had been allowed to wither (Artists in Schools schemes run by Regional Arts Councils). At the beginning they seemed to be recreating the wheel, however, CP has allowed me to work with other artists /disciplines and has created new facets to my practice.
I am on a three year rolling programme with CP targeting a specific school in South Shields. This has been an eye-opener but, an enjoyable one. I'm looking forward to this summer term's input.
I have found working with CPLE one of the most enjoyable learning experiences.
I have gained a lot from working on a CP funded project in a secondary school with a class group. It was very rewarding and satisfying to know that through creative initiatives, I am able to give hope to many using my skills.
I have gained self-confidence, belief and become more motivated and determined to pursue this pathway. Working with two professional artists under a shadowing and mentoring scheme has enabled me to learn many new skills that would have not been possible had I tried to approach this work on my own.
I feel I have been very well supported working with CP both by the School- Rockcliffe First school and the coordinator for North and South Tyneside- Dawn Williams. I feel very comfortable discussing projects with Dawn. I enjoy the way that although we tend to plan a timescale and theme early on with the school we have the freedom to let projects develop along the way. I think if the practitioner has confidence in him or herself, and has built a good rapport with the children and teachers involved then the experience that projects provide will always be positive for both practitioner and more importantly for the children.
I found working with CP very beneficial – I'm still in regular contact with Joanne Dalton and participate in events when possible. I hope to develop further partnerships with the Nottingham team, when I begin my new post at Djanogly Academy Nottingham
I have been involved in a wide range of CP projects, in Birmingham and the Black Country, some of which have been fairly similar to other work, but several of which have been particularly good experiences. I have particularly enjoyed the long-term collaborations that CP has made possible, and the chance it has given me to work closely with other artists, across a range of artforms.
I was fortunate to work with CP in Margate in schools, at a university and in community. We discussed many plans and possibilities for incorporating storytelling particular in work

with diverse immigrant populations and with the history of the area.
Working with Creative Partnerships has given me the opportunity to refine my working practice and improve my evaluation skills.
It has been a highly satisfying and professionally enriching experience
It has been great to work in new settings under new funding contexts that have allowed ambitious projects come to life.
Working on CP projects has given me more confidence and belief in what I am trying to achieve and do both as a practising artist, making my work and as artist in residence, working on my projects with others.
Working with CP Norfolk has provided a unique and immensely valuable opportunity for me to investigate my practice, its relationship to education and the early years sector. I have been able to develop and learn new skills working alongside teachers and other highly skilled art practitioners. The flexibility of the projects and its emphasis on team working between the school and the artists involved has brought school and artists closer together and led to a shared investigation and artistic process which I have not experienced before in my work within schools. Financially the CP structure recognises the input of artists outside of their school contact time and the need for teaching staff to be released for planning and training. I have found the CP Norfolk team to be extremely supportive of our work and easy to work with whilst remaining highly professional at all times.
it has increased my experience of working cross curriculum and with younger students. Has informed my personal practice. Made me deeply impressed at how compassionately the teachers are in dealing with challenging pupils.
I really enjoyed working with them (CP), they put creativity in the right context and encourage setting to see its worth and importance of , giving settings the chance to explore this for themselves and witness the benefits.
The opportunity for more collaborative work in educational settings and also the opportunity to plan more thoroughly has been invaluable. We feel that the results from these projects have actually informed the way we work across the board.
Such a joy to work creatively in partnership with teachers. The exchange of skills has empowered me as an educator, as it has empowered the teachers as artists.
CP are providing great work opportunities for creatives. Emphasis on valuing creativity in our lives & education in particular is long overdue. They do have a big problem when it comes to managing how they pay practitioners however. There is often a very long wait to receive funds including materials money that is in the budget. This has a major impact on the work, and is extremely unhelpful in the partnership working & in maintaining professional delivery.
Creative Partnerships supports both schools and artists. It makes the initial introduction for these working partnerships and supports their ongoing creative practice throughout. It allows enough room for growth and development for those involved, but holds strong structures of ethos and approach for all to aim for. As a freelancer I am enabled to work collaboratively with teachers to plan, deliver and reflect on exciting, creative experiences with and for children of all ages and cross-curricular. It is this sharing and acknowledgment of time needed for development that will help sustain this high level of creative practice within our schools. It is helping contribute to our creative thinkers for the future.
<b>CPD</b>
An exciting organisation to work for that stretched and challenged me as a creative and the CPD offered by Merseyside CP is fantastic.
I have been impressed and inspired by CP's programme in bringing creative people together for training and working. Although I have completed the ASC programme, it continues to drive my work and its development, and provide stimulus for thought and for research. My experience of CP has been that it promotes a deeper understanding of creativity than is generally promoted from other sources, and has also promoted the valuing of creative professionals and their work as well as giving us opportunities to develop and share ideas.
I actually work for a housing association and the research I completed as part of CP course will impact upon this organisation in terms of communications and skill sharing
I found the pc learning and development skills very useful in my every day business practice. The group classes were fun and informative. Only good can come from the CP arts project.
Highly professional organisation, offering valuable training opportunities to artists.
I originally attended the CP traineeship scheme in Nottingham, this provided me with excellent training, contacts and confidence. From this I am now employed in a school as a musician 3 days a week and also work as a freelancer on other CP projects. The projects

are always well paid and organised. There is always support on hand and time given for planning, reflection and meetings, which are fantastic. Thank you.
Long term involvement has been very beneficial in terms of training and skills/awareness development
This has easily been the best use of arts council money in my memory- a whole strata of artists has been put through the equivalent of National Service and made to question their relationship to their audience, society at large and their own working practice in return for funding to develop ideas over a long time scale. Excellent. Now roll it out to other areas of public life- the Health Service, Community development etc
Working with CP has given our company a boost in regards to our professional development and standing within the local area. It has reinforced the companies ability to work with public sector initiatives and overall the work that we carried out for CP has beneficial not only from a monetary view but from the pride and sense of achievement in the work that we created, making the entire team feel that we are making a difference for the local education in the creative sector.
<b>Schools</b>
CP is great because it allows me as an artist and educationalist to be paid properly for my time, skills and experience. It also allows schools the opportunity to work in a meaningful way with artists because we are able to have time together to plan and develop new ways of working and I am able to support them in developing their skills in using drama centrally in their teaching. It is important because it values reflection and evaluation and this makes it more than just a transient arts experience. Schools are generally committed too and this commitment helps make the whole experience enjoyable as well as worthwhile.
CP seems to have been particularly successful in getting more schools directly engaged in the arts.
Good start. Enjoyed my 2 starter days with the schools. Children from both schools benefited from my short time with them. Was looking forward to the bit where I get to be an artist as opposed to a workshop facilitator so that the children get a better idea of the creative experience of being an artist. This takes time and could only be delivered in the form of a residency. Therefore disappointed by lack of follow on and promises made to involve me in further discussions.
I think CP has been crucial in our area for driving forward a Creative Learning Agenda. There has been a distinct move away from bolt on enrichment projects (what Guy Claxton refers to as 'tinsel') towards sustainable teacher development of skills that develop a more holistic approach towards teaching and learning. This is a good thing as schools are beginning to think about embedding practice rather than ticking one off boxes. The downside is that it is more difficult to find schools that are ready to think and work in this way. It places a bigger burden on the staff in the schools to plan and evaluate, but there is no doubt in my mind that it is much more valuable and effective. When it works well (eg Kingstone School in Barnsley) it's incredible and transformative.
It is and fantastic to work with the CP office and schools, and has helped us realise what can be achieved over a sustained period of time, with proper financial investment to have a real impact and change on the educational environment and attainment. Not only have the children benefited and been strengthened, but also the teachers and facilitators. Funding for teacher training was also a key part of this project, and is something that they have all valued and said should be central to any future work being undertaken in schools. All the best for the future of CP!
<b>Negative Comments</b>
CP has had a largely positive effect overall, though it must be said that the effect could have been far greater if there had been less money spent on big projects which make for good publicity, but don't deliver the best experience for either the young people or the practitioners involved, and more money spent on the less visible but more sustainable developments - which I think will be looked back on as the main long-term benefit of the investment CP has delivered.
CP is a fantastic concept, but the purse holders should share the work around more - rather than giving all the work to the same people. It is giving young people the tools to take their creativity to new heights.
CP supports schools that are already motivated, by giving them a framework for development and encouraging rigorous analysis of process and motives. CP does not, I feel, support creative practitioners, or take into account the impact and groundwork of community arts, or the fact that CP relies on practitioners to drive the work. There are some patronising attitudes within CP, and huge research projects that are not relevant to those 'on the ground', but merely fulfil agendas.
I'm not entirely happy with ongoing 'line-management' (funders' interest) when projects

<p>change and risk taking is needed. During the course of the project, I landed new work, and needed to renegotiate commitments. Another artist failed to deliver adequate work in my absence, but I was blamed for not providing sufficient support. It feels as if I was not briefed in my expected role, nor projected any support in it. They will never take me again as lead artist and project manager. I feel utterly scapegoated, and only helped over aesthetic disputes (how the school or other partners felt about the artwork at the end).</p>
<p>I've failed to make contact with any other CP areas despite several attempts. My communication attempts beyond the project at BDR I'm involved with have been ignored and my attempts to extend things at BDR came to nothing. I wasn't able to find out if my ideas were of interest to other CPs as I couldn't get through by phone, email or letter. I've pretty much given up on the idea of any more projects with / through CP</p>
<p>I am not sure if CP has been strategic enough in helping other organisations increase their capacity and improve their skills.</p>
<p>I felt that after getting and completing two projects with different CPs (Nottingham and Derby) and being successful, I was going to have more opportunities. However, none of my applications were successful, it seems to me that these job opportunities are already decided who they are going to. Also our communications have radically cooled down and I am quite put off from applying for more CP jobs in the future.</p>
<p>I find that there is a lack of communication between CP and the artist/schools</p>
<p>I found it slightly disorganised initially, although I am working on a pilot project, to be fair. I also feel like a round peg in a square hole with regards to the project, but I'm doing my best to be a square peg! Initially, there were far too many different people at CP to talk to/send forms back to and so on. Very confusing.</p>
<p>I found the experience a little unsatisfying - no follow-through/debriefing after the end of the placement as artist in residence, which ended as school unable to meet its commitment</p>
<p>I found the training, structure and delivery process as devised by CP to be unclear and confusing particularly for teachers. Little attention was paid to the actual context in which staff and students work, and the overall approach seemed to be that novelty was prized more highly than generational creativity with focussed educational purpose. To this day I have no knowledge of the outcomes of the work that was undertaken in the schools. My comments are based on my own past work as Head of Education of a major arts organisation, consultant for the SSAT and advisor to a number of educational organisations internationally</p>
<p>I have an issue with it being an initiative and feel that it has the wrong emphasis. It should be more embedded into schools and not something that comes in from outside; as long as this happens, many schools and children will not respond. Bristol team is good at celebrating success but less good at reflecting and learning from mistakes. Many partners and people in places of responsibility in CP still have a very superior attitude and don't recognise the pressures that teachers are under from elsewhere. They should stop trying to be 'special' and start talking in a language that teachers and children are used to: ie there is too little work on how creativity relates to emotional intelligence, critical and thinking skills, BLP, competences etc.</p>
<p>I have found working with CP confusing, with poorly delineated roles and responsibilities. The project 'String of Pearls' looked at developing emotional literacy and created a powerful piece of drama that fully engaged young children, the project then promptly died due to the large network of 'professionals' unable to co-ordinate diaries. There was no effective or safe closure on the project, which I found very unsatisfying; how this felt for the children I do not know. As a qualified SW and project manager I left the public sector due to overly prescriptive bureaucracy and criminal lack of outcome. I have created meaningful and valued projects because I have committed my own resources both time and finance. I am just about to engage with CP on another project that I have invested a lot of time and effort in, I'm very cautious as I am expecting to be told how I should be running the project. My experience indicates that CP does not want practitioners to have too many ideas. I'm also expecting to be told that 'we' are not a funding organisation. The general impression from other artists locally is one of disappointment.</p>
<p>I think CP genuinely provides good opportunities for increased creativity within schools, and I wholeheartedly agree with cross curricular practise. CP projects have a problematic profile within schools I have experienced. Staff that are not directly involved seem jealous/inconvenienced/sceptical of the money, time and timetable or space requirements for CP projects. I think arts education within schools can be approached in much looser ways than I have currently witnessed. I think that CP payrates for artists are low considering what a school would pay for a standard musician/film-maker to come in and deliver and standard day workshop. (œ350)</p>
<p>I think CP is a form of window dressing for the problems within our education system and have created more pressure on teachers, and children. I do think that many practitioners</p>

have benefited from CP, financially if they preached the CP mantra, and are all waiting for the next 'big idea gravy train'.
In all, very disappointed. The training days were good, I learnt a lot but when it came down to delivery in the school there was too much messing about. In the end our project was never delivered and I was left feeling I had wasted a lot of time sitting around talking about something I already do. I will continue to work with the schools that I a relationship with. Creative Partnerships did nothing to see my workload increase. I thought it would be an opportunity to network with schools and other creatives that, like me wanted to give something back. I received no financial gain at all - which was fine I did not expect to, but I did think I would have completed with CP having a handful of schools who wanted me to work with them.
It has been disappointing to date - no independent artist can wait around for promises - we have to live!! An example is the insistence of CRB registration - necessary I agree - but certs are only valid for 3years of which 18 months has been wasted by no projects offered to anybody. The time delay is unacceptable.
My experience with CP as an organization was appalling. My colleague and I were completely abandoned by our Creative Producer on 1 project and we were treated badly by the admin staff. CP did not appreciate our work. We constantly had to jump through hoops of bureaucracy without being told what they actually were. We considered a formal complaint but the energy that we had consumed to deal with the inefficiency and rudeness of CP was too overwhelming. We found all the 'New Labour' speak of continuity and sustainability to be absolutely unfounded and insincere. The schools we worked for were amazed at how fantastic our work was and yet CP didn't seem to trust us, the schools opinions - or even come & see what we were doing!
My involvement with CP was just for two separate projects. I have filled in a lot of forms and gone to a lot of meetings, but have gained very little from CP in terms of gaining more work or experience. sorry!
Our CP does seem to employ from a select band of people and not use others. I was lucky to get this work as I am not one of the people they normally use and I only was subcontracted in so to speak.
Southampton and IOW CP provided a useful introduction to the organisation on a day's training course last September. Since then I have heard nothing from them. I have marketed my work myself in more successful areas but have had no encouragement or input from CP. They appear to have a good team of full time employees but what are they doing?
The evaluation models used in our region need a serious overhaul
The initial, exploratory programmes that I was part of were interesting and useful, but the process of translating findings from this initial work to long-term projects was very poorly managed. I found this so frustrating that I eventually decided not to continue with what felt like banging my head against a brick wall.
The opportunity to work with young people and inspire creativity is fantastic. Unfortunately the administration of the programme with regard to contracts and payment has been frankly inept and unprofessional. A colleague and myself have experienced a four-month delay in payment due to administration difficulties, which has resulted in considerable financial problems. There is no excuse for this level of incompetence. I understand that ours is not the only case. I would very much like to continue with the programme but have some reservations about how future projects will be administered.
The projects are interesting and diverse however the funding/payment is often slow and can cause delays that effect the work.
To be honest, our relationship with CP has been rather stressful. CP's own agendas constantly forced compromises in the delivery of the project, in some cases to the detriment of the project outcomes and experience for the young people. Having such variation in the delivery and agendas of each CP area means they are incredibly hard to work within a national context. The fees they inflict on their workshop leaders I also have an issue with - they are too low in some cases and CP are very inflexible. I could go on... I would consequently be very reluctant to work with CP in the future unfortunately, which is a shame as I think the idea in principle is great and there are some fantastically enthusiastic people working within the CP institution.
We have tried to develop partnerships with schools through CP but we haven't found CP very supportive - although they said they liked our project ideas nothing has come of them
We were grateful for the financial support provided by CP but were unable to get hold of CP London South Director or other staff members to come in and see the work in action or arrange for them to attend evaluation meetings.
Working with CP started out with high aspirations. Now I am not so sure. It occupies a great deal of my time and I feel like a full time employee, though I am not. Trying to

maintain my own creative output is difficult and has been put on hold. I am very committed to it, but not sure where it will lead me. Certainly not teaching.
<b>General / Other</b>
I am refreshed to see that CP is keen to provide a more generic base for arts projects, aiming now to leave a legacy in schools and not just one off projects with no follow through. I would very much like to see more availability of Teacher based training and consultation - this is something I would be very interested in expanding for my own career path.
best job I ever had!
CP proved to be a very professional, pro-active and very informative to work with.
CP has provided an incredibly supportive starting point for innovative work with schools especially in cross curricular work. Although CP has enabled us to plan and deliver some really exciting projects in our partner schools, we're only starting to make an impact and need much more time to enable the schools to change teaching and learning practice.
I'm not sure that I fit into all the categories as most of my work does not involve delivery - but I have found it very interesting working with CP in tees valley, Durham/Sunderland, North and South Tyneside, London West and London North. Staff have been good to work with and have been keen to share ideas about developing creativity.
It has been a pleasure working for CP
it has been a good opportunity working with CP Derby and an excellent experience - i hope this will lead to more work with creative partnerships in Derby and other areas
It is very difficult to get to work for CP, as it is well paid and much sought after
Really value and appreciate the support and work of the Basildon office. Feel that we're working as a team to make a real difference!
The CP project I was involved with was an interesting and rewarding experience.
Very pleased to have the work, enjoyed the Accelerate project. Little disappointed with the way it was handled in the end - communication was generally lacking, and was upset that someone was drafted in after being told that we had the opportunity to project manage. Grateful for the opportunity though, happy to stay involved.
We are keen to do more work in schools but need more information on how CP can help.
We regard CP as a great initiative and both enjoyed and benefited from working with them.
Wonderful organisation, great ambitions and people you can really have a dialogue with. I wish creative partnerships were the arts council.
Working with CP was, in general, a positive experience. The CP infrastructure and initial link with the school we worked with was in place and well organised. However, the quantity of paperwork in the form of appraisals, documentation, justification etc. was excessive. This area of CP's activities really needs to be heavily streamlined and made much more efficient (less is more!).
Developing a relationship with CP has been a thoroughly positive and helpful experience.
Enjoyed working with them -still seems a lot of money/emphasis is going into the schools rather than an equal partnership with artists.
Generally a very good experience. My biggest concern is whether the planning work that I was part of will actually follow through into implementation in the school. By the way, this is a well-constructed web survey - pretty rare!
<b>Future</b>
Very good initiative. Has benefited my career immensely. I am worried, however, that a false market place has been created. Will schools be willing to pay for creativity from their own budgets when CP comes to an end?
I was feeling really burnt out with educational work before I started working for CP. I had been doing similar short workshops for over 12 years. CP gave me the chance to do more meaningful work and (for a change) to share more of what I have to offer. Sadly at the end of the day it's about money - how can CP create sustainable relationships when afterwards the schools have no money on their own to be specifically spent on Arts and creative thinking to improve children's education? Also, the bureaucracy involved with CP prevents more projects from getting off the ground, and results in payments being about 2 months late each time so far
Great opportunities, but I have concerns about the sustainability of the programme
I feel that the impact of CP is just beginning to be felt. It takes a long time and a lot of hard work to change a culture. I've found that it's extremely difficult to embed creative learning into the school day, particularly in Key Stage 3 and 4, as there's a constant battle with curriculum needs/exams. Teachers are constantly exhausted and under pressure to get results. CP needs to be around and to continue to battle for many years to come- but for

it's aims to ultimately succeed there needs to be nothing short of a revolution in the present education system.

## 4 Methodology

### 4.1 Survey Design

For comparability with other strands of research, the questionnaire was based on the qualitative research framework. Following the pilot focus groups and interviews, the questionnaire was refined to provide a “better fit” to the creative practitioners’ experiences of CP.

The survey was piloted during April 2006 with a random group of 10 creative practitioners. Pilot respondents were asked to comment on both the content of the questionnaire and any technical problems encountered. Small changes were subsequently made.

A copy of the final survey is at the end of this appendix.

### 4.2 Sample Frame

In order to reach the largest number of creative practitioners within a short time frame, it was proposed that the survey be built and distributed online.

The CP national office monitoring database was identified as the primary source of email addresses for creative practitioners. On first examination, the database contained 3,022 entries across 2,745 unique creative industries businesses. However an initial trawl of the database found that:

- I.T. problems with the database meant some CP offices had been unable to update their entries
- Some CP offices use the monitoring database as a contacts database, therefore it included individuals and businesses which had not actually worked with CP
- Many entries on the database were without email addresses (only 900 entries had an email address, 33% of all creative industry entries)
- Many creative industries companies were duplicated
- Entries were not always correctly coded with ‘non-creative’ industries entries (e.g. schools, LEAs) coded as being creative practitioners

In response to these issues, BOP asked all Phase 1 and 2 offices to supply BOP with the email addresses for all their creative practitioners. 20 of the 25 Phase 1 and 2 offices responded. This resulted in approximately 350 additional email addresses.

However, asking CP offices for directly for email addresses created the following methodological issues and problems:

- Change of staff at CP offices often meant that contact details for creative practitioners had been “lost” and offices were only able to provide contact details for creative practitioners that had recently worked with CP. This means creative practitioners who had worked with CP in its early stages are under represented in the population
- The CP offices often acted as “gatekeepers”, only providing email addresses for a limited number of practitioners. There were indications BOP was only given the email addresses for the core practitioners, and practitioners where the CP offices thought that the impact of CP would be greatest. This will impact on how representative the survey is of the experience of all creative practitioners which have worked with CP
- Many of the practitioners which work with CP are contracted as freelancers through lead partners. CP offices were not always in a position to provide contact details for these practitioners and therefore were under represented in the survey
- 5 CP offices did not provide additional email addresses. This means they are under represented in the total population and therefore among the survey responses

In total, after cleaning and de-duping the monitoring database and CP office lists provided 1,250 valid email addresses.

## 4.3 Distribution

The questionnaire was distributed via a mail out which explained the aim of the research and provided a link to the questionnaire. A prize of three i-Pod nanos was given as an incentive to completing the questionnaire. The survey was also advertised on the CP website. The survey was open for three weeks from 8<sup>th</sup> May – 26<sup>th</sup> May.

## 4.4 Response Rate

In total, 341 entries were received. After cleaning the data for unfinished entries, duplicates and not applicable respondents, 300 valid responses remained. This is a 25% response rate, very high for an online survey.

The valid entries were analysed using SPSS v14.0

## 4.5 Representativeness of Survey Findings

The cost code data analysis (see Appendix B cost code analysis) provides an accurate account of the number and type of creative practitioners CP has engaged with. By comparing the cost code data with the survey responses, we can gain some understanding of how representative the survey findings are of all creative practitioners which have worked with CP. The cost code analysis was not completed until the end of the study, so it was not possible to use it as a sample frame.

The cost code analysis found that visual arts (23%) and performance (16%) are the two largest groups of practitioners, with all over sectors representing less than 10% of the total. 24% of all cost code entries were uncoded. The majority of these would have been freelancers or very small organisations without a web presence. The survey findings also

demonstrated similar patterns with visual arts (33%) and performance (23%) accounting for more than half of all survey responses. The number working primarily in music was 11% with all other sectors falling under 10%. Taking into account the uncoded cost code data (the majority of which will be freelancers working in either visual or performance arts), it is reasonable to assume that the survey findings are relatively representative of all creative practitioners working with CP.

## 5 Copy of Questionnaire

### Introduction

Fill in this questionnaire and win one of three i-pod nanos!\*

This questionnaire forms part of a nationwide study into the impact Creative Partnerships has on the creative economy.

Please fill in ONE return for each organisation. That is, if you have worked for Creative Partnerships in both a freelance capacity and as part of an organisation please complete two separate survey forms.

If you have employed any freelancers for Creative Partnerships, could you please pass on this link to them.

This survey should take around 5 to 10 mins to complete.

All results are strictly confidential and will not be seen by the Creative Partnership offices or any third parties. If you have any queries please contact [admin@bop.co.uk](mailto:admin@bop.co.uk)

\*Only completed responses will be entered the draw. Employees of Creative Partnerships, Arts Council England or Burns Owens Partnership are not eligible to enter

### About your Business

1. Are you a:

- Freelancer or a sole trader
- Commercial business in the creative sector?
- Publicly funded arts organisation?
- Other (please state)

2. Please specify the activities you/ your organisation operate in (Please tick all that apply):

- Advertising
- Architecture
- Computer Services and Software
- Design
- Film and video
- Interactive media
- Music
- Performing Arts (theatre, dance)
- Photography

- Publishing
  - TV and Video
  - Visual Art
  - Museum, library or archive
  - Other (please state)
3. If you/ your organisation operate in more than one activity, which accounts for the majority of your income?
- Advertising
  - Architecture
  - Computer Services and Software
  - Design
  - Film and video
  - Interactive media
  - Music
  - Performing Arts (theatre, dance)
  - Photography
  - Publishing
  - TV and Video
  - Visual Art
  - Museum, library or archive
  - Other (please state)
4. How many employees does your business currently employ? (Includes part time and full time but exclude any self employed/freelancers)
- None
  - Between 1 and 4
  - Between 5 and 9
  - Between 10 and 19
  - Between 20 and 49
  - Between 50 and 99
  - 100 plus
  - Don't know
5. How many years have you / your organisation been trading?
- less than one
  - one
  - two
  - three
  - four
  - five
  - 6-10 years
  - More than 10 years
  - Don't know
6. Has you/your organisation received funding from any of the following within the last three years? (Please tick all that apply)
- ACE Regularly funded organisation
  - ACE programme funds
  - Local Authority

- Local Education Authority
- Educational Charity/Trust
- Renaissance in the Regions
- Regeneration Funding (e.g. Single Regeneration Budget, Neighbourhood Renewal fund, etc.)
- Other (please specify)

## About Working With Creative Partnerships

7. Which CP office have you mainly worked for?

- Norfolk
- Basildon/Thames Gateway
- Nottingham
- Derby
- London East
- London South
- London North
- Durham & Sunderland
- Tees Valley
- North & South Tyneside
- Manchester and Salford
- Merseyside
- Cumbria
- Kent
- Slough
- Southampton & Isle of Wight
- Bristol
- Cornwall
- Plymouth
- Birmingham
- The Black Country
- Coventry
- Barnsley, Doncaster and Rotherham
- Hull
- Bradford

8. Have you worked with more than one CP office?

- Yes
- No

9. How did your working relationship with CP start?

- Formal networks you belong to
- Informal contacts or word of mouth
- Advertising in local/national media
- From schools you were already working with
- Invited to apply by a CP office
- Other (please state)

10. Are you / were you contracted by CP on a specific project basis or on an ongoing basis?

- Specific project

- Continuing basis

11. What is your role within CP?

- Delivery in schools
- Managing programmes and projects
- Both
- Other (please specify)

12. How would you describe your work with CP?

- Arts education
- Cross curricular
- Both
- Other (please specify)

13. How long did you/ have you worked with Creative Partnerships?

- Less than six months
- More than six months but less than a year
- A year to two years
- Over two years
- Don't know

14. Have you/did you use freelancers to complete your work with CP?

- Yes
- No

(If answered yes to question 14 respondents are routed to question 15 if not they routed to question 17)

### **Freelancers**

15. Approximately how many freelancers have you used on CP work?

- 1-5
- 6-10
- 11-20
- 21-49
- 50 +
- Don't know
- Not applicable

16. What proportion of your CP budget was spent on freelancers?

- 0-5%
- 6-10%
- 11-25%
- 26-50%
- 51-74%

- 75-100%
- Unwilling to answer
- Don't know

## Employment

17. Have you employed any new staff as a direct result of CP work?

- Yes
- No
- Don't know

(If answered yes to question 17 respondents are routed to question 18 if not they routed to question 21)

18. How many staff have you employed as a result of CP?

19. Are these positions (please state the number of positions created in the corresponding field)?

Full-time \_\_\_\_\_

Part-time \_\_\_\_\_

20. Are these positions (please state the number of positions created in the corresponding field)?

Temporary to complete CP work \_\_\_\_\_

Permanent \_\_\_\_\_

## Your Role with CP

21. Prior to CP, were you working with children and young people?

- Yes
- No
- Don't know

(If answered yes to question 21 respondents are routed to question 22 if not they routed to question 25)

## Previous Experience

22. Was this working as a creative practitioner within schools?

- Yes
- No
- Don't know

23. Does the work you did/ are doing with CP differ substantially from other work you have done with children and young people?

- Yes
- No
- Don't know

24. If yes, how does your CP work differ from other work you have done with children and young people?

- Allows you to take more risks
- Provides greater financial stability
- Pays better than other similar work
- Provides more time and space for creative practice / development
- Allows less autonomy over your work
- Requires more planning and development time
- Other (please specify)

### Professional Skills Development

25. How highly would you rate you / your organisation's skills in working within an educational context before working with Creative Partnerships?

- No skills
- Basic skills
- Good skills
- Highly skilled
- Don't know

26. How highly would you rate you / your organisation's skills in working with an educational context now?

- No skills
- Basic skills
- Good skills
- Highly skilled
- Don't know

27. As a result of your CP work, have you / your organisation developed skills in any of the following areas? (please tick all that apply)

- Discipline specific skills
- Project management
- Planning and development
- Evaluation and monitoring
- Partnership working

- Marketing
- Understanding the institutional context of schools
- Understanding the role of creativity in teaching and learning
- Other (please state)

28. Have you had opportunities for training with Creative Partnerships?

- Yes
- No

(If answered yes to question 28 respondents are routed to question 29 if not they routed to question 32)

### **Training Provided by CP**

29. What form has this training taken? (Please tick all that apply)

- Conferences
- Structured training days
- Dedicated CPD programmes
- Network events
- Mentoring
- Other (please state)

30. In which areas have you had training? (Please tick all that apply)

- Discipline specific skills
- Project management
- Planning and development
- Evaluation and monitoring
- Partnership working
- Marketing
- Understanding the institutional context of schools
- Understanding the role of creativity in teaching and learning
- Other (please state)

31. How useful has the training given by Creative Partnerships been?

- Very useful
- Quite useful
- Neither useful or not useful
- Not very useful
- Don't know

### **About Financial Benefits**

32. Are you currently working for CP?

- Yes

- No

### Currently Working with CP

33. What proportion of your income over the last financial year (05/06) was from CP?

- 0-5%
- 6- 10%
- 11-25%
- 26-50%
- 51- 74%
- 75 – 100%
- Unwilling to answer
- Don't know

### Currently Not Working with CP

34. What proportion of your income was from CP in the last financial year you worked for them?

- 0-5%
- 6- 10%
- 11-25%
- 26-50%
- 51- 74%
- 75 – 100%
- Unwilling to answer
- Don't know

### The Future

35. As a result of CP, do you plan to increase the amount of work with children and young people?

- Yes
- No
- Don't know

36. Have you gained any new work as a direct result of your involvement with Creative Partnerships?

- Yes
- No
- Don't know

(If answered yes to question 36 respondents are routed to question 37 if not they routed to question 40)

## Work Gained

37. What type of work was / is it? (please tick all that apply)

- Additional CP funded work
- Other work within CP schools
- Work within non CP schools
- Projects with children and young people outside of schools
- Community projects
- Commercial projects
- Public sector projects in related areas (e.g. health, regeneration, etc.)
- Charity-supported work
- Other (please state)

38. How did CP contribute to you / your organisation in gaining this work? (please tick all that apply)

- Access to contacts
- Improved marketing of self or company
- Increased knowledge of how schools operate
- Providing a track record or working with school children
- Direct input and support from the CP office (e.g. supporting funding applications)
- Skills development
- Research development / product development
- Other (please state)

39. What percentage of your income / turnover does this new work account for or do you think it will account for?

- 0-5%
- 6- 10%
- 11-25%
- 26-50%
- 51- 74%
- 75 – 100%
- Unwilling to answer
- Don't know

## Growth

40. Since working with CP has your of your organisation's turnover?

- Decreased a lot
- Decreased a little
- Stayed the same
- Increased a little
- Increased a lot
- Unwilling to answer
- Don't know

41. If you or your organisation's turnover has grown, is this growth mainly related to?

- Your CP work
- Other publicly-funded work
- Commercial work
- All of the above
- Unwilling to answer
- Don't know
- Other (please specify)

### Further Comments

42. If you have any further comments regarding CP, please write them in here