

# Survey of the Arts in Wales and Visual Impairment

Wales Council for the Blind

This survey forms part of WCB's broad plan to examine provision of services to visually impaired people across a range of sectors.

It is also available in braille, audio tape and on WCB's website [www.wcb-ccd.org.uk](http://www.wcb-ccd.org.uk)

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Published by Wales Council for the Blind, 2002  
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Supported by funds from  
The Arts Council for Wales Lottery Division

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## Acknowledgements

I would like to thank Deb, Bec and Nicola at Wales Council for the Blind for helping me with mailing out and for generally keeping me focused; Kathryn for helping out with telephone interviews; Lydia Bassett and colleagues at Voluntary Arts Wales for advice and distribution of questionnaires; The Arts Council for Wales Lottery Division for funding the project; Dianne Hebb and Ann Kellaway at ACW for looking over the questionnaires; various talking newspapers and visual impairment organisations for distributing and publicising the survey; and Dafydd Jones for translation.

Above all, thanks to the 250+ respondents who took the time to complete the questionnaires or, in some cases, to engage in lengthy phone conversations with Kathryn or myself.

Richard Bowers  
November 2002

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“Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.”

Article 27, Universal Declaration of Human Rights.

## Executive summary

### Context:

- the arts have a valued role in society and are beneficial in a number of identified ways;
- visually impaired people fall within a group (disabled people) which is at risk of social exclusion;
- arts organisations can, and should, evaluate the social impact of the arts activities they have responsibility for.

### Findings:

- for many visually impaired people who do attend arts events there is a reliance on various forms of support which tend to reduce, rather than increase, their independence;
- a significant proportion of visually impaired people face barriers to their attendance and participation in arts events such that they are effectively excluded;
- some of these barriers are not arts-related (eg. transport, cost);
- other barriers are arts-related and some tools exist to overcome them;
- dissemination of information about arts activities generally fails to reach visually impaired people;
- accessible information is generally known about by arts providers but knowledge of ways of producing it is not widespread;
- visual impairment awareness training has not been widely undertaken;
- providers generally express belief in the importance of inclusiveness but clear examples of facilitating inclusiveness are less apparent.

### Conclusions:

- a collaborative approach to utilising existing networks and facilities is required in order to foster independence;
- improvements in access must be applied to every aspect of services such as the provision of information, buildings, artworks;
- visually impaired people need to be made more aware of their right to receive information in an accessible form;

## Preface: Why arts?

There is a growing body of research looking into the wider impacts of the arts (see Jermyn, 2001), the findings from which have been examined by arts organisations, including funders such as the Arts Council of England, to see if and how they can influence policy.

In broad terms we may simply pose the question: why are the arts important? - we recognise that the arts are important in some ways (see Public Attitudes to the Arts, ACE, 2000) but until recently there has been little in the way of research to identify these ways:

“There is a huge amount of empirical evidence which shows the difference the arts make to individuals and communities. And yet there has been little serious evaluation; precisely because these social impacts are often long term and difficult to quantify”.

(Galloway, 1995).

## Why are the arts important?

The present survey is not an attempt to examine this question. However, some of the answers provided a useful context for our examination of arts provision to a potentially socially excluded section of society – blind and partially sighted people. Here are some examples of the benefits of the arts taken from Francois Matarasso’s report “Use or Ornament? The Social Impact of Participation in the Arts”:

“Participation in the arts is an effective route for personal growth, leading to enhanced confidence, skill-building and educational developments which can improve people’s social contacts and employability.”

(Matarasso, 1997)

Matarasso’s research demonstrates that the arts do have important and wide-ranging social impacts by looking beyond an evaluation of the arts merely in terms of financial and aesthetic worth towards other aspects such as personal development, social cohesion and health.

## Personal development

“People feel they have gained more control over how they are seen by friends and family.”

“Most participants have gained practical and social skills which they feel will help them in their working and home lives.”

“Some people, especially those working with digital technology, have found work as a result of being involved...”

(Matarasso)

## Social cohesion

“The arts are also an important means of bringing young and old together, and [some] projects showed the value of intergenerational contacts, especially in reducing anxiety about young people.”

(Matarasso)

## Health and well-being

“...there was considerable evidence that participating in arts projects could make people feel better.”

“...it was clear that people derived great pleasure from being involved in arts activities, and that it added greatly to their quality of life.”

(Matarasso)

It is worth noting with regard to health that “there is a relationship between visual impairment and higher rates of ill-health” (Webb, 1998). Although the relationship may not be causal, statistics drawn from the Welsh Health Survey (Welsh Office, 1998) show that there was a much higher rate of treatment for depression and mental illness among blind and partially sighted people than for the rest of the population.

(More about the impact of the arts on health can be obtained from the Health Education Authority, see References).

If all or much of the above is true, then it is important that arts organisations, and those in partnership with them, make an ongoing examination of their achievements with these social and individual benefits in mind because:

“The arts also have a responsibility, at least so long as they are in receipt of public funds, to consider their existing or potential contribution to society’s wider goals.”

(Matarasso)

“...arts organisations who are, and can prove they are, tackling social inclusion are likely to attract more attention and more funding.”

(Voluntary Arts Network)



# Survey of the Arts in Wales and Visual Impairment

The present survey of arts and visual impairment complements work already done by WCB in the field of sport and leisure. Its purpose is:

*To inform the planning of services and to encourage their improvement and expansion by identifying the ways in which visually impaired people currently make use of the arts, and the ways in which arts providers include visually impaired people.*

I would first like to acknowledge the work carried out by William Kirby, on behalf of the then Welsh Arts Council, in 1988 and the follow-up survey conducted by Nich Pearson in 1990. The former consisted of audits of and recommendations to twelve galleries and museums in Wales while the latter was a set of thirteen questions concerning the implementation of Kirby's recommendations. I have not seen these reports nor the responses to the questionnaires but I have read Nich Pearson's essay, 'Sight, Disability and the Museum' in *New Research in Museum Studies*, 1991, which presents some of the findings. This I shall quote from because it gives a useful snapshot of the position of more than a decade ago:

"I asked thirteen questions concerning whether or not the galleries had or had not done various things *specifically following and as a result of* William Kirby's visit to, and report for, the museum or gallery. To six of the thirteen questions three or more of the eight galleries who replied gave positive answers: three had encouraged the touching of some objects; three had increased or altered lighting so as to increase contrast or, in other ways, enhance the visibility of some objects; three had moved captions or written information forward within display cases so as to increase legibility; two described this question as not applicable - presumably because they did not use display cases; four had increased the print size of captions/labels adjacent to objects or paintings; three had increased the density of print on labels and captions or in other ways enhanced the contrast between writing and background; and three had re-positioned captions or labels on walls so as to be at eye level; a fourth said that they had done this anyway before Kirby's visit.

"While these are all only small steps, encouragingly the improvements were not all concentrated amongst the same three or four galleries. Six of the eight had taken some steps to improve access and presentation

for the visually handicapped following Kirby's visit. In one of the six the member of staff most involved with the issue had also prepared a detailed report with a number of important and clear recommendations which, if followed through, would have initiated major improvements to the environment for all visitors with less than perfect sight. Finally in the two cases where nothing had been done a covering note indicated that it was hoped to introduce improved access for the disabled in general when staffing and resources permitted.

“There were negative answers to seven of the questions I asked: no venue had introduced large print guides or leaflets; none had introduced any information in moon or braille; none had altered the interior environment to make mobility easier for the visually impaired - by, for example, altering decor, lighting, wall and floor coverings, or contrast at step edges. However one gallery commented that mobility was already fairly adequate in their gallery, being flat and on ground floor; none had repositioned or replaced directional signs, door signs and room or exhibition identification signs so as to make them more legible for the visually handicapped; none had prepared leaflets, information or mailshots, targeted specifically at attracting more disabled visitors or, in particular, more visually handicapped visitors; one venue said that they 'sometimes' used taped/cassette guides to exhibits, particular displays or special exhibitions.

“There is a lot, therefore, that had not happened. The visits, reports, conference and the periodic articles in the magazine *Art News* (which all the galleries received) had helped build up awareness, understanding and goodwill: and small advances had been made. Perhaps the most revealing of the answers above is that no gallery or museum had (or had been able to) prepare leaflets, information or mailshots targeted specifically at attracting more disabled or more visually impaired visitors. They neither had, nor had sought to establish, any kind of ongoing relationship with the visually handicapped community. Therein lies part of the problem.

“Unless the disabled are sought out and *invited*, they will not come to have any reason to suppose that they will be welcomed, or that they will be able to gain access to or make any sense of what is in a museum or gallery. At the same time there is little point in making special effort to identify, target and involve the disabled (or any special category of disabled person), unless you have some facilities and resources (technical or personnel) with which to respond when they come. There needs to be a two-pronged approach: the development of facilities, in tandem with identifying and bringing in the target audience. People will

not just come 'on spec': they will have had too many years of experiencing the impossibility of a visit to a museum or gallery. But if efforts are made to invite and involve, then the facilities must be there when they arrive.

"I am not despondent about the results from the initiatives that the Welsh Arts Council took with William Kirby in Wales. Half of the galleries and museums visited reported some improvement as a result of the initiative. Two thirds showed interest in taking matters further. All of them have the usual problems of staffing levels, time, money, and so on. For each gallery and museum separately it is difficult to take developments as far forward as they might wish. The initiative in Wales was a modest one, but it was the first effort of its kind in any part of the UK to try a coordinated approach to raising the issues and problems faced by the visually impaired, combining individual reports and personal visits with a conference and the general distribution of information."

(Pearson, 1991 pp 79-80)

The present survey will pick up on some of the issues raised by Pearson and, although direct comparisons are not possible, update the picture. It is perhaps revealing that the audits and the conference are remembered by some respondents as a landmark in the development of the field. Another factor worth noting is the arrival of the Disability Discrimination Act in the decade between.

## Scope of the survey and methodology

We targeted three broad groups:

- 1) arts providers
- 2) voluntary arts organisations
- 3) visually impaired people (VIPs)

The numbers we sent out to were:

arts providers	297
voluntary arts groups	1350
visually impaired people	350+

The questionnaires to visually impaired people (VIPs) were each completed in one of three ways:

- (1) telephone interviews (24 questionnaires);
- (2) third party completion of forms (eg. social workers, club leaders etc);
- (3) completed by client.

## The responses

arts providers	84 returned
vol. arts organisations	97 returned
vi people	80 completed

	Providers (1)	Providers (2)	VIPs
Number sent out	297	1350	350+
Number returned	84	97	80
Number returned in Welsh	8	22	2
Number requesting further information	40	34	34

Across the three questionnaires I asked for information about these features:

- Attendance and participation
- Employment in arts organisations
- Accessible information
- Access to and within venues
- Access to the art works
- Awareness and Equality Training
- Activities organised for/by vi people

## Questionnaire to visually impaired people

I wanted to locate each interviewee in one of two age ranges: 55 and over or under 55. This was because certain radical shifts in behaviour were revealed by the Beaufort research in the upper age band. Statistics show that this age band contains the majority of the v.i. public so I wanted to see if those differences were evident in our sample

In order to minimise the obstacles to participation, which tend to inhibit consultations with people with visual impairments, I offered a phone-in method for completing questionnaires using a free phone number. This process was facilitated by sending out cassette recordings of the blank

questionnaire to 350 v.i. individuals so that they could prepare their answers prior to the phone-in. The 350 recipients of the tape were subscribers to a WCB talking newspaper and it should be noted that the distribution of these recipients was concentrated in South Wales.

To reach the rest of Wales I sent notices to the talking newspapers, the v.i. clubs and societies, WCB member organisations (which work with visual impairment) and individuals identified on our database as requiring alternative formats (braille, tape, disc or large print). Because the registers kept by local authorities are confidential it was not possible to directly target individuals evenly across Wales. (This is a problem that exists for arts organisations themselves with regard to marketing to visually impaired people).

I established a phone-in timetable covering the 18<sup>th</sup> July to the end of August and between 10am and midday, Monday to Friday. This was to focus our resources and make the best use of staff time. My assistant and I were available during these hours to take calls. If calls came in when we were engaged with an interviewee, WCB's administrators were able to take the callers' numbers for us to follow up later. This was important because the call durations were ranging from twenty minutes to an hour-and-a-half and we were in danger of losing interviewees.

After the first call it was apparent that the questionnaires were best used as a structuring device for the free flow of conversation with the telephone interviewee. Mindful of the need to parallel the Beaufort Research, I kept to the tick-box format of the questions about attendance and participation. However, there was a great deal of anecdotal material which needed recording in some manner. My assistant and I noted down the incidental comments we felt would enrich the research qualitatively. This would not have been possible if the questionnaires had been returned on paper alone. In fact, the questionnaire would not have been far reaching enough in its raw form because it was only through conversation – through which we got a 'feel' for the individual's circumstances and outlook – that certain ranges of expectation started to reveal themselves. For instance one interviewee was quite angry at the question as to whether-or-not she would be interested in literary events, stating that 'I am blind'. Another interviewee, on the other hand, had had positive experiences of audio-description of videos and was keen to try out a trip to the cinema if audio description were to be offered. I believe that the richness of this data would not have been yielded by the questionnaire in its raw state: indeed the remaining questionnaires returned on paper tended to yield a minimum of anecdotal material.

Another by-product of the telephone interview method was the progressive development of the interviewers' techniques and the increase in the

knowledge used to inform the questioning. Regarding the former, we adapted the structure of the questionnaire to eliminate a clumsy repetition which was a legacy of the tick-box model. Regarding the latter we began to feed in questions which were stimulated by previous responses, mindful of confidentiality and being careful not to pre-empt the responses. Certain issues had emerged which demanded that we elicit responses on these issues from other interviewees – city centre safety was one example.

I was pleasantly surprised at the level of interest that people showed in taking part in the survey. The individuals who responded had little to gain personally from the process but their contributions were always well considered and rich in detail. Their willingness to speak on matters ranging from their personal circumstances to the specifics of particular venues and experiences enabled me to gain deeper insights into some of the problems and similarly banished some of my suppositions. I am convinced that the method used – the preparatory tape distribution with the sample questionnaire offering a free-phone number – was key to ensuring a good response from an often marginalised client group.

In addition, it was heartening to think that the phone-in method exposed certain gaps in the services individuals were receiving, enabling me to refer clients, with their permission, to other members of WCB staff and other organisations.

## **Questionnaire to arts providers**

This questionnaire was designed with the aim of identifying the services being offered to visually impaired people by arts providers from the providing organisations' perspectives. The questionnaires were sent out in 14pt print to 297 arts organisations identified in lists supplied by the Arts Council of Wales, Arts and Business and our own files. Some filtering-out took place where organisations (certain museums for instance) replied that they were not, strictly speaking, arts organisations. Commercial cinemas (other than those belonging to arts centres) were not approached as they would have required a completely different targeting strategy. (One might suggest that, given the mainstreaming of audio description and the popularity of cinema according to the Beaufort study, cinemas be the subject of a fresh independent survey).

## **Questionnaire to voluntary arts organisations**

This questionnaire was an adapted version of the questionnaire to arts providers – tailored for voluntary arts organisations. With the help of Voluntary Arts Wales, a mail-out of 1,350 questionnaires formed the largest sample of the survey. In consultation with VAW we adapted the scale and wording of the source questionnaire to be more applicable to voluntary arts groups. These groups range from small unfunded groups such as local art societies to constituted organisations with paid staff.

Unfortunately, it appeared that some respondents could not be properly regarded as voluntary arts bodies and ought to have completed the more detailed questionnaire to ‘arts providers’. However, I felt that the information they gave was still pertinent and that the types of qualitative data were interchangeable between the two categories.

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This three-pronged approach was not originally proposed but arose out of opportunities which the existing networks provided. Although the questionnaires are different they cover the same territory and supporting material was elicited from all three target groups so that qualitative comparisons could be made.

## Background statistics

Numbers of registered blind and partially-sighted people in Wales grouped by ‘Beaufort’ regions:

<b>Region</b>	<b>Blind</b>	<b>Partially sighted</b>	<b>Total</b>
North Wales	2,115	2,548	4,663
Mid/West Wales	1,515	1,573	3,088
South Wales (West)	1,752	2,178	3,930
South Wales (Mid)	1,908	1,594	3,502
South Wales (East)	2,072	1,801	3,873
Total	9,362	9,694	19,056

(Source: Social Services Statistics Wales 2001, NAW)

## Findings I: The questionnaire to visually impaired people

With the questionnaire which went out to visually impaired people, I took an existing survey as my starting point: “Arts trends in attendance and participation” produced on behalf of Valleys Arts Marketing and ACW by Beaufort Research Ltd.

I shall call it The Beaufort Survey. It took a range of art forms and identified the trends in arts attendance and participation in Wales for the general population.

## **Arts trends in attendance and participation – the Beaufort Survey**

- The Beaufort survey provided a framework for the questionnaire to visually impaired people
- I was able to compare the pattern of arts activities in general population (Beaufort) to that of the vi population

The comparison of our figures with the Beaufort figures should be treated with caution. The size of our sample is necessarily small in comparison to that of Beaufort and the methods of obtaining the data are quite different. It may have been that the methods used to obtain respondents in our survey tended to achieve a greater response from people who are interested in the arts while those who have no interest were disinclined to respond.

## **Extensions to Beaufort model**

I wanted to gain further information from the respondents regarding:

- The interviewee
- Aids / barriers to participation
- The venues / events attended
- Additional comments

## **Attendance**

Regarding **attendance** I asked the question:

“About how often do you **go to** any of the following?”

- Cinema

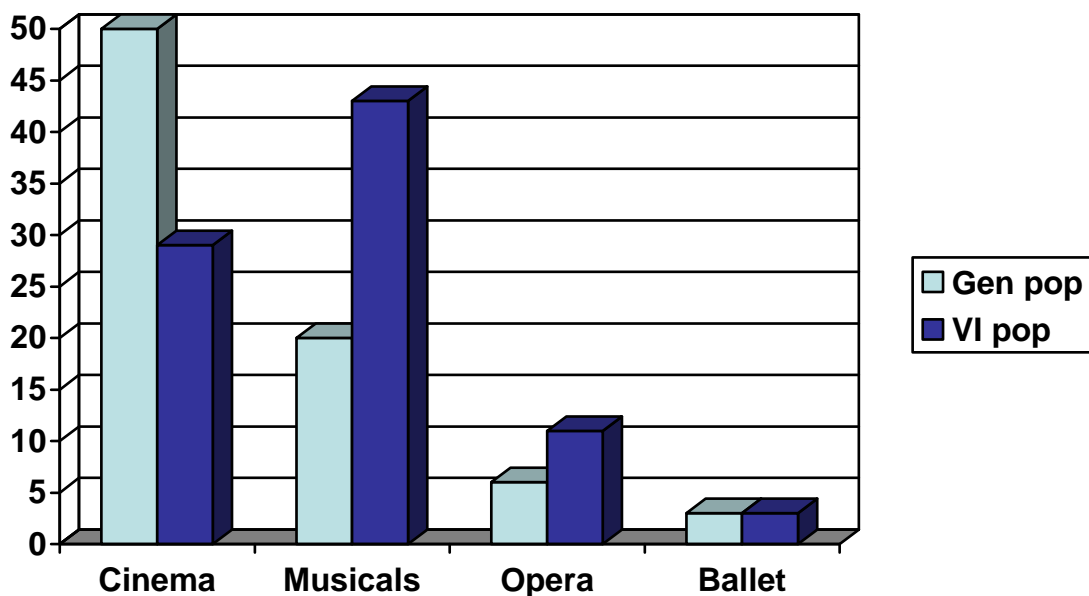


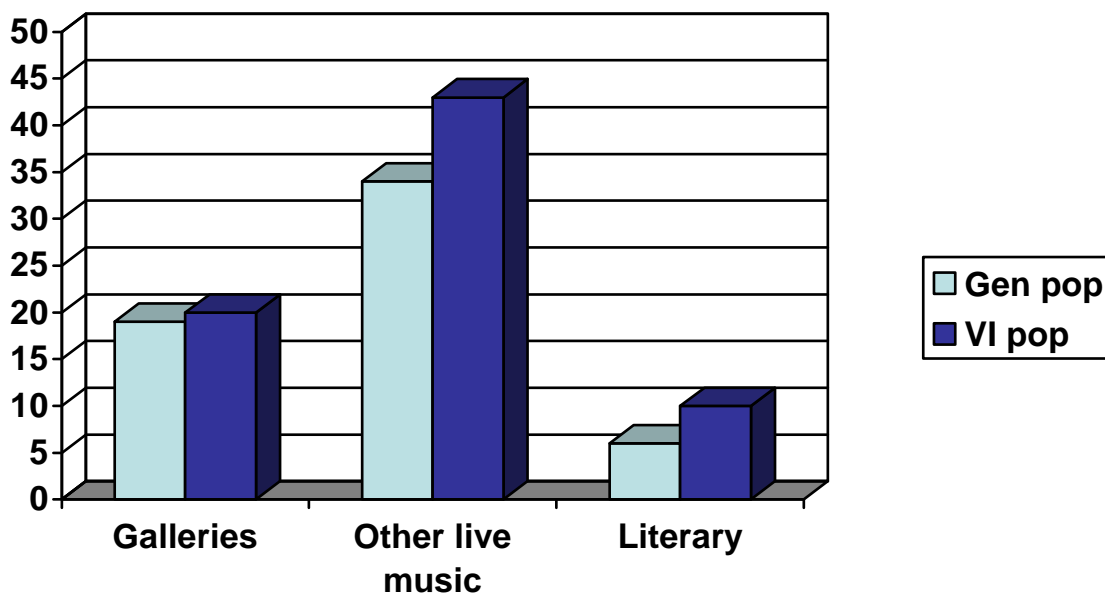
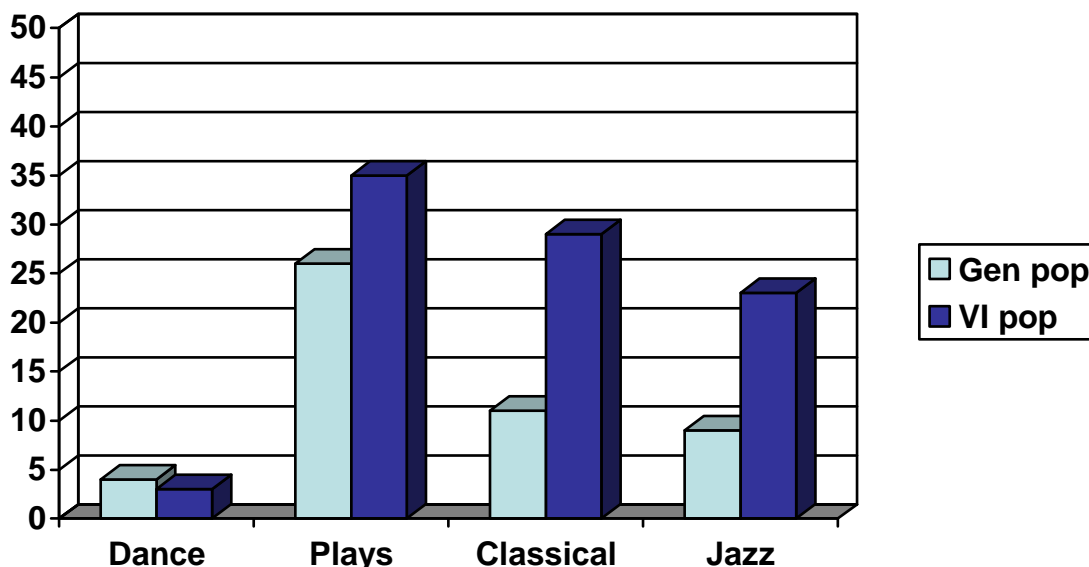
- Musicals
- Opera
- Ballet
- Contemporary dance
- Plays
- Classical music
- Jazz
- Galleries
- Other live music
- Literary events

(These categories were taken directly from Beaufort.)

I obtained figures which, expressed as percentages of the total sample, could be compared to the Beaufort findings as follows:

**Attendance: once a year or more (%)**



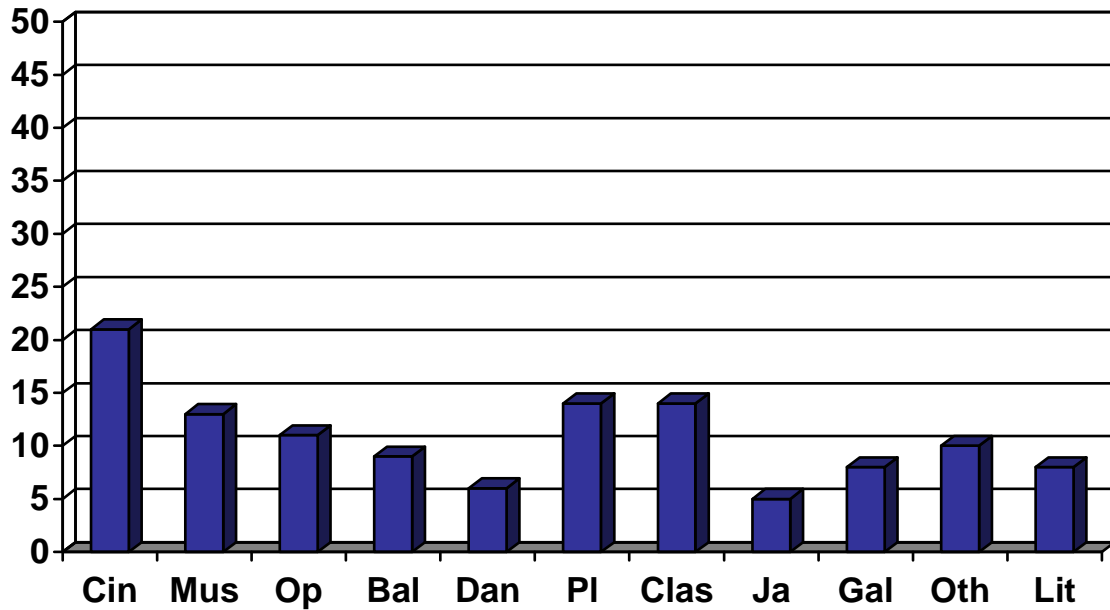


Again the apparently high levels of attendance by visually impaired people may not be truly representative for the reasons mentioned above. However, it is worth noting the low attendance at films (50% from the general population compared with 29% vi population). Cinema is the most popular art form amongst the general population and now that audio description is being used in mainstream cinemas we may see it becoming more popular for blind and partially sighted people.

I supplemented this question with a further one:

“Would you *like to go* to any of the following but have not been able to?”

**% of sample who would like to attend**



What was preventing people from attending?

Problems relating to:

- Transport
- Proximity
- Cost
- Access
- Information
- Companions

These problems may be illustrated by the following examples:

### **Transport**

Difficulties in arranging or using transport  
Poor public transport – “last bus 6 o’clock”

### **Proximity to venues**

“Not enough on offer locally”

### **Cost**

Transport costs and cost of attendance: “Opera is too expensive plus the cost of the taxi”

### **Access**

“Using stairs and getting to seat is quite a chore”  
Poor lighting was mentioned  
“Can’t see screen”  
“Not allowed to touch” exhibits

### **Information**

“Lack of access and information”  
Literary events “not well publicised”

### **Companions**

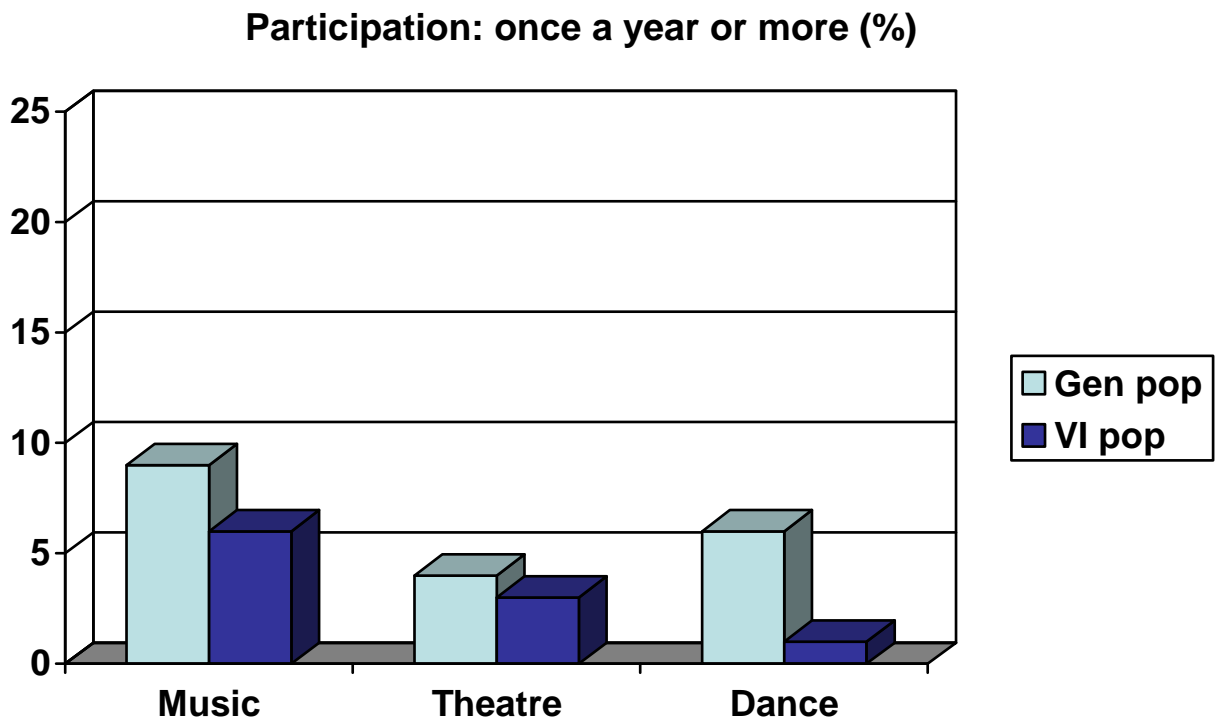
“Husband not interested in ballet”  
“Difficult finding others with the same interest”  
“Had to pay for other person”  
“Only go in the evening if wife and friends go”

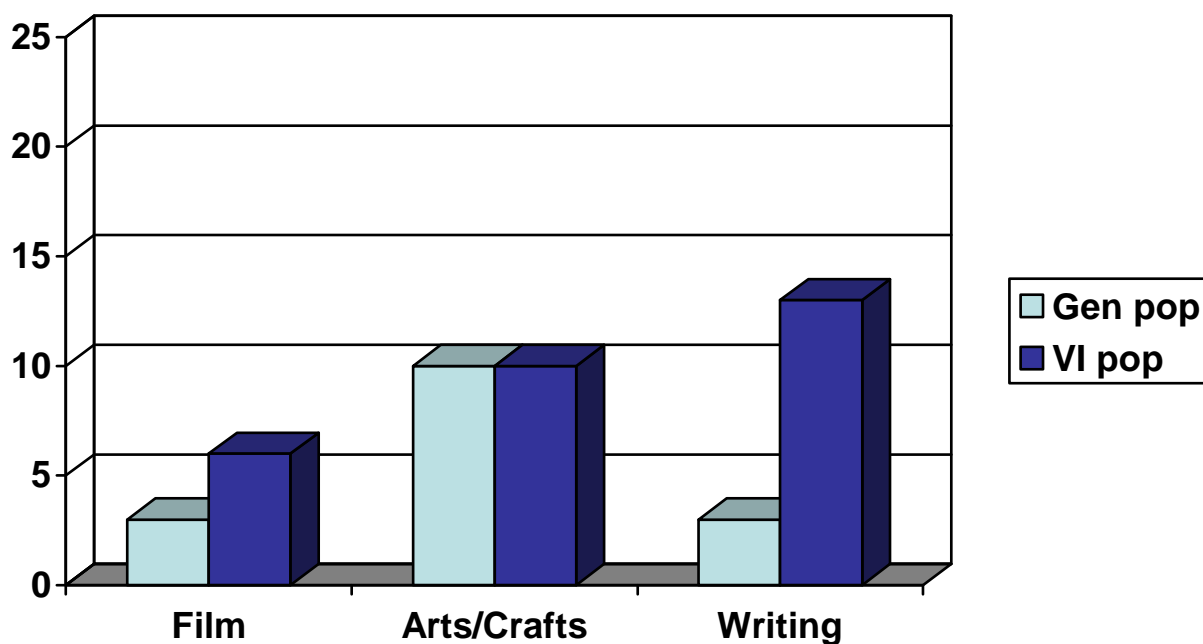
## Participation

Regarding **participation** I asked the question:

“About how often do you **take part in** any of the following?”

- Music
- Drama or theatrical activity
- Dance
- Film and video making or photography
- Visual arts and crafts
- Creative writing



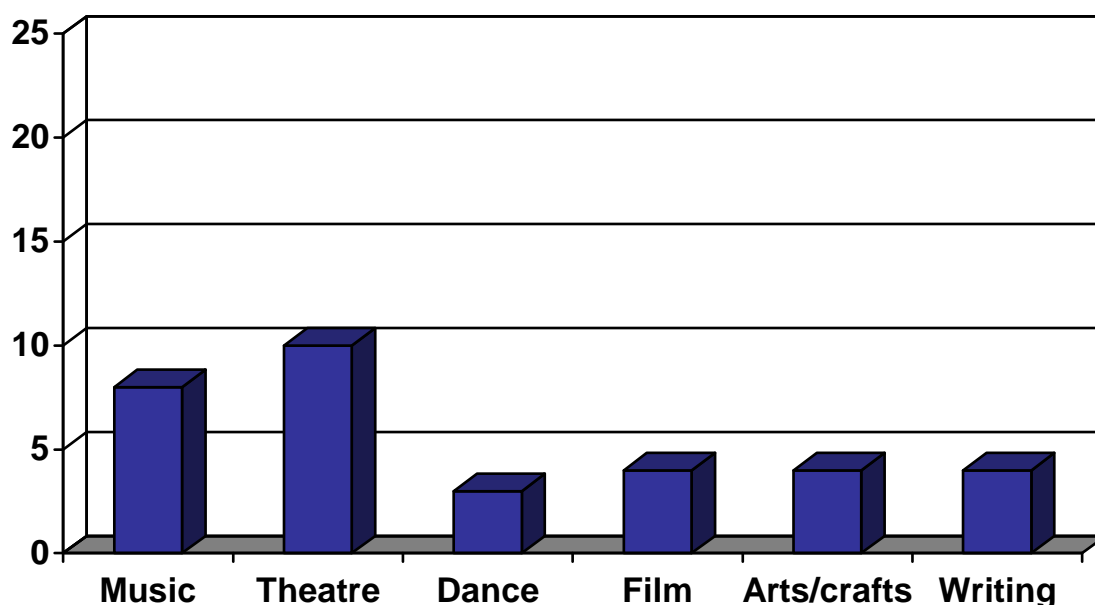


The percentages are fairly close with the exceptions of creative writing, where there seems to be a noticeably high level of participation amongst the vi population, and dance, where it is noticeably low. Also, the higher incidence of film/video/photography may be a reflection of photography's ability to bring the subject closer to the viewer: a landscape, for example, is no longer 'invisible' to the partially sighted spectator when represented in a form which can be viewed at close hand.

I asked the further question:

“Would you *like* to take part in any of the following but have not been able to?”

**% of sample who would like to participate**



The reasons for not participating were much the same as for attendance with the following additional reasons:

- Confidence
- Age
- Availability of groups
- Quality of Tuition

### **Confidence**

“Need skills to take part”

### **Age**

Some people felt they were simply too old to take part

### **Availability of groups**

Some people didn't know of any local groups offering activities.

## Quality of tuition

“Difficult following instructions when in sighted group”  
Also, poor instructions in dance session

## Types of assistance

I also looked at types of help that were needed:

**48 (60%)** respondents indicated that they would require assistance at the venue. (This covered assistance either from the venue itself or from companions.)

Types of assistance required included:

### 1) Access in and around the building

“help with stairs and steps”  
help with layout of building – “getting a mental map”  
“help to get my wheelchair in”  
help with finding seat and toilets

### 2) Help from personnel and friends

“sensitive guide”  
companions (friends, family and companionship scheme)  
“my wife is partially sighted [also] and would need help”  
“get tea and coffee in intervals and help with getting taxi”

### 3) Facilities to access the art itself

“good audio and lighting facilities”  
“someone to describe the action”  
verbal description

### 4) Transport

“I would need to be dropped off and collected”

### Some additional comments regarding assistance:

“Don’t like to trouble people about accompanying me.”

One respondent received assistance from one venue’s staff while at another he found staff unhelpful:



“They don’t know how to treat people with a visual impairment...shy away from it...fear of the unknown.”

Of those who **did not** specify that they required assistance, **4** made comments:

“I always go with someone”

“I like to be at the end of a row, near the toilets”

“No assistance at the [venues] I go to”

“I go with my husband”

## General observations

Looking at **attendance and participation** together:

### **Transport was a prevalent theme.**

Transport may take the form of local public services, community transport, taxis, friends' cars etc. Transport is one of a group of related problems (along with other mobility problems or the need for a companion or guide) which add up to making attendance a chore – that is to say, it is not something which can be decided spontaneously, but which requires planning.

### **Many VIPs commented on the lack of local events.**

This is likely to be the case in certain parts of Wales (although it's beyond the scope of this survey to look at provision generally). However, in some cases, there may only be a *perceived* lack resulting from being excluded from sources of information.

### **Audio description was widely known about**

Many respondents were aware of audio description in the theatre as well as on film. One mentioned Sky television offering audio description on certain broadcasts but pointed out that as he didn't get the programme listings in accessible form he didn't know when they were on. Another respondent was a user of RNIB's audio described videos. A third had attended an audio described dance event.

### **The range of types of assistance being suggested was small**

From most responses the visitor required little in terms of practical assistance. It largely boiled down to being given a 'mental map' of the venue and some help with mobility. However, this may be interpreted as a low level of expectation arising from a lack of experience – or from *negative* experiences which led to reduced involvement. It is possible that people are finding it difficult to get even basic levels of service before being in a position to consider the possibility of more sophisticated services.

(This can be illustrated by two responses. One respondent showed a detailed understanding of ways of addressing needs citing companionship schemes (Shape in London) and first hand experience

of audio description in a variety of art forms. Another felt affronted at the suggestion that a blind person could have anything to do with the arts, including literary events.)

### **Feelings of vulnerability**

Two respondents said that attending evening performances was hampered by feelings of vulnerability in the city.

### **Easier access through home media**

Video, CD, audio-cassette, radio and television were widely used as alternatives, or supplements, to attendance at live events.

### **Age was seen as an inhibiting factor re involvement and attendance**

Some people felt that age was, in itself, a barrier to participation.

### **Dependency on companions**

There were many examples of people being dependent upon friends and family and that choosing to attend events was partly governed by the availability of a companion and the companion's interest in the event.

One respondent stressed the need for accessible information in order that he may make informed choices and not have his decisions pre-empted by friends.

### **There were few requests for accessible information**

12 people [15%] had requested accessible information – 11 had received it.

## Findings II: The questionnaires to arts providers and voluntary arts groups

### **Employment: arts providers**

Of 84 responses, **74** employed paid staff of which:

- 4 had a visually impaired member of staff
- 55 had a disability equality strategy (11 mentioned visual impairment)
- 45 had received Disability Equality Training
- 10 had received VI awareness training

**Of those with vi staff (4) 3 replied that adjustments had been made as follows:**

1) Computer with large screen provided. Note: We also provide free eye tests for all VD21 users and subsidise the purchase of glasses if required for work.

2) We have 2 large computer screens + a large-button telephone. Information is emailed on request.

3) The person concerned is a welder. The normal welding hood and extractor mechanism cut down his range because of the small central viewing panel and adjustments were made for him. (He has lost the sight in one eye following an accident.)

### **Employment: voluntary arts organisations**

Of 97 responses, **43** employed paid staff of which:

- 1 had a visually impaired member of staff
- 23 had a disability policy (11 mentioned VI)
- 15 had received DET
- 3 had received VI awareness training

### **3 disability policies were enclosed which mentioned visual impairment:**

Three of the included disability policies mentioned visual impairment. These mentions referred to access to workshops, accessible information, marketing strategies and DET with further disability training 'as the need arises'.

#### **Organisation 1:** [nb. not a voluntary arts organisation]

Document: Arts and Disability Strategy

This includes a section on *Dissemination of Information* which states (amongst other things) "encourage partners and clients to review the accessibility of their own information on the arts".

With regard to training: "will undertake regular disability equality and disability awareness training for staff and members..."

#### **Organisation 2:**

Document: Disability Policy

This includes statements on provision of access to workshops and accessible information.

The organisation has received DET for one of its three staff but no specific training on visual impairment.

#### **Organisation 3:**

Document: Arts and Disability Policy

Objective 2: To ensure that publicity is produced in accessible formats, and includes details of access and facilities available.

Objective 3: To establish a marketing strategy which ensures that disabled people are fully informed of our services.

Objective 8: To provide Disability Equality Training for all staff and volunteers, and further training in relation to disability issues as the need arises.

This organisation uses large print and audio cassette when marketing and publicising events. It has received DET but no specific training re visual impairment.

## **Clients: arts providers**

I also asked for information about clients:

### **Identification**

Of the 84 responses:

- 18 could identify disabled people from client databases etc.
- 11 could identify VIPs
- 4 had identified VIPs

### **Accessible information**

Of the 84 responses:

- 13 organisations had received a request for taped information
- 18 had provided tape
- 20 could name producers of tape

### **Projects**

Of the 84 responses:

- 19 had carried out projects for VIPs

Some of these projects were:

- Paper making workshops
- Memorabilia and reminiscence project
- Hands-on tours
- “Lights up hands on activities” where low level lighting is temporarily raised and visitors may handle objects
- Audio tour guides
- An exhibition of tactile art
- A workshop with an artist who specifically wanted to work with blind and partially sighted people.

### **Strategy**

Of the 84 responses which indicated ‘the general public’ as a client group (40):

- 8 had an accessible information strategy
- 5 included it with questionnaire

Strategies actually included were:

### **Organisation A**

Large amount of supporting documentation including:

#### 1) Disability Policy

A paragraph on *access to information* which includes:

“Produce access information sheets providing specific information on buildings, their contents and facilities for disabled people. All print will be produced with visually impaired people in mind.

A paragraph on *access to collections* which includes:

“Provide floor plans and guides to collections in large print with braille versions where possible.”

A paragraph on *visual provision* which includes:

“Provide as much tactile material as practical in both permanent and temporary exhibition.

“Ensure that staff are sensitive to the needs of visually impaired visitors especially those with partial or total blindness.”

#### 2) Access Plan

A list of priorities including:

“Provide auxiliary aids and services eg. large print and audio guides;

“Change policies, practices and procedures eg. producing marketing leaflets in large print and audio formats; adopting 12pt as the minimum point size for text.”

It is worth noting that this organisation has been asked for, and has provided, audio tape and large print material; has run projects specifically for visually impaired people; yet, surprisingly, claims not to have received any disability equality training or awareness training for its staff. It is a large employer and would benefit from supplementing its efforts with some training. The respondent indicated a wish for more advice – a sign that they are being proactive in addressing the issues.

### **Organisation B**



## Equal Opportunities Policy – Equal Opportunities Action Plan 2002/3

A section on *reaching disabled people* includes:

“[...] was not able to proceed with its plan to put its brochures onto audio tape [...] WCB pointed out the venue must make sure we can cater for visually impaired people before we start to market to them.

and

“To establish a training programme for Disability and Equal Opportunities issues for all staff, volunteer staff and the appropriate member(s) of the Board.”

This organisation has received some DET and has appointed an officer for disability issues.

### **Organisation C**

#### 1) Equal Opportunities Action Plan

“[...] aims to target under-represented groups ... in the following ways:

“- Our signed and audio described performances continued throughout the year.”

Objective:

“Increase, by 50%, the number of audio described performances.”

Under *Reaching Disabled People*:

“-Seasonal Brochure now supplied in larger font  
-Audio described performances given  
-‘Touch and Walk’ the set opportunities afforded.”

#### 2) Equal Opportunities Policy Statement

This is a document inherited from the Local Authority which includes the statement:

“We will use our own Performance Indicators which will include:

“Percentage of employees at all levels by reference to [...] disability, based on information given to us by our employees.”

This organisation also indicated that it had received DET and awareness training in visual impairment. It had also received requests for, and had provided, large print and audio tape.

## **Organisation D**

### 1) DDA – Guidance

This is a thorough, web-based, corporate guidance document which includes a section on *access to printed material*.

### 2) Guidelines for visually impaired audiences

Guidelines covering many aspects of the organisation’s services including how to handle subtitling in foreign language material; giving information verbally; testing for clarity of text by converting to monochrome etc.

### 3) Guidelines on employing disabled people in line with Part II DDA 1995

Detailed guidance on employment which gives many examples of ‘reasonable adjustment’ including transcribing instructions and reference manuals and providing a reader.

(In the section on recruitment, it is suggested (under Job Descriptions and Person Specifications) that the phrase ‘ability to move between dispersed offices’ should replace ‘driving licence essential’. Also, it is worth noting that, under Training, it identifies ‘two broad types of disability-specific training’: DET and awareness training – the former focusing on discrimination and the latter on understanding specific impairments. These are often carried out within a mixed package.)

There is more on accessible websites and accessible media.

This response came from a large employer (110 staff) within a UK-wide organisation. There is clearly a corporate approach to disability issues. Accessible information (large print, tape and braille) is produced internally and has been both requested and provided. (10 employees have undertaken a combined package of DET and disability awareness training provided by the parent organisation.)

## **Organisation E**

Access Guide included a section on 'Facilities for Visually Impaired People' with an explanation of audio description and a free mailing list for audio described performances. Also, cast lists and pre-production notes are available in large print and braille for a small number of productions on request in advance.

The Access guide itself is available in a variety of media.

25 of its 80 staff have received DET and v.i. awareness training from Cardiff Institute for the Blind.

## **Organisation F**

Although a strategy was not included, there were large print and audio tape examples of the seasonal brochure. (Braille was also available). These were both produced to a high standard. The organisation had not yet received a request for audio cassette, but the production of tapes by a professional transcriber is an indication that they have taken the issue seriously. The lack of take-up may indicate that some work needs to be done in promoting the service through the appropriate channels and in developing its mailing list.

## **Clients: voluntary arts organisations**

I asked questions about clients of **voluntary** arts groups:

Of the 97 responses:

- 11 had used audio tape for publicity
- 12 could name producers of tape
  
- 54 commented on ways of involving VIPs

Some of the comments mentioned computer adaptations; audio description; arts projects for VIPs; tactile signage; guide dogs allowed in theatre; outreach work to recruit volunteers via social services and New Deal; a forum to look at access issues.

Many respondents stressed an 'open door' policy.

Many comments indicated a reactive, rather than proactive, attitude:

"The situation has not yet arisen."

"We don't look for new members: they find us."

"We would if we were approached by anyone with a visual impairment but as yet we have not encountered any problems."

"The visually impaired have not chosen to approach our project, but people in other disabled categories have and we welcome their involvement."

Another comment - that "opera is difficult to perform if one has a visual impairment" – is an interesting presumption. As is "dancing requires that participants do not have serious visual impairments".

## **Training: arts providers**

**Of those with paid staff (74) 6 made comments about training as follows:**

- 1) Made many of us think differently.
- 2) Better awareness.

3) The course was designed for all departments but great consideration for visually impaired employees' and visitors' requirements transpired. eg. we provide season brochures etc. in large print or braille.

4) Cardiff Institute for the Blind made a presentation to our front of house staff. Feedback from staff was very positive. We have not assessed public feedback.

5) The training was undertaken in previous situations before those concerned joined the organisation. However the relevance has been discussed & taken into account in educational activities, classes, etc.

6) It enabled the production of a sculpture exhibition and workshops specifically for the blind and partially sighted.

## Closing comments

Many of the issues raised in the responses are familiar but their repetition here can only serve to remind us of their continuing relevance.

Broadly, the following observations may be made:

### **VIPs often need more time to plan for attendance/participation**

While non-disabled people can act spontaneously and independently, many visually impaired people rely on a combination of good-will on the part of companions and a patchwork of generally inaccessible transport.

Costs of transport and, in some cases, paying for a companion's attendance will reduce involvement.

### **VIPs require accessible information in order to make informed choices**

Not being able to get up-to-date accessible information leads to people missing out or having decisions made on their behalf. Many organisations may need to look at ways of registering the specific needs of clients so that they can deliver timely accessible information.

### **Providers must invest in specialist provision**

Providers must be willing to make an investment in specialist provision and be prepared for a slow 'return' on that investment. It takes time for awareness of services to grow and for people to nurture an interest in the art forms that were previously inaccessible to them.

### **Organised events aid development**

Although inclusivity is the ultimate goal, organised events and activities (such as group visits or tailored workshops) should be seen as learning opportunities for all parties and not merely as one-off successes. A provider will gain knowledge and understanding of the VI network while visually impaired people will gain confidence in the provider and an understanding of its make up through exploration of the facilities and contact with staff.

## **Specialist training is needed**

Many arts providers expressed a wish for various kinds of support, despite having received DET. Some seemed to be quite unsure of how to proceed, while others seemed confident in their abilities. Visual impairment awareness training, combined with information about services and relevant organisations, should enable all providers to adapt their resources towards a wider audience, remembering that excluding disabled people from events may mean excluding their families also.

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## Appendix I – Questionnaire to arts providers

[The layout of the original questionnaire has been dispensed with to reduce the number of printed pages. Also, the covering letter is not reproduced.]

### To providers of services in the Arts Sector in Wales

#### Part 1 About your organisation

- 1.1 Organisation name
- 1.2 Name and/or job title of respondent
- 1.3 We may wish to make a follow-up phone call. Please tick this box if you are willing to accept such a call
- 1.4 Contact telephone number

#### 2. Who in your organisation is responsible for:

(Name and/or job title)

- 2.1 Equal opportunities
- 2.2 Disability issues
- 2.3 Marketing
- 2.4 Access

#### 3. What is your organisation's main function(s)?:

(Please tick as many as you feel reflect the **main** aims of your organisation).

- 3.1 Originating artworks etc. (as makers, producers etc.)
- 3.2 Disseminating information to artists/makers/performers etc.
- 3.3 Disseminating information to audiences / viewers etc.
- 3.4 Presenting / exhibiting
- 3.5 Touring
- 3.6 Training artists / makers / performers etc.
- 3.7 Funding projects
- 3.8 Facilitating projects
- 3.9 Marketing (as a service for other organisations etc.)
- 3.10 Community regeneration
- 3.11 Other (please specify)

4. Which of the following is your primary client group?  
(Tick more than one if necessary)

- 4.1 Professional artists / makers / performers
- 4.2 Amateur artists / makers / performers
- 4.3 Arts professionals (other than practitioners)
- 4.4 Non-arts professionals (eg. business sector, voluntary sector)
- 4.5 'General public' as audience / viewer etc.
- 4.6 'General public' as active participants (in workshops, classes etc.)
- 4.7 Community groups
- 4.8 Other (please specify)

5.1 Does your organisation have a disability equality strategy or equivalent?  
5.2 If so, does it make special mention of visual impairment?  
5.3 Would it be possible for you to include a copy of the strategy with the return of this questionnaire?

6. How is your organisation composed?:  
(we are concerned in this and subsequent questions only with current staff, volunteers etc.)

6.1 number of paid staff; 6.2 number of volunteers; 6.3 number on board of management; 6.4 number of individual members

7. Do any of these, to your knowledge, have a visual impairment (ie. are blind or partially sighted)? If so, how many?  
7.1 staff; 7.2 volunteers; 7.3 board members; 7.4 members

8. If you answered yes to any part of 7, have there been any adjustments to the organisation's working methods to enable the full participation of the visually impaired person(s)?

8.1 (Y/N); 8.2 If so, please describe these adjustments:

## **Part 2 Training**

9. Have any of the following undertaken Disability Equality Training? If so, how many:  
9.1 staff; 9.2 volunteers; 9.3 board members; 9.4 members

10. Have any of these undertaken specialist awareness training on visual impairment? If so, how many:  
10.1 staff; 10.2 volunteers; 10.3 board members; 10.4 members

10.5 Has any evaluation of such v.i. awareness training received been undertaken? (Y/N)

10.6 If so what effects did the training have on your organisation?

### **Part 3 Identifying clients with visual impairments**

11.1 Do you have any mechanism for monitoring the make up of your client group(s) (as defined in question 4) eg. within a client database?

11.2 Are you able to identify clients as disabled people within this mechanism?

11.3 Are you able to identify clients as blind, partially sighted or visually impaired within this mechanism?

12. If so, how many are identified as:

12.1 disabled; 12.2 blind; 12.3 partially sighted; 12.4 visually impaired (answer 12.2 and 12.3 if your system distinguishes between 'blind' and 'partially sighted'; answer 12.4 if no distinction is made)

### **Part 4 Communicating with your clients**

13. To your knowledge, have you ever received a request from a visually impaired client for information in any of these formats?

13.1 large print; 13.2 audio-cassette; 13.3 braille; 13.4 digital formats; 13.5 other (please specify)

14. Have you ever provided information to visually impaired clients in alternative formats?

14.1 large print; 14.2 audio-cassette; 14.3 braille; 14.4 digital formats; 14.5 other (please specify)

15. Are you able to provide information to visually impaired clients in alternative formats?

15.1 large print; 15.2 audio-cassette; 15.3 braille; 15.4 digital formats; 15.5 other (please specify)

16. Are you aware of organisations which can help you produce alternative format information? If so, please name them.

16.1 large print; 16.2 audio-cassette; 16.3 braille; 16.4 digital formats; 16.5 other (please specify)

17.1 Does your organisation have an accessible information strategy or equivalent? (By 'accessible information' we mean information in alternative formats such as Braille and audio tape).

17.2 If so, would it be possible for you to include a copy of the strategy with the return of this questionnaire?

### **Part 5 Involving visually impaired clients**

18.1 Have you conducted any projects which specifically targeted visually impaired people?

18.2 Please give details including whether or not they were exclusively for visually impaired people.

18.3 How did you locate or identify the visually impaired individuals for these projects?

19.1 Could you say anything more about any efforts made by your organisation to involve visually impaired people?

### **Part 6 Final comments**

20.1 Please add any further comments you'd like to make:

Thank you for taking time to complete this questionnaire - the information is valuable to us both as research material for our conference and as a guide to targeting our services in the future.

Please tick this box if you would like us to send you any information about Wales Council for the Blind and the Annual Conference 2002.

Please return this along with any supporting documents in the envelope provided.

Many thanks,

Richard Bowers.

## Appendix II – Questionnaire to voluntary arts groups

[The layout of the original questionnaire has been dispensed with to reduce the number of printed pages. Also, the covering letter is not reproduced.]

### To voluntary arts groups in Wales

#### Part 1 About your organisation

1.1 What is the name of your organisation?

1.2 What is your role within the organisation?

1.3 Would it be possible to contact you if further information was required?

1.4 Contact telephone number (day/eve)

2. Are you the best person to contact in relation to issues involving disability?  
If not could you please provide details of another contact.

2.1 Name; 2.2 Tel.

3. What area of the arts is your organisation involved with?

3.1 Choir

3.2 Community Arts Group

3.3 Crafts

3.4 Dance

3.5 Drama

3.6 Eisteddfod

3.7 Festivals

3.8 Healthcare Arts

3.9 Music

3.10 Venue

3.11 Visual Arts

3.12 Youth Groups

3.13 Other (please specify)

4.1 Does your organisation have a disability policy

4.2 If so, does it mention visual impairment?

4.3 Would it be possible for you to include a copy of the policy with this questionnaire?

5. How many individuals make up your organisation?:

5.1 number of staff; 5.2 number of volunteers

6. Do any of these, to your knowledge, have a visual impairment (ie. are blind or partially sighted)? If so, how many?

6.1 staff; 6.2 volunteers

7. If you answered yes to part 6, have you changed the way your organisation works to make sure that visual impaired people are fully included?

7.1 (Y/N)

7.2 If so, please describe these changes:

## **Part 2 Training**

8. Have any of the following undertaken Disability Equality Training? If so, how many:

8.1 staff; 8.2 volunteers

9. Have any of these undertaken specialist awareness training on visual impairment? If so, how many:

9.1 staff; 9.2 volunteers

9.3 If so who provided the training and what effect has this training had within your organisation?

## **Part 3 Marketing and publicising events**

10. When marketing and publicising your events do you use:

10.1 large print; 10.2 audio-cassette; 10.3 braille; 10.4 digital formats; 10.5 other (please specify)

11. Are you aware of organisations which can help you produce information in this form? If so, please name them.

11.1 large print; 11.2 audio-cassette; 11.3 braille; 11.4 digital formats; 11.5 other (please specify)

11.6 Could you say anything about ways in which your organisation has attempted to involve people with a visual impairment?

## **Part 4 Final comments**

### 12.1 Please add any further comments you'd like to make

Thank you for taking time to complete this questionnaire - the information is valuable to us both as research material for our conference and as a guide to targeting our services in the future.

Please tick this box if you would like us to send you any information about Wales Council for the Blind and the Annual Conference 2002.

Please return this along with any supporting documents to

Richard Bowers,  
Wales Council for the Blind [etc.]

Many thanks,  
Richard Bowers.

This research has been made possible via a grant from the Arts Council of Wales.

## Appendix III – Questionnaire to visually impaired people

[The layout of the original questionnaire has been dispensed with to reduce the number of printed pages. Also, the covering letter is not reproduced]

### A: About you

Are you: a partially sighted person; a blind person?  
Are you **registered** as blind / partially sighted?  
What is your preferred medium for correspondence?  
large print; tape; braille; other (please state)

Are you 55 years of age or over? (Y/N)

### B: About your involvement

About how often do you **go to** any of the following?  
(please tick as many as you like):

Activity (tick once a month or more; once a year or more; never):  
cinema; musicals; opera; ballet; contemporary dance; plays; classical music;  
jazz; gallery; other live music; literary events; *read a book in English; read a book in Welsh*

About how often do you **take part in** any of the following  
(please tick as many as you like):

Activity (tick once a month or more; once a year or more; never):  
music; drama or theatrical activity; dance; film and video making or  
photography; visual arts and crafts; creative writing

Would you like to **go to** any of the following but have not been able to?  
(Tick as many as you like and please give reasons why you have not been able to attend).

[categories for attendance as above]

Would you like to **take part in** any of the following but have not been able to do so? (Tick as many as you like and please give reasons why you have not been able to take part).

[categories for participation as above]

### C: About the venues



Do you know where your nearest arts centre is? (Y/N)

If so, do you use it? (Y/N)

If you do use it how do you travel to it?

Are you ever told about the events taking place at your nearest arts centre?  
(Y/N)

If so, how are you told?

Have you been asked if you would like the arts centre brochures etc. in large  
print, tape or braille? (Y/N)

Have you requested brochures etc. in large print, tape or braille? (Y/N)

If so, did you receive them? (Y/N)

Were they timely? (Y/N)

Were they satisfactory? (Y/N)

Do you require assistance at the venue? (Y/N)

If so, what assistance do you require? (Y/N)

What kinds of help are provided by the venue?

To your knowledge, have any of the events you attended or took part in been  
put on **especially** for people with sight impairments? (eg. arranged visits;  
tactile exhibitions; audio-described performances)

### **D: Work and volunteering**

Do you work for - or otherwise represent - an arts organisation?  
(Please give details).

If so, have any adjustments been made to ensure your full involvement?  
(Please give details)

### **E: And finally...**

Is there anything else you would like to tell us about your experience of arts  
events and activities?

Thank you very much for giving us your time to complete this questionnaire.  
Please let us know if you would like a copy of the report and information  
about our Conference on the Arts and Visual Impairment.

Yes, I would like more information.

## Appendix IV

### Numerical data from the three questionnaires

The following pages are a record of the raw numerical data from the three sets of responses.

There are a few points to take note of:

- some figures marked estimated are included (eg. numbers of staff). I use the term 'estimated' because some respondents could not provide exact figures (eg. "100s" or "10 to 20"). In these cases I recorded an estimated figure;
- qualitative data is not given in this appendix;
- 'yes/no' tick-boxes were not always completed and some were marked 'not applicable'. These have been entered as negative responses. Therefore the numbers given here reflect the positive responses ('yes'). The exceptions are where respondents have entered qualitative data (without ticking a box) which imply positive responses;
- where organisations were asked if they could enclose supporting documentation, a positive response did not necessarily mean it had been included.

## IV(a) Numerical data from questionnaires to visually impaired people

### About the individual:

number of respondents	80
partially sighted people	39
blind people	41
Registered blind/ps	77

### Preferred medium for correspondence:

large print	45
tape	30
braille	4
other	9

	<b>55+</b>	<b>&lt;55</b>
age	55	25

### Attendance and participation:

#### Attendance:

Activity	once a month or more	once a year or more	never*	wish to attend
cinema	5	18	40	17
musicals	5	29	36	10
opera	2	7	62	9
ballet	0	2	71	7
contemporary dance	1	1	73	5
play	5	23	41	11
classical music	8	15	46	11
jazz	7	11	58	4
gallery	2	14	58	6

## Survey of the arts in Wales and visual impairment

other live music	9	25	38	8
literary events	5	3	66	6

\* not including those who **wish to attend**

### Participation:

Activity	once a month or more	once a year or more	never**	wish to take part
music	1	4	69	6
drama or theatrical activity	0	2	70	8
dance	0	1	77	2
film and video making or photography	5	0	72	3
visual arts and crafts	7	1	69	3
creative writing	6	4	67	3

\*\* not including those who **wish to take part**

### About venues:

Number of those who know where nearest arts centre is located	50
Number who use nearest arts centre	20
Number informed about events taking place at nearest arts centre	27

Number of those who have been <b>offered</b> arts centre brochures etc. in accessible formats	6
Number who <b>requested</b> brochures etc. in accessible formats	12
Number who <b>received</b> accessible formats	11
...which were timely	8
...which were satisfactory	8

Number requiring assistance at venue	48
--------------------------------------	----

### Work and volunteering:

Number of those who work for - or otherwise represent - an arts organisation	0
--	---

## Requests for more information:

34 said they would like more information
--

## IV(b) Numerical data from questionnaires to providers of services in the arts sector in Wales

Number of responses: 84

### About the organisation

#### Organisations' main function(s):

Originating artworks etc. (as makers, producers etc.)	15
Disseminating information to artists/makers/performers etc.	16
Disseminating information to audiences / viewers etc.	29
Presenting / exhibiting	51
Touring	23
Training artists / makers / performers etc.	14
Funding projects	11
Facilitating projects	23
Marketing (as a service for other organisations etc.)	9
Community regeneration	17
Other	33

#### Organisations' primary client group(s)?

Professional artists / makers / performers	18
Amateur artists / makers / performers	15
Arts professionals (other than practitioners)	8
Non-arts professionals (eg. business sector, voluntary sector)	7
'General public' as audience / viewer etc.	67
'General public' as active participants (in workshops, classes etc.)	35
Community groups	28
Other	16

#### Strategy documents:

Number of organisations with a disability equality strategy or equivalent	59
...which make mention of visual impairment	22
Number able to include a copy	29

**Current workers:**

number of orgs. with paid staff	75
number of orgs. with volunteers	42
number of orgs. with board of management	57
number of orgs. with individual members	22

**Number of organisations who have visually impaired workers:**

staff	4
volunteers	3
board members	2
members	4

**10** organisations have made adjustments to their working methods to enable the full participation of the visually impaired person(s)

**Training**

Number of organisations who have workers who have received Disability Equality Training (DET):

staff	46
volunteers	5
board members	11
members	2

The number of the above which received specialist **awareness training on visual impairment:**

staff	10
volunteers	0
board members	3
members	0

No. orgs which have evaluated this v.i. awareness training	5
--	---

**Identifying clients with visual impairments:**

Orgs with a mechanism for monitoring the make up of their client group(s)	28
---	----

Orgs able to identify clients as disabled people	18
Orgs able to identify clients as visually impaired	11

**Organisations which had identified clients as:**

disabled	9
blind	1
partially sighted	1
or visually impaired	3

**Communicating with clients**

Organisations which have **received a request** from a visually impaired client for information in accessible formats:

large print	24
audio-cassette	13
braille	5
digital formats	5
other	2

Organisations which have **provided** information to visually impaired clients in accessible formats:

large print	30
audio-cassette	18
braille	11
digital formats	6
other	6

Organisations **able** to provide information to visually impaired clients in accessible formats:

large print	53
audio-cassette	28
braille	13
digital formats	16
other	6

Organisations **aware of other organisations** which can help to produce alternative format information:

large print	24
-------------	----



audio-cassette	27
braille	24
digital formats	9
other	2

Organisations with an <b>accessible information strategy</b> or equivalent	11
Number able to include a copy of the strategy	7

### Involving visually impaired clients

Organisations which have conducted projects specifically targeting visually impaired people	19
---	----

Organisations requesting further information: 40

## IV(c) Numerical data from questionnaires to voluntary arts groups in Wales

### About your organisation

**There were 97 responses.**

#### **The organisations were involved in these areas of the arts:**

Choir	11
Community Arts Group	31
Crafts	25
Dance	27
Drama	31
Eisteddfod	16
Festivals	23
Healthcare Arts	7
Music	42
Venue	19
Visual Arts	30
Youth Groups	31
Other	26

Organisations which have a disability policy	34
... and which mention visual impairment	17
Number able to enclose a copy of the policy	17

#### **Organisations with workers:**

number with staff	43
number with volunteers	76

#### **Organisations with visually impaired workers:**

number with vi staff	1
number with vi volunteers	11

#### **Organisations which changed the way they work to make sure that visual impaired people are fully included:**

Number which made changes	5
---------------------------	---

## Training

### Organisations which have undertaken Disability Equality Training?

staff	16
volunteers	9

Number of organisations which have undertaken specialist **awareness training on visual impairment**:

staff	3
volunteers	5

## Marketing and publicity

**10.** When marketing and publicising your events do you use:

large print	28
audio-cassette	11
braille	2
digital formats	9
other	10

**11.** Are you **aware of organisations** which can help you produce information in this form? If so, please name them.

large print	11
audio-cassette	13
braille	6
digital formats	5
other	1

There were **34** requests for further information