

## **EUROPEAN QUESTIONNAIRES - SURVEY RESULTS**

**ART FOR ALL**

**DELIVERABLE N° 6**

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## SUMMARY

1. INTRODUCTION.....	3
2. ARTISTS' SURVEY.....	5
3. STAKEHOLDERS' SURVEY .....	13

## 1. INTRODUCTION

We planned to draft two common European questionnaires during the Kickoff meeting enabling partners to identify the practices and the needs for promoting access to art education of persons with intellectual and/or mental disabilities. One questionnaire was intended for “stakeholders” (service providers, art schools, educational organizations, trainers) and one for persons with intellectual and/or mental disabilities.

The major topics of the two questionnaires were:

- **For persons with intellectual and/or mental disabilities:**
  - Visiting cultural sites
  - Life as an artist
  - Participation in workshops
  - Personal view
  - Ideas for the future
- **For service providers, art schools, educational organizations, trainers**
  - Services and programs around art
  - Staff and resources
  - Setting and material
  - Future perspectives

To save time during the meeting, draft questionnaires had been prepared previously by Lebenshilfe Salzburg. The instrument for stakeholders was accepted promptly as final version, the one for persons with disabilities in an easy to read version and with pictograms for each question had to be revised with a set of standardized pictures.

The final versions were sent to the partners and translated into their languages.

The questionnaires were distributed at all partners´ first National Workshops.

Few questionnaires were returned, so we sent them again by mail or post to our contacts and put them on our homepages for download.

We also asked art facilitators about the reasons for the low participation of person with disability. Several arguments were brought forward: Answering the questionnaire was perceived as time-consuming; assistance for answering was indispensable, especially for the second part, where questions were not in multiple-choice format, but had to be answered in own words.

We used any opportunity to spread the questionnaires, still without the expected success.

During the project, our contacts increased, and we started asking people personally to fill in the questionnaires. Through this effort it was possible to increase the number of replies, but the assessment period had to be prolonged.

Data analysis was conducted by the Austrian Partner Lebenshilfe Salzburg. Partners had to enter their data into templates prepared by Lebenshilfe, who analysed the aggregated data. The presentation of results focuses on questions, which are interesting in the European context - either because answers were similar across partner's countries or because large differences were identified. The most interesting results are illustrated by graphs.

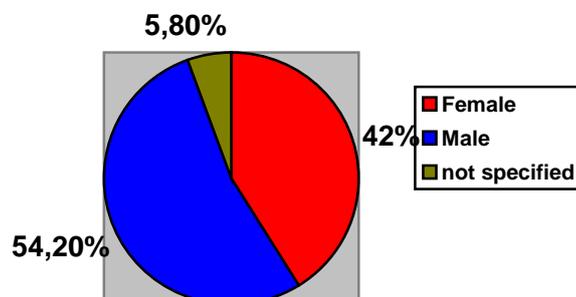
## 2. ARTISTS' SURVEY

### 1.) Sample

In total 78 questionnaires were returned. Countries differ very much in sample size reflecting the respective difficulties and successes in recruiting participants. Austria and Germany have the largest samples, the other countries show modest sample sizes. There are no responses from Belgium as the partner organisation doesn't have direct contact with artists with disability. The results are exploratory in nature and there are limitations to their generalizability.

Austria:	31
France:	7
Germany:	24
Estonia:	8
Italy:	3
Netherlands:	6
Belgium:	0

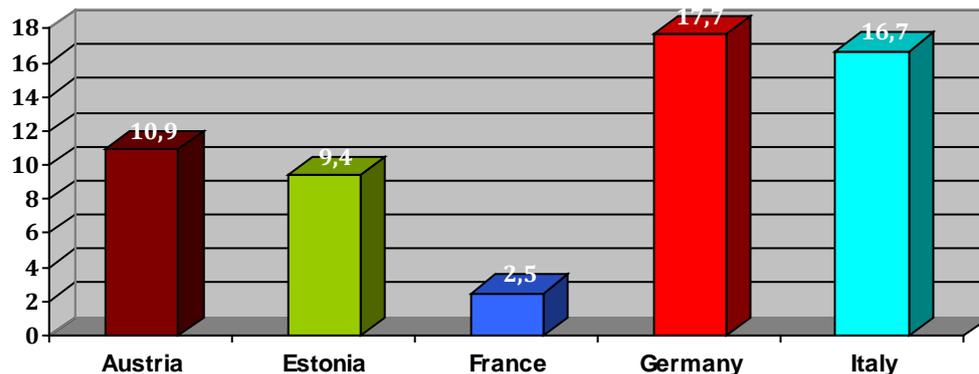
42% of all respondents were female, 54,2% were male. The average age was 41,2 years. In Germany and Italy artists were older than average (more than 45 years old).



Big differences were identified between countries for the following question: "For how long have you been working as an artist?"

French artists had been working as artists for the shortest time (2,5 years), the German and Italian artists for the longest time (17,7 and 16,7 years respectively).

**For how many years have you been working as an artist?**



The answers are closely related to the history of the project-partners and their efforts in artistic affairs. While Centre de la Gabrielle (F) had recently opened an additional centre “Couleur et creation” (2011), the University of Leipzig has had a long history with established art-workshops in Germany and Scuola Viva Onlus (I) has had a similar history in making art.

## 2) Questionnaire

The questionnaire for artists with disabilities consists of 32 questions (3-point Lickert scale) plus 3 questions with open response format, grouped into 5 domains:

- visiting cultural sights
- My life as an artist
- Participation in art-workshops
- My personal view
- My ideas for the future (open)

The response categories for the closed questions were yes – partly – no. We also offered a “don’t know”-option.

The presentation of results focuses on especially interesting aspects, questions that were either answered with high consensus across countries or show big differences (the complete data set is available at Lebenshilfe Salzburg upon request).

### a) Visiting cultural sights

- Do you visit museums or art galleries?

Most of the respondents visit museums or galleries often or sometimes. Only among the German and Austrian respondents are persons that never visit museums or art galleries (Germany 4%, Austria 23%).

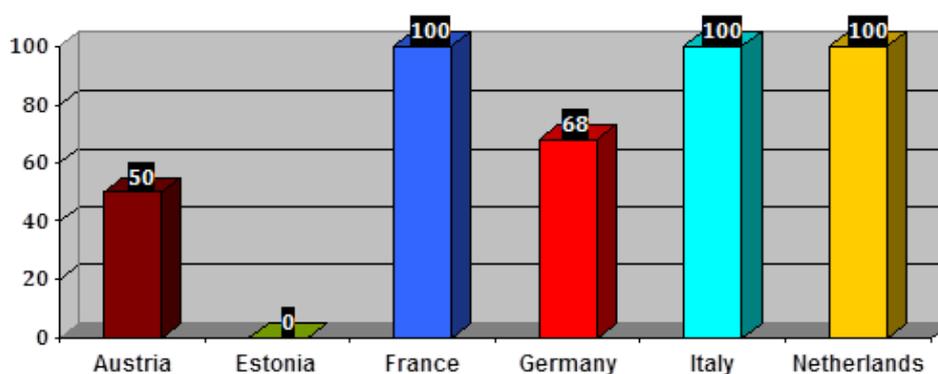
- Are museums and art galleries accessible?

The satisfaction of the visitors with intellectual and/or mental disability is high: most of the respondents were satisfied or partly satisfied, some did not know. Only in Austria visitors indicated that they were not satisfied with the accessibility of museums or galleries (7%).

- Assistance for visiting museums and galleries?

**A high percentage of participants (Austria 50%, France and Italy 100%) indicated they needed assistance** at least partly when visiting museums or galleries. The Estonians are the only exception: No one indicated to need assistance for visiting museums.

#### Do you need assistance for visiting museums and galleries?



Needed assistance is e.g. transportation, help to find the way, to talk to people or with things they want/ have to do.

In Austria (40%) and Germany (25%), respondents answered the question “Do you get assistance visiting museums and galleries” with “no”. It is remarkable that many Estonian visitors received assistance at least sometimes (63%) although all of them said they did not need it. It would be interesting to explore whether these results reflect a misunderstanding about the questions or indicate that more services were provided than needed. In France and Italy assistance was available, when needed.

#### Experience with guides in museums

In most countries visiting a museum or a gallery is related to guided tours. In Italy they seem to have different habits: 67% of the Italian sample don't have experiences with guides.

Generally, the visitors' experiences with guides in museums or galleries are quite good. Only in Estonia (13%) and the Netherlands (100%) dissatisfied visitors were identified.

### **b) Life as an artist**

- Do you create visual art?

Choosing artists with intellectual and/or mental disabilities as target group, the question “do you create visual art?” was mostly answered positively according to our expectations. Only in Austria some respondents had doubts (3% “don't know”, 6% “no”). It might be that they reflected critically on their status as artists or felt unsure whether they considered themselves artists.

- Used techniques

Most of the artists across Europe create artworks with more than one technique, and a broad range of techniques is used. All suggested techniques (water colour, oil paint, acrylic paint, pencil or carbon pencil, photography, textile arts, sculpture, new media, other) were chosen at least once. The Estonian respondents only use water colour or oil paint, whereas none of the

French respondents indicated oil paint. French artists often used new media. (There is a special workshop for new media in in Centre de la Gabrielle!)

This question is related to the question about which workshops the artists attended. Answers regarding techniques and workshops are quite similar.

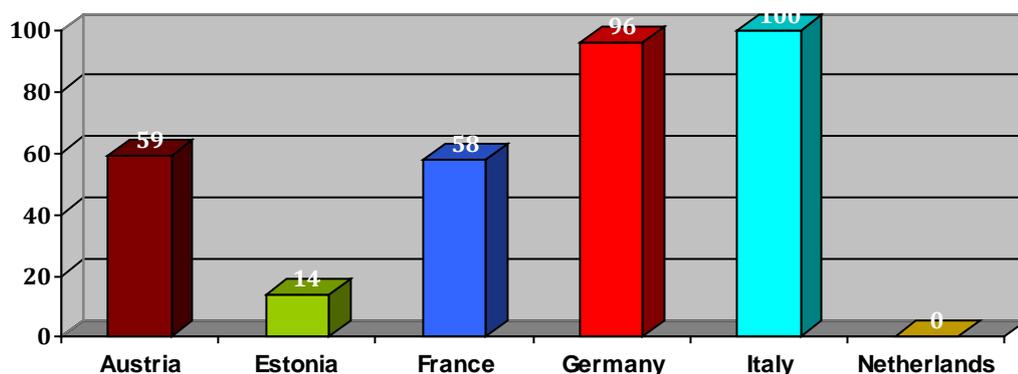
- Assistance for creating art

Mostly, artists are very satisfied with the assistance for creating art: Help is received when needed. Only the Estonian artists are very dissatisfied with the situation: While 100% of them indicated to need assistance for creating art (at least partly), only 63% indicated to get it.

- Exhibitions and Art market

Different ways of dealing with outsider art seem to exist across Europe. While in Germany and Italy all the respondents have experiences with exhibiting their artworks, the situation is more diverse in the other countries: one third of the French artists, 38% of the Austrian sample, 86% of the Estonians and all Dutch respondents indicated that they never had exhibited their artworks.

**Were your artworks already exhibited?**



This question is related to the one asking whether the artworks are sold: In countries where artworks are exhibited, they are also sold.

But showing artworks at exhibitions and selling them does not necessarily mean that the artists receive the money. In Italy and France all respondents indicated that they did not get the money when selling artworks, in the other countries 60% of the respondents indicated that they got the money at least sometimes.

- **Participation in workshops**

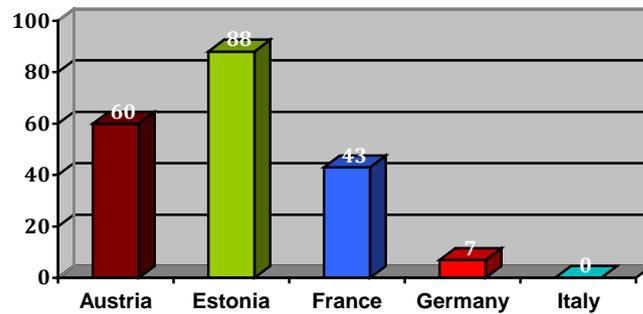
In the German version of the questionnaire the question “do you participate in art-workshops?” might have been misunderstood. In German language “workshop” has more than one meaning relevant for persons with disabilities: “seminar/ training” and “day centre for sheltered work”. The fact that all respondents in Austria and Germany indicated that they participated in art-workshops probably reflects to some extent confusion with day centres.

Most respondents get information about workshops through personal contacts, also internet and email play an important role. Only French participants are not informed through internet or e-mail in spite of their pioneer role in using new media for creating art. Some respondents indicated they were informed by service providers.

In Estonia and Italy all respondents indicated that the workshops were close to their homes, in France no one. In the other countries there are mixed experiences.

In Germany and Italy inclusive workshops are obviously a prominent concept as no one answered the question “Are only people with disability attending the workshops?” with yes. In the other countries experiences are mixed, but everywhere respondents had already had some experience with workshops for artists with and without disability (Percentage of respondents answering the question with “partly”: Austria: 26%, France: 29%, Germany: 7%, Estonia 25%).

### Are only people with disabilities attending the workshops?



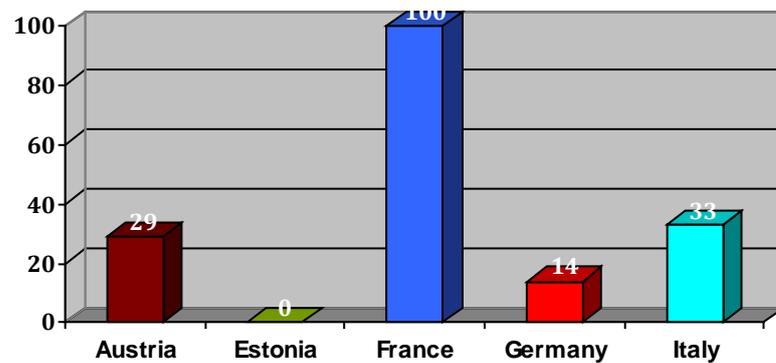
The graph shows the percentage of respondents who answered with “yes” and “partly”

Different arrangements have been identified across Europe whether personal assistants have to pay for a workshop when they are assisting a person with disability. While in Germany assistants don't have to pay, it seems to be the rule in France, Estonia and Italy that they have to pay when accompanying an artist with disability. In Austria both kinds of arrangements exist with slightly more reports about workshops that were free of charge for assistants (58%).

All respondents indicated that they liked to visit workshops, were satisfied with explanations and felt respected. They indicated that the workshop-leaders responded well to their needs and most of them liked to learn new techniques.

Unfortunately, there are many artists with disability who had made the experience of not being allowed to participate in a workshop because of their disability: In almost all countries respondents indicated that this had happened to them, in France even the entire sample. In Estonia only one person answered this question, and had not made such an experience. The reasons for the exclusion have not been reported, and are therefore unclear. Austrian experience shows that the main reasons for participation not being possible are lack of accessibility and/ or unavailability of personal assistance.

### Did you ever want to participate in a workshop but were not allowed to because of your disability?



The graph shows the percentage of respondents who answered with “yes” and “partly”.

- **Artist’s ideas for the future**

The following three questions were open questions. As they were difficult to answer, we got few responses.

#### **Which workshops do you want to attend in the future?**

Most respondents wished for more workshops of the kind they already had attended: classical techniques painting with acrylic colours or oil, but also techniques like photo, sculpture, video, drawing and music. Some indicated they would like to attend workshops about cinema or visit museums.

#### **How should trainers work in the future?**

The few people that responded like the way their trainers work. Only one respondent from France offers different ideas, e.g. provision of adapted materials and instruction about how to use it, learning to use a photo-camera and how to develop the films.

### **Which assistance do you like to have in the future?**

One of the respondents would like to get psychological counselling. Respondents from Italy expect assistance for filling in applications for art awards and for travelling. Assistants should strive to get devices and demonstrate how to use them.

## **3. STAKEHOLDERS' SURVEY**

### **1.) Sample**

The sample consists of 43 respondents. Sample sizes are even smaller than for artists, and countries again differ in the number of returned questionnaires. This time the largest sample comes from Estonia, Belgium provided only one response as the organisation has a different role. The results are exploratory in nature and their generalizability limited.

Austria: 7

France: 3

Germany: 7

Estonia: 12

Italy: 6

Netherlands: 7

Belgium: 1

Most responses came from service providers for persons with intellectual and/or mental disabilities (21 responses) and workshop leaders (6), 2 responses came from educational organizations, one from an art school. 13 respondents' target groups were in the category "other" and not further specified.

## 2) Questionnaire

The questionnaire for stakeholders consists of 32 questions. 8 were closed questions (3-point-Lickert scale), and 24 were closed questions with an additional possibility for comments and/ or explanations in an open format.

The questions were grouped in domains trying to match the domains in the instrument for artists:

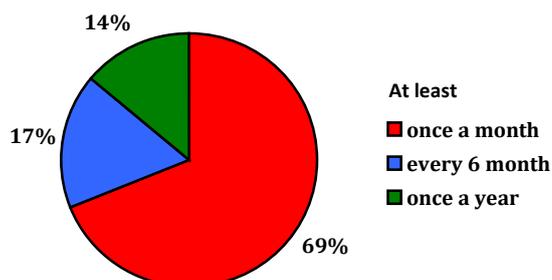
- Services and programs around art
- Staff and resources
- Setting and material
- Future perspectives

- **Services and programs around art**

Most respondents had already experiences providing services for persons with intellectual and/or mental disabilities, only 4 organisations did not (one each in Germany, Estonia, the Netherlands and Italy).

Services are provided quite frequently (69% at least once a month, 17% at least once every 6 months, 14% at least once a year).

### How frequently do you provide services and programs around art for persons with intellectual and/or mental disabilities?



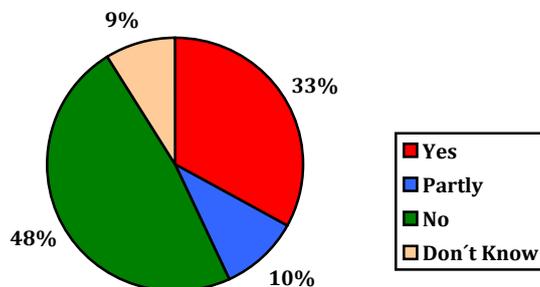
**Certificate for participation:** It is not usual to receive an accredited certificate for participation (67% of all European respondents don't get one). Only 3 respondents answered the question: "Is there an accredited certificate for participating in your program?" with yes (Austria 1 respondent, Germany 1 respondent, Netherlands 1 respondent).

**Provided services:** The offered programs mostly deal with creating art: only 3 respondents answered the question "Do you provide services for people with intellectual and/or mental disabilities to create art?" with "no" (Austria 1 respondent, Estonia 1 respondent, Italy 1 respondent). Very often the offered programs deal with learning about art: only 4 respondents answered the question "Do you provide services for people with intellectual and/or mental disabilities to learn about art?" with "no" (Germany 1 respondent, Italy 2 respondents, Netherlands 1 respondent). This might lead to the conclusion, that persons with intellectual and/or mental disability often create art when they visit a workshop and in the same workshop also learn something about art.

Very interesting was the answer to the question: "Do you provide services for people with intellectual and/or mental disabilities in **other aspects in the area of art and culture** (e.g. exhibitions, sale, contacts with artists and/ or other organisations)?" In almost all countries stakeholders are active in supporting artists with disabilities in these aspects. Across Europe only 5 stakeholders are not active in these areas (3 in Austria, 1 in Estonia, 1 in Italy).

48% of the stakeholders indicated that the created artworks were not the property of the artists. Only in France the respondents unanimously declared that the artists owned their artworks (some did not answer this question though). There is a big discrepancy between these results and what the European Ethical Charter (developed by the project partners) demands. There is an urgent need for better and "more ethical" solutions to be developed by service providers. They mostly pay for material, offer equipment and provide assistance for creating, presenting and selling the artworks, and therefore treat them as other products produced in the workshops/ day services for persons with disability.

## Ownership of the created artworks



Respondents not providing art services for the target group were asked whether they would like to provide such services. Most respondents were uncertain how to answer, which resulted in few answers and/ or choosing the “don’t know” option.

- **Staff and resources**

74% of the respondents have staff responsible for services and programs around art. Only 14% indicated that they did not have staff for this purpose.

53% indicated they would need more staff for services and programs around art. More than 60% think that their staff members have satisfying qualifications for the work with persons with intellectual and/or mental disabilities, 18% indicate partial qualification. Only 4 respondents think that their staff members are not satisfactorily qualified.

45% of the stakeholders answered the question: “Do participants have to pay the costs for your services/ program?” with “no”. 12% answered that participants had to pay, 26% answered that workshops had to be paid in part (17% didn’t know).

Public funding is only partly available for art services/ programs (49%). Part of the respondents is unsure about the availability of public funding (19%). This could be due to lack of knowledge about funding of the organisation or reflect uncertain funding lines.

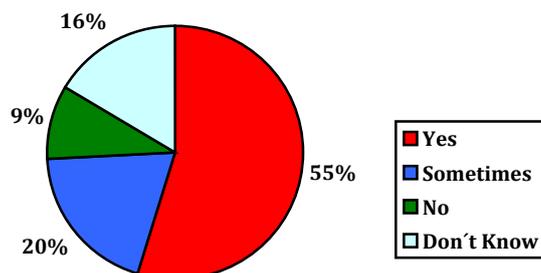
Most of the stakeholders (65%) provide assistance for persons with disability using their services/programs.

The artists’ survey showed a discrepancy between needing and getting assistance for Estonian artists: While 100% of them indicated to need assistance for creating art, only 63% indicated to get it. The answers to the corresponding question in the stakeholders’ survey

confirm the lack of available services in Estonia as the percentage of respondents not providing services is very high: Across Europe only 7 respondents don't provide assistance for persons with intellectual and/or mental disabilities, 4 of them are from Estonia.

53% of the respondents indicate that staff members identify specific problems working with people with intellectual and/or mental disabilities, a further 19% identify such problems at least sometimes. It is quite astonishing in this context that the kind of problems were not identified or described in the space dedicated for this purpose.

**“Do staff members identify specific problems working with people with intellectual and/or mental disabilities?”**



- **Setting and materials**

All respondents from France, Germany, Italy, the Netherlands and Belgium indicated that rooms and toilets were accessible or at least partly accessible. One person from Austria and 58% of the Estonian respondents indicated that rooms were not accessible. The stakeholders drew a similar picture about sufficient or insufficient space for wheelchairs. Actually, it seems to be a bigger problem than accessibility. In Estonia it obviously is a big problem as 9 of the 13 respondents indicated that there was not enough space in the rooms.

In all countries staff members at least partially use specific methodologies and/ or pedagogical approaches to facilitate learning and participation of persons with intellectual and/or mental disabilities. Specific teaching materials/ aids to facilitate learning and

participation of persons with intellectual and/or mental disabilities (e.g. easy to read, videos...) are less used. 18 respondents indicated that they never used such materials/ aids.

- **Future perspectives**

Three questions were asked about future perspective of the stakeholders' services. The answers are quite disillusioning as there are few signs for plans and strategies towards improvement and innovation.

- 1.) Do you plan to change anything about the **services and programs** for people with intellectual and/or mental disabilities?

This question only was answered with "no" by 9%, (1 Belgium, 2 Estonia), 62% answered with "yes" or "partly". Across all countries one third (29%) chose the "don't know" – option. Maybe this shows a discrepancy between the need for change and the uncertainty about resources.

- 2.) Do you plan to change anything about **staff and resources** available for your services for people with intellectual and/or mental disabilities?

23% of all respondents indicated that there were no such plans, many respondents chose the "don't know"-option (35%), and 42% indicated plans for change or partial change. There seems to be great uncertainty about resources and future plans.

- 3.) Do you plan to change anything about **setting and materials** available for your services for people with intellectual and/or mental disabilities?

Only in Germany (3 respondents), Estonia (2 respondents), Italy (1 respondent) and the Netherlands (1 respondent) this question was answered with a clear "yes". 14 of the 39 respondents don't plan any changes about setting or materials available for services for people with intellectual and/or mental disabilities. The frequent choice of the "don't know"-option (13 respondents) again indicates a great deal of uncertainty about resources and future plans.