

EVALUATING THE ARTS SECTOR

presentations of international practices

group discussions

conclusions

Report of the second part of the
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Meaningful Measurement. Towards Artistic Vibrancy

The Australia Council for the Arts (ACA) is the biggest funder of the arts in Australia. It spends \$200 million per year on Australian arts. More than half of that goes to about 28 arts organisations, like the orchestras, the national opera company, flagship theatres and the national Indigenous dance company. While ACA operates at arms-length as a statutory agency, the money comes from the government, so it is taxpayers money.

The organisations funded have to answer to their Boards, and to ACA, about how they spend their money. And ACA in turn have to answer to government.

And so we arrive at a problem shared by many of you gathered here : how do you report on your impact, when it cannot be counted in sheer numbers?

ACA needed to find a way to have a “welcome” discussion about the artistic dimensions of an arts organisation without taking on the role of the artistic leader, or resorting to a dry discussion of box office or audience numbers which say nothing about how the art made people feel.

So ACA sat down with a group of arts leaders to talk about the challenge, to try and find a common language and talk about the “unmeasurable artistic dimensions.” The arts leaders were sceptical and that was fair enough. Arts leaders don’t want to be shackled by bureaucrats’ definitions of ‘artistic excellence,’ nor should they be. But as ACA started exploring the concept of ‘Artistic Excellence,’ and what was meant by this term, arts leaders immediately saw that

this was a conversation of utmost importance to them.

The conversation led ACA to ‘artistic vibrancy.’ Everyone seemed to concur that there were some common indicators or dimensions that started to give a language and more accurate picture of the overall health of an arts organisation, what it was achieving in artistic terms for the artform, artists and the arts sector, audiences, communities, and society and culture.

ACA started to see that these 5 dimensions could sit nicely within a conversation about the financial and other statistics and indicators previously focussed on. This was a turning point. The E-Book on Artistic Vibrancy is the culmination of the work of many over the past five years, many conversations, with audiences, administrators.

Artistic Vibrancy

Artistic vibrancy e-book: [here](#)

Artistic Vibrancy is a term that seeks to capture the different dimensions of artistic success and achievement that all arts organisations can strive for, regardless of their size, purpose, way of working or artistic outcomes.

The Artistic Vibrancy Framework provides a structure and resources to help arts organisations reflect on, describe and measure their artistic performance and achievement across the different dimensions of their work.

Dimensions of artistic vibrancy of an art organisation:



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“Great art” demonstrates integrity of the process. It embodies excellence of crafts and skills, demonstrates imagination, distinctiveness and originality. It contributes to artistic practice, engages with diversity and complexity of contemporary life. It is relevant in a local, national and global context.

“Great” artists are regarded by peers as leaders - or potential ones. They have a unique aesthetic identity and body of work. They can benefit from a wider community of organizations supporting and promoting the value of art. They contribute to innovation in their art form and in wider culture.

Engaged audiences: such as audience experiences captivation, aesthetic enrichment, emotional resonance, intellectual stimulation and social bridging or bonding through their arts experiences.

An engaged community is a respected partner in any collaboration and enjoys shared decision-making. It acknowledges diversity and has differences in opinion, ideas and artistic preferences. It supports participation

and engagement by all. It is the expert about its own circumstances, owns and celebrates shared outcomes. It has connections with artistic leaders in the community.

Vibrant society and culture: arts organisations which contribute to a vibrant society and culture help to make art a part of the daily life. They promote widespread dynamic social and cultural conversations. They help to make indigenous arts and culture strong and accessible. They value and represent diversity.

History of elaboration

How did ACA develop the framework?

1999 – Nugent report mentions the term 'artistic vibrancy' for the first time

2009 – Australia Council publishes Defining Artistic Vibrancy framework

2010 – Artistic Reflection Kit (self-assessment kit) is published, Audience Impact surveys, piloting.

2011 – Major performing arts companies adopt more widely the framework

2012 – Small to medium arts organisations start using the framework. Community Relevance Guide is published

2014 – Refresh of Artistic Vibrancy

Advantages of the Artistic Vibrancy framework

- Both external and internal views of the organisation's performance are assessed: audiences, peers, artists, staff.
- The ownership of the measurement process by the organization makes it meaningful.
- Employees and management are engaged in the measurement process.
- Measures and the assessment design match the organisation's mission.



<http://2014.australiacouncil.gov.au/resources/About-Artistic-Vibrancy>

Creative capacity

It is a concept developed after an extensive literature review to describe the healthy organisation, the one that produces artistically strong and relevant artistic content and affects their audiences and community giving them impactful experiences.

Core elements:

Clarity of intent and commitment to risk-taking: the extent to which an organisation can articulate goals and desired outcomes and implement them in the programs.

Community relevance: making art that is important to society, being open to meaningful self-reflection, establishing connections with communities, and taking action based on a shared understanding that develops over time.

Excellence in curating and capacity to evolve: it refers to the role of an arts organisation in its wider art form; also refers to

experiment with new works, keep existing works alive for contemporary audiences, work with other art forms and with new technology.

Technical proficiency, skill and artistry: it refers to the level of skill which an arts organisation demonstrates in its artistic works.

Capacity to engage audiences: it refers to the impact of an arts organisation's work on its audience. Audience impact also known as intrinsic impact includes captivation, intellectual stimulation, emotional response, aesthetic growth, social bonding. A healthy organisation holds the capacity to assist its audience by contextualising the work and making meaningful comment.

Critical feedback and commitment to continuous improvement: it reflects the extent to which an organisation welcomes critical feedback and incorporates it in its future development.

Artistic vibrancy has never been a completed concept; it is constantly evolving in dialogue with artistic organisations, artists, peers and through the conducted surveys.

The purpose of the Artistic Vibrancy framework is not to define what artistic value is but to give structure to the conversation, the process of exploring what the values might be. The self-assessment method adopted by the organisations is aimed at helping them to better understand their goals, objectives, programs, audiences, work. It is not used for evaluation of the organisations or for advocacy for raising funds.

Questions and answers session

Q: How is innovation measured in the Artistic Vibrancy framework? Isn't it that innovation and risk-taking are hard to grasp, a kind of dismeasure in arts, as Pascal Gielen talked about it yesterday?

A: Indeed, it is one of those unanswerable questions, therefore innovation in our framework is assessed through a process of self-reflection. Each organisation decides what it hopes its contribution to the art form will be, now and in the future. It can then assess its contribution to the art form by asking itself and respected artistic peers about its work.

Q: Do you send trainers around the world to disseminate the Artistic Vibrancy framework?

A: The Council takes an annual Artistic Vibrancy journeys across Australia and consults small to medium organisations on implementation of the self-assessment. It proved to be useful to both sides.

Q: Do you experience resistance by the arts organisations to being assessed?

A: It took a while for the art leaders to want to take part in this conversation. Then they convinced themselves it is not some kind of paternalistic leadership project where the funder tells you how to do your artistic work. Once this psychological barrier was overcome, they have opened to conversa-

tions and have found their own meaningful questions. The framework has developed keeping a focus on performing arts, so arts organisations from the sector benefit by getting better understanding of where they stand and what they should do to be more healthy and vibrant.

Q: Has implementing the framework influenced somehow the Council's staff relationships with the arts sector?

A: The influence is positive: now they have a common language to speak about art.

Q: Is this self-assessment required from the beneficiaries or is it optional?

A: It is a voluntary process, no requirement is imposed. The Art Council of Australia is currently implementing a new, long-term funding scheme and when applying, it would be an advantage if the organisation has carried through an Artistic Vibrancy self-assessment. It is important to underline that the Artistic Vibrancy framework was never meant for assessment of beneficiaries.

Q: How do you assess the beneficiaries then?

A: We take into consideration a set of indicators like box office and financial indicators, but there is more. We have a conversation about the impact of the organisation, about the qualitative, the subjective. It is a holistic kind of approach where we consider both quantitative and qualitative measures.

Performing Arts Fund the Netherlands

Journey to a Performing Arts Monitor

The Performing Arts Fund NL is the main national fund for music, theatre, dance and music theatre in the Netherlands and provides support on behalf of the government to every form of the professional performing arts. The fund divides 45 mln Euros a year, 90% of which go into production and creation (small/middle size) and the rest are for funding venues and festivals. Two thirds of the money goes for long-term projects (3+ years) and about 80 institutions benefit from the funding.

What is specific for the Performing Arts Fund NL, besides being dedicated exclusively to the performing arts, is that it is responsible for funding and monitoring small- to middle-sized organisations (big theatres, orchestras etc. are funded directly by the Ministry and they have their own Council and system for monitoring and so on).

The mission statement is to invest in quality, stimulate diversity, entrepreneurship, impact on society and national distribution of performing arts.

As it has definitely become clear, showing the impact on society is not an easy task at all so the Performing Arts Fund NL started some years ago to think of different ways to demonstrate it. Until recently, impact on society was measured predominantly by outcome, in figures referring to income, like for example discounts for people from vulnerable groups. Although it is important to tell what the amount of people reached is, of performances funded, of tickets sold, this is not the entire story.

Therefore the Fund launched an initiative,

still in progress, to try to capture the intangible aspects of arts and their impact on society. They reflect a certain mindset, a way of working that is open to society, flexible, an awareness for the audience etc. These intangible aspects are closely related to artistic quality and hence, are close to arts organisations' core mission and activities.

This has led to the idea of developing an evaluation model by which all long-term partners would get a better insight of their specific value in society, of how society perceives them and whether that is the way they hoped it to be.

Since there are no ready-made solutions developed in the Netherlands, the Performing Arts Fund NL started work with a team of researchers specialised in social value research. Here starts the bumpy road of the journey to a Performing Arts Monitor...

Choosing a methodological approach

Individual or sectoral – at the beginning the idea was to conduct a meaningful research of the whole sector but soon it became clear that it was a rather ambitious task. An individual approach to research each organisation on its own was adopted.

Quantitative or qualitative – it has to be decided what the balance between these two should be. The more you want to combine information from different respondent organisations, the more fixed data you need.

Evaluating versus assessment – will the results of the evaluation be regarded as an assessment procedure for current or upcoming grants? After long discussions,



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the assessment model was adapted to the evaluation one but they remain separate activities.

The Research

The team reviewed a large volume of methodological research and has found inspiration, amongst many others, in: Mark H. Moore 1997, Public value; the balanced scorecard - strategic planning and management system; the Artistic vibrancy framework, Arts Council of Australia; social cost-benefit analysis, logical framework approach and more.

5 pilot projects were conducted in the period 2013/2014. The pilot organisations were a contemporary dance company, a festival for youth theatre and dance, an organisation in the field of classical music, a the-

atre group, and a musical theatre company.

The piloting phase proved to be useful and gave some new insights. After a year it resulted in a clear choice of a 360-degree approach.

Results: what proved to be useful during the pilot phase

- Self-evaluation - the pilot organisations liked the idea they were in charge, they were not patronised by the Fund;

- Aiming at strategic steering and change - they liked that the evaluation had practical value to them. By using simple instruments they found out how they might strengthen their role in society as this would give them a more sustainable future;

- Stakeholders interaction was referred as enjoyable and gave them the opportunity to evaluate not only their immediate artistic activities but also media interaction, working with groups, etc.;

- No direct relation to assessment – this soothed the initial suspicions that the evaluation would be regarded as assessment;

- Value-centred - the emphasis was predominantly on the qualitative effects, which proved feasible;

- Individual & voluntary – the evaluation was a voluntary initiative and was tailored to the organisation's needs.

Further development of evaluation model

Spring-autumn 2015: testing 20 institutions;

2016: early adopters;

2017: launch for everyone.

Conceptual Framework

The backbone of the model is that 'Artistic values' are being separated as input in order to keep the core business of artistic institutions intact and to prevent from bulking and overloading the research with additional potential effects.

Inputs: artistic value; entrepreneurial preconditions.

Outputs: effects on individuals, effects on society.

Activities are defined broadly: programming, developing, performing, educating,...

Components of the evaluation

Guided prioritisation: in this process the organisations are guided in prioritising their artistic values and the effects they wish to achieve.

'Internal reflection': self-evaluation with directors, board members, artistic staff, volunteers...

'Critical forum': reflect on and enrich self-evaluation with outside stakeholders like sponsors, government representatives

(local, federal), peers, visitors...

The organisations receive technical assistance from the Fund: survey methods, questionnaires, possible forms of evaluation.

It is a work in progress to figure out how to combine and compare the findings and how to translate them into strategic decisions.

Menu' of choices approach

Organizations are free to choose which values and effects they want to monitor. The only requirement in the test phase was that they chose at least two in a category. The entire module will be accessible electronically (under development).

Guidelines on methodology are presented, but still: they're free to choose .

They can choose what to do with the results.

A list of indicators/ themes to monitor - it's still work in progress...

Artistic values	Effects on individuals	'Precondition': entrepreneurship	Effects on society
Authenticity	Amazing	The right people do the right things in the right way	Change in society
Authority / expertise	Intellectually stimulating	Finances are in order, risks are taken in a responsible manner	Participation
Innovation	Moving	The organization has an outward focus	Diversity and intensity
Setting the tone	Amusing		Cultural climate
Contextualizing	Connecting		Tourism

Questions and answers session

Q: How did you approach and engage the pilot group?

A: They were curious but suspicious and there was resistance that we had to overcome. The organisations' reluctance was due to previous experiences that took a lot of time and effort. There also was uncertainty about what the results were going to be used for.

Q: How could you manage the choices they make in order that they were consistent and relevant to the organisations?

A: There is a certain risk in the 'Menu of choices' approach but we don't want to impose certain models on the organisations tested. We are trying to keep the balance between giving incentives and keeping it doable. For sure we need adjustments. It is still an experiment and a work in progress.

Q: It would be interesting to see the organisations' impact on society for a longer duration. For how long would you envisage to run the evaluation process?

A: The evaluation will be a continuous process. On the other hand, there is a lot of flexibility and dynamics within the smaller arts organisations: some may change, some may cease to exist in the long run of an 8-10 years period. The model should not be static; we should have the opportunity to adjust it. What is important, for us as a fund, is that we do not want to say anything about the impact on society, but the organisations can drive out their message upon their needs and objectives.

Q: Would this evaluation process merge into assessment some day?

A: The evaluation and the assessment are starting to influence each other; we start to use some of the new terms, there are some common topics, common conversations, but the evaluation is not regarded as a substitute of the assessment.

Q: Have you already got any estimation of time investment and cost investment?

A: It will be monitored in 2015 and during the testing phases.

Tanzfonds.de

Germany

The unwelcome evaluation

Tanzplan Deutschland (2004-2011) was an initiative of the German Federal Cultural Foundation. Its goal was to provide dance in Germany with more recognition and establish it as an art form of equal value along with opera and theatre in the public perception and in the perception of those responsible for cultural policy. The initiative had a budget of 21 million Euros for 5 years period; it operated in collaboration with 9 cities and more than 430 institutions. A proper project for evaluation, anyone would think; but due to purely political motives, the evaluation was suspended. At the end of the project they could not rely on an evaluation of this initiative for their future projects but they have at least counted the activities and this idea of accountability and measurement instilled their next project, TANZFONDS.DE.

The welcome evaluation

TANZFONDS.DE is an initiative of the German Federal Cultural Foundation led by Diehl+Ritter organisation. It has started in 2011 and will operate till 2019 with the aim to promote an artistic approach to the dance heritage of the 20th century (TANZFONDS ERBE) and to open up dance spaces for schools (TANZFONDS PARTNER). The overall funding is 6 million Euros; each project may receive up to 100,000 Euros.

TANZFONDS ERBE: documentation as evaluation

TANZFONDS ERBE supports the reconstruction and restaging of classic dance works from the 20th century and makes them available to audiences. The projects funded

reflect the spectrum of German dance history. The initiative facilitates the passing on of dance in fresh, innovative ways like re-enactments, films, lectures, installations or online projects, etc. The materials resulting from the projects are documented by DIEHL+RITTER, the agency running TANZFONDS ERBE.

The exhaustive documentation has several goals, among which evaluation plays a major role.

A small documentation team was formed. In addition to video recordings of the final performances, the documentation also offers an insight into rehearsal processes as well as interviews with artists, contemporary witnesses and experts.

All the documentaries are disseminated through the TANZFONDSv ERBE website, under the Projects section; for example: The Source Code, an online project of Jochen Roller dedicated to the Viennese choreographer Gertrud Bodenwieser who emigrated to Australia in 1938.

There are of course some matters to resolve beforehand. Copyright issues have to be managed. The artists sign an agreement that they are compliant with their work being disseminated online free of charge and for a long period. All the music copyright is to be cleared as well. This is done on behalf of the funder and is a costly but obligatory asset.

The documentation process and keeping an archive online seems to resolve the ever-emerging issue with visibility in the long run, sustainability and long-lasting effects. Applying a unified standard of



Madeline Ritter is a lawyer, arts manager and dance curator. From 1989 to 2004 she was the artistic director of Tanz Performance Köln. In 2004, she became the project director for her concept Tanzplan Deutschland at the German Federal Cultural Foundation. Since 2011 she has been the director of the new Tanzfonds of the German Federal Cultural Foundation. Her non-profit organisation Diehl+Ritter started in 2014 Dance On, a multi-faceted initiative of artistic excellence in the field of dance and age. Madeline Ritter is a certified coach and facilitator of processes of change and teaches cultural management at

documentation may help the documentation to serve as a source for impact assessment too. It provides for the accountability certainly of the initiative since it serves as a timely updated information tool of the funded projects, therefore it might be used as an evaluation procedure.

The online documentation archive certainly secures public visibility and through all the various voices, it serves as an advocacy tool for the whole sector and it has already secured a prolonged funding for the initiative. Each project funded has its own title and a subtitle, which corresponds in a subtle

way with the overall strategic framework of the funding initiative and recognises its role.

Making the documentation public, free of charge and easy to access has caught a lot of media attention. All this information available started the discussion about the importance of making dance heritage public.

The big question is, if it is possible, how to transform information into experience.

A surprising proof came soon after the online publishing of *The Source Code*. The famous Australian dancer, Eileen Kramer, now 100 years old, saw on TANZFONDS ERBE the movie on the recreation of the 1954 choreography *Errand into the Maze* by Gertrud Bodenwieser and, being Bodenwieser's student and part of her dancing company, sent to TANZFONDS ERBE her video with improvisation in remembrance of Gertrud Bodenwieser's teachings.

Questions and answers session

Q: Here we see a different way of evaluating a project: by documenting it. Do you feel the artists were more willing to participate since documenting their work is something of great importance to them?

A: Artists indeed benefit from being documented. They use the documentation for their websites, press releases, it is useful and they like it.

Q: You have mentioned that being a subject of documentation is settled in their contracts for funding. Do you need any other arguments to encourage them to share their work online?

A: Artists are funded 100 %. The copyrights for the music are arranged and paid by the funder too. All this is compliant with the main goal of the project: to offer a free online archive of the dance heritage of the 20th century.

Q: Do you track somehow and keep record of who has viewed the website?

A: Yes, and we plan to publish a report of the web evaluation.

Group discussions

Eight moderated group discussions were held in two sessions. During the first session all the groups discussed the same questions. The second session consisted of four group discussions on one of the following topics: Peer review (moderator: Ann Overbergh); National vs European (moderator: Hilde Teuchies); Hybrid art forms (moderator: Chrissie Faniadis); Audience and diversities (moderator: Nina Obuljen).

Group discussion #1 – Three common questions

1. Assessment of the models presented during the morning plenary session: pros and cons.
2. What is the connection between assessment and evaluation?
3. What is being measured and how is it being measured?

Moderators of the round tables: Nan van Houte, IETM (Belgium), Hilde Teuchies, Flanders Arts Institute (Belgium), Chrissie Faniadis, Culture Bridge (Sweden), Nina Obuljen, IRMO (Croatia).

Reporters at the round tables: Silke Lalvani, Marie Le Sourd, Delphine Hesters, Elena Polivtseva, Elena Di Federico.

1. Three models of evaluation: pros and cons

Artistic Vibrancy Self-assessment (Australia), A Menu of Choices Evaluation (the Netherlands), Tanzfonds Erbe: evaluation via documentation (Germany) – the three models presented during the morning plenary session – were generally well-received, although none of the participants in the discussions could say that any of them is close to the evaluation of arts and culture in their countries, or that any of them could be easily adopted. This started a conversation

about the evaluation procedures in the different countries.

Positive aspects:

- General: tailor-made to fit the organisations' needs and goals; voluntary participation; innovative way of measuring.
- Artistic Vibrancy model: the concept of 'artistic excellence' helps the arts organisations to think about their own activities and their own argumentation on how to be better in what they are doing.
- The Netherlands model: focus on organisation's activities (core and secondary)
- Tanzfonds Erbe model: allows evaluation by the funder by using the documentation process; provides for more visibility of the arts and makes the arts easily accessible to a larger audience (through the Internet), which is of utmost importance when advocating for the arts.

Risks and challenges:

- General: a risk of mis-use (would you be sincere if this might influence your funding?); peer review may be biased; impossibility to aggregate and compare data due to tailored indicators.
- Artistic Vibrancy model: without a defined set of indicators (they vary from company to company) no aggregation is possible and therefore, no streamlined advocacy message for the arts sector could be sent out.
- The Netherlands model: organisations might choose too much activities to be evaluated which will result in costly and time-consuming evaluation process
- Tanzfonds Erbe model: documenting and keeping an archive is quite an expensive

way of evaluation.

Conclusion: It might be feasible to have several evaluation models to correspond to different strategic goals like internal self-assessment of arts organisations, external evaluation, evaluation of funding bodies, visibility of the arts to society.

2. What is the connection between assessment and evaluation?

The general understanding is that evaluation and assessment (and documentation) are different ways of knowing and provide different kinds of knowledge. They differ in purposes and although they may share common data collection procedures (financial information, box office results; audience survey; peer review; self-assessment and so on), data has to be interpreted in different ways. In terms of language, the difference between assessment and evaluation is not always apparent. In French or German for example so there are no separate words, therefore a distinction in meaning has to be cleared by the context.

Evaluation:

It has both internal and external goals. Evaluation is a useful way for the organisation to think of what they are doing, how they are doing it and how they could do it better. That is an internal aspect of the evaluation. Another type of internal evaluation is when a funding body observes its strategic framework, working procedures and so on. This process also requires a lot of self-reflection and self-evaluation.

Evaluation is also the way to prove that culture has an impact on society, and to provide the reasons to fund the culture sector. It is a way to re-articulate the mission of the arts and to secure its visibility in society. This is the external aspect of the evaluation.

Evaluation responds to artists' need for resonance and need to be seen. It is a way to reflect on one's artistic work and the way it makes a difference.

If evaluation becomes somehow a condition for funding, it is important that the funder makes it clear in the beginning and creates a basis for trust. A positive message would be: "I am not here to control you, but I need to extract information about what you do to be able to do what we do, to defend the arts and to allow you to do your work."

The trap of comparing and competing between organisations based on their evaluation results should be recognised and counterbalanced by a common message about the value of arts and culture.

Strict distinction between evaluation and advocacy should be applied. Within the context of financial cuts, there is a danger for evaluation to become a tool of advocacy. We should not evaluate to prove something to the government; rather evaluation should help us understand how we could do better.

Assessment:

Evaluation is a part of the decision-making process but it's not enough to justify the decisions. Besides the objective aspects of value and quality, there are many other things that should be taken into account, while taking a decision on which organization to fund. There are many other aspects: regional, social, gender, etc., that you have to take into account. Assessment is more about estimating an organisation's compliance with a funding strategy.

Transparency in the decision-making process is a sensitive subject that is treated differently across countries. The usual case is that some parts of the process are not being disclosed in public. This applies to negative results in evaluation too. Internal funder-organisation dialogue on how to enhance results, quality, compliance etc. is usually being held. Nevertheless, the issue of trust between the funder and the organisations remains open and demands for additional efforts when a full transparency policy is not applied.

3. What is being measured and how is it being measured?

At present, there is no consolidated approach towards measurement in the field of arts and culture. There can hardly be one in a field where dismeasure [see Pascal Gielen's [presentation](#)] is what actually matters.

Several variables which influence what and how is being measured were identified:

- the purpose of the evaluation/ assessment: whether the evaluation is focused on artistic values, or examines the organisational fitness; whether it researches impact on society or feeds into audience development plans; whether it is voluntary self-evaluation effort or is part of a funding body's assessment – all these predetermine different types of methodologies of measurement and different sets of indicators;

- the object and the scope of the evaluation matter: an organisation, a funding body, a programme, the whole sector;

- the receiver of the evaluation: if it is a funding body like the Ministry of Economy, Finance etc. the focus will be on quantitative data and economy-related indicators; if it is aimed at informing policy-making, data and arguments about social impact and intrinsic values will be in focus;

- the timeframe of the evaluation: long-term evaluations are more dependent on data comparability.

Several observations, open questions and recommendations to overcome the imperfections in measuring the values of culture and the arts were raised:

- The projects evaluated usually are those funded by the funding agencies, therefore the whole picture of the sector is incomplete.

- Surveys are limited in time, but the impact of culture can be measured only in a long term. We really need a long-term evaluation.

- The funding agencies are evaluated too, therefore partnership between the agencies

and those who were funded is crucial for the evaluation success.

- Both organisations and funding bodies need to be more proactive, not just reactive, when it comes to justifying their impact by evaluation, and to use evaluation results as arguments against culture budget cuts.

- How is the objectivity of the observations being secured when external experts and peer evaluation are used?

- Do evaluation results feed in the working program, are they used as lessons learned?

- There is a recognised need for a combination between "traditional" ways to report data and more in-depth types of narratives;

- is there a way to use data collected for different types of evaluations? Are they really so much different and should they be so much different? If you have very good reasons for your arts, these reasons should also be very important for the society.

Group discussion #2: Four different topics

National vs European

Group discussion moderated by Hilde Teuchies, Flanders Arts Institute (Belgium)

Reporter: Silke Lalvani

Artistic projects have long ago become transnational while cultural policies are still very much linked to national contexts and focused on their own national goals.

National policies in culture are lagging behind the real arts practices, which are building networks through the artistic world. On the EU level, there are no common European cultural policies and the reason for this shortage lays in the national states' reluctance to go transnational in terms of culture. In times of crisis politicians tend to turn attention to the national and national cultures seem to be a handy lever.

EU Member States should follow the artistic practices: to communicate more, to exchange, to collaborate on various projects and to let political thinking transcend the national boundaries, thus contributing to developing cultural policies on the EU level.

In terms of impact evaluation of culture and arts, new tools and common data collection methodologies that go beyond Eurostat indicators would be highly valuable.

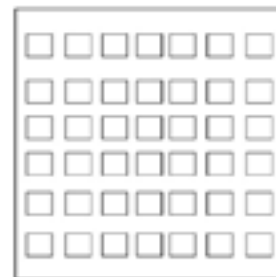
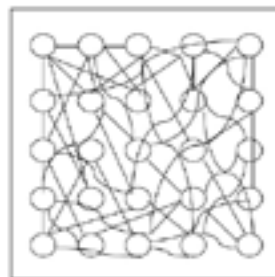
Hybrid art forms and their assessment

Group discussion moderated by Chrissie Faniadis, Culture Bridge (Sweden)

Reporter: Marie Le Sourd

If we are living in a vibrant artistic society, new art forms will always advance faster than the policies and related funding schemes do. There is therefore often an inconsistent assessment of hybrid art forms as the right methodologies are seldom adapted to contemporary and trans-sectorial practices.

Art forms are increasingly becoming more hybrid, interdisciplinary and/or



Arts projects (left) are transnational and trans-border; cultural policies (right) stay confined to the national.

international. New artworks mix different art forms and can be related to other sectors (science, environment, research etc.).

There is therefore a crucial need to better assess these innovative hybrid forms which are too often considered as "new" by funders and policy makers. In that sense quality projects and practices are sometimes missed out because they don't fit with the funding categories and/or do not match the assessment targets. However, if not identified on time, these innovative forms will quickly become obsolete. The group discussed new models based on:

Trans-disciplinarity:

A way of assessing hybrid art projects can be via a multidisciplinary panel of experts like it is experimented by the Canada Council for the Arts: artists/groups can choose between a discipline-focused or multi-disciplinary focused assessment panel.

Trans-sectoriality:

Another way is not to determine what the project is on the entrance level but to allow the artist/group to choose and to demand for specific expertise for the assessment. This goes through a preliminary proposed choice 1) between art related disciplines and 2) between specific competencies

such as environment, health etc. that would be developed throughout the project (the "Swedish" model at Culture Bridge).

Some recommendations on how to update assessment criteria:

- Encourage funders/policy makers to have people from other sectors to assess beyond the art/culture assessors and/or to work with research institutes/centres, universities etc.;
- Define targets in terms of self-assessment (e. g. traditional art forms, cutting edge forms etc.);
- Involve the artists and show them the process of assessment in order to update the outdated assessment criteria;
- Take into account time, human resources (internal or external expertise) etc. because assessment and evaluation are rarely put into budgets;
- Set up schemes in other departments/ministries (like art residency within the Ministry of Defence) for funding the arts; or send funders/policy makers to short term residencies to know more about local initiatives/cultural professionals. This would help fill the disconnection gap between the funders/policy makers and the cultural sector.

Peer review

Group discussion moderated by Ann Overbergh, deBuren (Belgium)

Reporter: Delphine Hesters

The first question to clarify is what is a 'peer'.

Considering as a peer only someone from the artistic field is a bit outdated and narrow understanding. There is a recognised need to enrich the concept and to regard as peers experts from other sectors, for example NGO representatives, audience representatives, someone with expertise in the social values and policies.

Moreover, experience in the art field is not the same as having skills for evaluating. Artistic expertise is not the same as expertise as an evaluator. An appropriate solution would be to choose peers according to the evaluation purpose.

Pool of peers system seems more open and flexible than having fixed commissions of experts. This approach would be suitable for assessing new, interdisciplinary and hybrid art forms. A way to make sure there is a certain continuity in evaluation while pooling is always to have seasoned evaluators onboard. A good idea is to involve a representative from the funding body as well, to liaise with the long-term funding policies and strategic goals of the funding organisation.

The tension between evaluation and artistic competition has been acknowledged. Procedures for avoiding conflict of interest such as resigning from evaluation or blind evaluation (names of peers being published after the evaluation) should be envisaged.

Transparency in peer distribution, in evaluation procedures and so on is crucial for building trust. Transparency can also be at stake when artists are used as advisors, but the ultimate decision on funding is decided at the ministerial (political) level.

A common case is to have a lot of good projects with favourable evaluations but not enough funding for all of them. The typical practice is to apply ranking (transparency

and trust are important here). The case might be used as convincing proof in the argument with policy-makers for more money for the arts and culture.

Audiences, diversity and demographic change

Group discussion moderated by Nina Obuljen, IRMO (Croatia)

Reporters: Elena Polivtseva, Elena Di Federico

Audience development and relations with the audiences must be addressed on all levels; therefore the diversity issue is crucial. It relates to the value of culture for society.

The concept of diversity applies both to audiences and to participating artists and art organisations. It is about diversity of cultures, of nationalities, of ethnic groups; religions, political views; sexual diversity, gender representation; diversity in age, income, education, health status and more.

Great variety in approach to almost every topic concerning demographics and diversity is being observed among states. For example, the Arts Council of Ireland has developed a new tool: "catchment area analysis" crossing data about where people live with socio-demographic variables (from national census), who is attending the cultural event, who is not, what are the nationalities, etc. In the Netherlands, on the contrary, budget cuts and political changes made cultural diversity policies drop out from the political agenda.

It comes clear that although diversity is a big theme on a global level, on the national level it is still linked with the political agenda of the government – which shouldn't be the case, as long as it is commonly agreed that diversity is a crucial issue for European societies. There is also an issue that even though in some countries policies exist, when they have to be implemented on the level of the agencies, the link somehow breaks and policies are not transformed into actions and activities.

Actually it is difficult to 'force' artists to diversify, i.e. to deliberately produce content that is diversity-sensitive. It is an illusion that everyone would go to the theatre if the organisations were focused enough in their audience development efforts. "Great arts for everyone" might be a good slogan but it does not reflect the way art works. For example, opera has small and exclusive audience, which is very hard to broaden. Diversity is a political issue, and it's a very sensitive one. It is no use to try to diversify the artistic output as such but it might be feasible to diversify institutions, venues and programmes by including diverse art forms and showcasing artists from various backgrounds. Linking diversity in the arts to diversity policies in other sectors would also bring positive outcomes.

In some cases, the budget cuts for organisations were used as an argument to reduce effort in diversifying audiences. Therefore, now it would be more difficult to urge organisations again in this process of diversification.

A general observation is that in the past reforms usually meant adding new policies and activities, while now reforms should be more about reducing and rearranging priorities.

Conclusions

Diane Dodd shared her impressions about the enriching debate of the two days, which produced multiple messages and goals to make the case for the arts.

It is so inspiring to see there is a shift in evaluation with a new emphasis on empowering people to initiate control and correct their actions. Measuring for accountability still needs to be executed but the new drive towards evaluating the intrinsic values of culture and the arts is truly motivational.

Some key words: variety of models; vibrancy; value; visibility; validate.

Nan Van Houte summarised the two days of the Satellite Meeting.

The first day started off from the very broad perspective of what is the role of arts in society and that if there is no culture there is no Europe, in Pascal Gielen's words. The presentations and discussions from the second day got into details and revealed a lot of differences in understanding the main concepts of evaluation. It was constructive to see all the varieties of practices across the different countries.

The participants shared their suggestions on further steps in exploring the vast theme of evaluating arts and culture.

It would be helpful to have all the recourses mentioned aggregated on a shared web space and to have also the variety of methods listed in some sort of publication (see note below).

It would be interesting to have a next meeting on evaluation in two or three years in order to see the development of the models currently under development. It might be interesting to look at evaluation on the psychological level: the need of being seen and evaluated.

Examples of good practice of how arts organisations make use of their evaluation would be a valuable contribution.

Knowing how arts organisations feel about the evaluation, how they evolve their capacity of evaluation would help to understand and improve the processes involved and to use evaluation effectively.

MAPPING OF TYPES OF IMPACT RESEARCH IN THE PERFORMING ARTS SECTOR (2005-2015)

We would like to present you one of our recently published pieces of research. The Mapping offers a detailed overview of the existing models for measuring the impact of cultural and artistic practices. This work aims to help researchers, policy-makers, academics and cultural professionals gain a general overview of existing models, trends and key issues.

Download the mapping from this page: <https://www.ietm.org/en/ietm-publications>