

IETM MAPPING

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GENERAL MAPPING OF TYPES OF IMPACT RESEARCH IN THE PERFORMING ARTS SECTOR *don't panic* (2005-15)

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Picture: courtesy of Emil Kirilov

Subtitle "don't panic": tribute to Douglas Adams and The Hitchhiker's Guide to the Galaxy

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Rationale

In recent years arts and culture have been increasingly asked for 'numbers'. Alongside data about easily quantifiable (and traditionally measured) aspects such as attendance, ticket sales, number of productions etc., the sector is now expected to provide figures about job creation, market development and competitiveness. Other aspects much less easy to quantify, but already proven as crucial and specific to the arts, like the impact on individual well-being, community development and social cohesion, are required to be translated into numbers – and sometimes regarded as less important than economic aspects.

This stress for figures is generating diverse reactions. Many artists and culture professionals fear (and sometimes have evidence) that 'numbers' will become the only valid argument to advocate for (or justify) public funding for the arts. In some cases arts are pressured to prove their social, cognitive, health, intellectual, spiritual and other impacts only in economic (or even just mathematical) terms. The general impression is that culture is expected to provide a way out of the "crisis" not by helping individuals and societies to find new meaning and values – thus facing the crisis in its exquisitely cultural sense – but

by delivering economic results. And yet, in some cases (and in some countries) the task of measuring the impacts of the arts is welcomed by artists and cultural professionals as a way to embed evaluation and self-assessment into their own professional development, and in doing so, developing a stronger relation and mutual knowledge with their funders.

Following the interests and questions raised by its members, IETM has decided to focus on the measurement of the impacts of the arts in its three-year plan 2014-2017. Believing in the importance of dialogue and exchange between the different actors in the field, we've planned a set of meetings involving policy-makers and professionals (IETM members), taking place during IETM's Plenary Meetings¹; Satellite Meetings connecting policy-makers from different European and non-European countries²; and some publications on the topic, starting with this mapping.

What follows is the first publication of this kind for IETM, but also, it seems, the first attempt to gather and make publicly available a state-of-the-art of the models existing to measure the impacts of the performing arts. This work aims to help researchers, policy-makers, academics and cultural professionals gain a general overview of existing models, trends and key issues; it also serves as a basis for discussion and exchange within the IETM membership and in the wider community of performing arts stakeholders – operators, performers, funders and audiences. We hope you'll find the reading interesting, and we invite you to join the conversation.

- 1 See the report of the session 'Beyond the numbers' in IETM's Plenary ... Meeting in Sofia, 2014: <https://www.ietm.org/en/reports-0>
- 2 'The art of valuing', Brussels, February 2015: <https://www.ietm.org/en/pastmeeting/ietm-satellite-in-brussels-17-18-february-2015>

INTRODUCTION

This mapping report has been commissioned by IETM with the purpose of presenting the state of the art on research in the performing arts sector on cultural impact. The review took place from January to March 2015 using desk research retrieving information from available online sources.

The field of research in culture and the arts turns out to be a tough terrain with many slopes and troughs, vast plains and sudden canyons. It has also revealed some real marvels and spectacular landscapes. Mapping the cultural impact field is like paragliding: one does not know exactly where the paraglider will fly, if the flight will be kilometres long or will end at the next turn. Sometimes the wind pushes the wing so high above that the landscape can be seen for kilometres on all sides and at other times there is turbulence or a drop after the thermal lift and the scenery quickly comes close... In any case, the ride is adventurous and enriching.

01. NOTES ON METHODOLOGY

1.1 Goal, search methods and limitations

The primary goal of this mapping was to identify what recent research on the social impact of the performing arts is publicly available, how many countries have done this type of research, if there are common traits or patterns or any preferred evaluation methods. The idea was to explore what efforts arts organisations are making in order to contribute to the latest justifications undertaken to counteract budget cuts in the arts and culture sector.

The mapping was initially designed to avoid academic research on concepts. It would use grass roots surveys and evaluations in a synchronic perspective, classifying them by country/region of origin and by methods used. The mapping would not look into economic impact research since its primary focus is social.

Searching Google on an ordinary day for 'social impact of culture' brings up around 134,000 results in 0.36 seconds. First-page

rankers include [EENC's keyword search page](#); a paper by The Center for International Conflict Resolution (CICR) at Columbia University; [The Impact of Culture on Creativity](#) 2009, a study prepared for the European Commission; the Statistics Canada [Conceptual Framework for Culture Statistics](#) 2011; an MA thesis from 2009 and the OECD's report [International Measurement of the Economic and Social Importance of Culture](#) 2009. Meanwhile a more narrow search, 'social impact of performing arts' returns just 3 results in 0.35 seconds: an [animated infographic](#), a [reference](#) to an ongoing project in a PR publication and a publication on the [economics of leisure](#) from 2006. Google Scholar features 60 results for the broader search entry cited above versus no results for the narrow one focusing on performing arts. An electronic database search does not score any better: for example, [NADAC](#) returned 11 vs. zero results, [Labforculture](#): 53 vs. zero; [Compendium](#): 2 vs. zero. Similar results occur with other meaningful key word combinations: art, artistic, assessment, audience, ballet, case study, cultural, culture dance, evaluation, impact, intrinsic, live, music, opera, performance, performing, stage, survey, theatre, value, well-being... Some research mentions the topic but is concerned with economic impact evaluation instead. Searching in other languages (Bulgarian, Russian, French,

Polish, German) does not bring many useful results either; on some occasions these refer to UK research and have nothing to do with the country specified. Gradually it became clear that a systematic quantitative search could not be successfully applied.

So was it indeed true, 'There is no evidence for evidence-based research', as Pascal Gielen, keynote speaker at the [IETM Satellite Meeting](#) for policy makers and funders in Brussels (February 2015), said?

1.2 Multiple bias and 'practical validity'

The mapping solution opted for was a (kind of) qualitative search: starting from a sampling of a predefined roster of various arts councils' and ministries of culture's websites, websites of arts organisations, of international arts/arts councils' federations and associations and of research institutes and research databases³.

This approach produced the first bias: looking at what is known instead of searching for what is unknown.

The second bias came from the availability of research publications which is entirely preconditioned by both the organisations' research programmes and online publication policies. Some [organisations](#) carry out and make research available on various topics and field intersections like culture and education, economics of culture, environment and the arts, theatre and audience diversity, participation in arts and so on while [others](#) give their preference to sector reviews. Furthermore, arts organisations predominantly publish their annual reports rather than their evaluations, even though there is evidence in research papers that they have done evaluation research. Apparently, evaluation research, whether with 'good' or 'bad' results, is considered sensitive and not published online.

³ To name some: [IFACCA](#), [Interarts](#), [EENC](#), [Compendium](#), [Labforculture](#), [Budapest Observatory](#), [CultureWatchEurope](#), [OCP](#), [RLCCE](#)...

Another distortion is predefined by the historic advantage given to the Anglosphere of the long-term tradition in evaluating public spending for culture. Most research reports on culture and performing arts published online originate from the English-speaking world: England, Scotland, Wales, Ireland, Canada, USA and Australia. The bias is even bigger given that the American consultancy WolfBrown has been commissioned to carry out impact research on many of the largest and most important projects, looking at the intrinsic values of arts and culture.

The biggest issue one encounters is detecting evidence for grass roots social impact evaluations done by specific arts organisations. Traces of these, however, can be found in the annual reports they disseminate. In addition, there was no evidence found for entirely private (without any public funding) organisations that have carried out any documented evaluation of their impact. With a great deal of methodological reluctance, these issues were overcome by applying the 'practical validity' principle. The examples of the research needed were derived out of larger research reports, juxtaposed to the information available on the corresponding websites of the organisations. **Annex A: Case Study Collection** is the result of this exercise.

1.3 Classification of findings

With all the limitations mentioned, a database of 150 research papers was collected in the period January – March 2015. The time preference was set to the past five years, but some 2008-09 research papers were included. Although the initial intention was to collect predominantly grass roots surveys of performing arts organisations, the unavailability of such research documents was overcome by including more general research papers on the performing arts sector.

The research papers were assessed regarding their relevance to the primary goals and a final set of 50 are included in **Annex B: Documents Collection**.

Three major sections are identified: The Larger Narratives; Literature Review; Specific Research.

The full document library and a searchable database are accessible on IETM website: <https://www.ietm.org/en/ietm-publications>

02.

SOME GENERAL FIELD OBSERVATIONS

Due to the constraints mentioned above, the database is designed to be illustrative rather than comprehensive and therefore any observations can be regarded as nothing but inductively driven ones.

2.1 Ideology and language of the surveys. The defensive stance.

Research commissioned by an arts council or similar type of funding body is consistently underlined by the urge to justify culture and the arts, to make a strong argument against budget cuts. Thus research on the impact of culture ends up on many occasions being instrumental rather than pure 'academic' research observing the phenomena of culture. The common vocabulary includes predominantly assertive (as opposed to neutral) terms for example, *creative, success, growth, enriching, vital, maximising, enjoyed, encouraging, benefiting, attractive, great, inclusive, life-changing, inspiring...* This advocacy discourse of presenting evidence for convincing policy makers is not specific to the culture domain, so it might be feasible to test its effect compared to education or healthcare on respondents outside.⁴

⁴ *The language of the reports in the collection deserves research in its own right in order to figure out whether the huge volume of recent research on culture is changing the perception of culture or is reconfirming some old or even outdated concepts of culture and especially the arts.*

2.2 The so called qualitative versus quantitative debate⁵

Despite numerous assertions for a shift from estimating economic impact towards assessment of the social value of culture and the arts, evidence from the collected reports shows that ROI (return on investment) estimations and monetary valuing are not actually disappearing from the research agenda, the latest evidence being the Warwick report (February 2015). After all, digits are still the common language when it comes to communication with the Treasury or the Ministry of Finance. The quantitative entities are the ones that can undergo scaling and comparison and allow for culture and arts indicators to be compared across countries and across sectors. On the other hand, qualitative research aims to capture what cannot be measured, to reflect the intrinsic value of culture and the arts. Indeed, recent years show a greater share of research that encompasses both quantitative and qualitative survey methods and a great deal of research that is confident enough to put the stress on the intrinsic.

⁵ *Qualitative and quantitative are two methods for data / information gathering that can be applied to both the economic and the social domain. Extrinsic vs. intrinsic values of culture would therefore be more accurate.*

03.

BRIEF DESCRIPTION OF THE TYPES OF RESEARCH REPORTS FOUND. FORMAL PROPERTIES CLASSIFICATION

Looking at the vast amount of literature on the impact of culture and the arts one can most easily distinguish research by volume, scope and function.

3.1 The general picture

According to their *scope*, surveys may focus on a single organisation; on several organisations (operating in the same territory or financed by the same funder); on regional, national or international levels; surveys may review a single art form, theatre for example, or several art forms: theatre, opera, dance, mixed art forms; all of the arts, crafts and hobbies, culture and cultural industries or the creative industry as a whole.

Depending on their *timeframe*, surveys are short-term (reviewing an event or a one-year period), or longitudinal (continuously revisiting the survey object through the years, usually at three-year intervals or at five years in more complex surveys).

According to their *subject*, surveys may aim to examine artistic quality, innovation and risk-taking; audience development; economic impact of the art organisation/sector to the local/national economy; the social impact as a whole or certain aspects such as social inclusion, promotion of diversity, healthcare benefits and more. The analysis of findings may concentrate on intrinsic or on extrinsic values or try to look into both.

The survey may be *conducted* by the organisation itself or by an independent

evaluator; it might be requested and commissioned by a funding body. The researchers may be of academic or commercial background. The survey might be voluntary or mandatory depending on funding policies or managerial decisions.

In terms of *methodology*, the survey may comprise some or all of the following: desk research of accounting records, staff records, repertoire, touring information, box office results, strategic documents of the organisation/sector; media response monitoring; quantitative surveys through questionnaires with the staff, the audience, the community, with peers, with stakeholders such as representatives of funding bodies, local businesses, the municipality or others; qualitative research through focus groups with representatives from the above-mentioned types.

The survey findings on *usage* may feed in self-assessment by the artistic or managerial personnel of the surveyed organisation/sector or may be used to prove an impact on society and to provide reasons for funding on national and international levels. They may be used to re-articulate the mission of the arts and to secure their visibility in society.

3.2 The larger narratives

There are certain reports (not necessarily voluminous ones) that appear as major cities on the map of cultural impact research.

They are produced by large research projects and are usually commissioned by an arts council or a corresponding ministry. They capture extrinsic and intrinsic values of culture and the arts on national levels. They implement all survey components and benefit from vast resources like general surveys, cross-sectorial surveys, national and international statistics.

Examples of such wide-scope research include:

- [Special Eurobarometer 399. Cultural Access and Participation](#) (Eurobarometer, 2013)
- [Measuring the Economic Contribution of Cultural Industries. A review and assessment of current methodological approaches](#) (UNESCO, 2012)
- [International Measurement of the Economic and Social Importance of Culture](#) (Statistics Directorate Organisation for Economic Co-operation and Development, 2006, France)
- [Arts in Wales 2010 Survey](#) (Arts Council of Wales, 2010, UK)
- [Cultural Policy Analysis 2015](#) (Swedish Agency for Cultural Policy Analysis, 2015, Sweden)
- [A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002–2012](#) (National Endowment for the Arts, 2012, USA)
- [Artistic Vibrancy](#) (Australia Council for the Arts, 2009–14, Australia)
- [Arts Nation report](#), (Australia Council for the Arts, 2015, Australia)

3.3 Meticulous literature reviews

A survey design cannot be approached without determining its objects, goals and scope. Since culture and the arts are so elusive in their definitions and furthermore since so many research projects on the value of arts and culture have already been undertaken, almost all evaluation efforts start from a detailed literature review. When seen from above literature reviews resemble the communications infrastructure: roads, electricity networks and pipelines that connect and build relationships between the various research studies.

Here are examples of some useful and extensive literature reviews:

- Understanding the Value and Impacts of Cultural Experiences, a Literature Review prepared for The Arts Council of England (WolfBrown, ACE, 2014)
- Meaningful measurement - literature review (Australia Council for the Arts and WolfBrown, 2009, Australia)
- The Future Value of Culture. How do we value (and undervalue) culture? (Warwick Commission, 2014)

3.4 Specific research

Research on the specific subject of culture or the arts is like a tour of landmarks or visiting a thematic village or festival: attention is focused on a particular aspect and it is reflected in depth.

Theoretical research on intrinsic and extrinsic values of arts and culture; research on attendance and participation; on target audiences; on interaction with education, science or health and well-being as well as research in specific art forms or arts organisation - these are all patterns of this type of research.

Here are some examples:

- Festival World Summary Report, National Survey on Festivals in Hungary, (Budapest Observatory, 2006, Hungary)
- Findings from Yes I Dance: A Survey of Who Dances in Canada (Canada Council for the Arts, 2014)
- How Art Works (National Endowment for the Arts, 2012, USA)
- ACE's and Arts Council of Ireland's websites feature various surveys on specific subject.
- Audience-building and the future 'Creative Europe' Programme, (EENC, 2012)

For the purposes of the current mapping, the greatest consideration will go to the latter type of research focusing especially on case studies of performing arts organisations.

04. THE LEAST COMMON DENOMINATOR

While the exercise of classifying the research collection according to the formal properties of the reports was feasible, delving into content brings out the diversity of approaches and imposes difficulties in comparison and classification.

This is especially true when it comes to the target research in the collection. The surveys demonstrate considerable differences both in components and approach although some have been developed within a bigger conceptual frame (for example, the Artistic Vibrancy model in Australia). The diversity in the surveys reflects the wide range of arts organisations and the variety of research objectives, scope, etc. and hampers data comparability even on quantitative indicators. Consequently, the surveys appear to be more like anecdotal examples or case studies than representative of a certain survey type.

The current mapping will try to extract the least common denominator through the case study examples and as a result, to outline some major research models as they are found in the available research reports.

4.1 Key concept presence or absence

The principal dichotomy that diversifies the research studies is whether or not some concept of artistic quality or specialisation is applied. The general case is that if such a key concept is present, the research tends towards exploration of intrinsic values of art, applies various forms of peer review

and self-assessment of the artistic organisation, and if possible, revisits audience survey respondents in order to capture long-term impact of the art form. Where the concept of quality is absent, causality is reversed: if the research focuses predominantly on extrinsic impacts such as return on investment, boosting local economy clusters, job opportunities etc., it does not need to apply the concept of quality.

In the research collection, the quality concept may be defined as: artistic quality, excellence of craft, artistic excellence, artistic vibrancy. Each document has an index indicating if it contains a concept for artistic quality.

4.2 Survey components

Exploring how certain research instruments are used to achieve research goals may provide grounds for comparability and some common traits to provide research models applicable to the case studies.

Types of data obtainable through different survey components

	QUANTITATIVE DATA NUMERICAL	QUALITATIVE DATA NARRATIVE
Financial information study	data from accounting records	-
Artists (artistic staff) survey	survey via questionnaire (depends on organisation's size)	focus groups, structured interviews, individual interviews
Staff survey	survey via questionnaire (depends on organisation's size)	focus groups, structured interviews, individual interviews
Management board, artistic manager survey	-	structured interviews, individual interviews – assessment and self-assessment
Audience survey (at the event, post-event)	audience survey via questionnaires box office results audience development policy records	focus groups, individual interviews, panels
Community survey	general public survey via questionnaires	focus groups with general public representatives
Peer review	-	focus groups, individual interviews, panels, councils
Interviews with various stakeholders	-	focus groups, individual interviews
Media review	data for # of publications, # of publications by type	citations from critical reviews
Documentation of artistic production and repertoire examination	data for # of performances # of productions # of touring productions # of prizes	repertoire list, artistic staff, prizes awarded

Table 1. Types of data obtainable through different survey components

Administrative data and financial information survey

Supplying financial information is a mandatory part of the annual reporting of any organisation, be it small or big, independent or state governed. Typical requisites are current and non-current (plant, equipment) assets, current and non-current liabilities, equity, cash flows from operating activities, investments, financing activities. Throughput indicators that feed an impact survey are usually the number of audience members (box office results), the number of performances, touring details. Typically, they are the building blocks of any economic impact survey [IDD_020]⁶. Due to their quantifiability, data across throughput

indicators is consistently compared over the years and across countries [UNESCO, Eurobarometer examples]. They might be used in social impact surveys as well. Box office results might be perceived as evidence for an organisation's ability to attract and retain audiences [IDD_003]. The richness of the repertoire and artistic staff listings might be presented as evidence for excellence in artistic craft [IDD_008].

Audience surveys

In narrow terms, audiences are considered the attendees in person of the artistic production of an organisation. With the rapid development of digital technologies and the changes they impose on individuals and society, accessing the arts via broadcast and online is now regarded as 'attendance' too. Currently, the terminological distinction

between participation or engagement⁷ and attendance, the former being more general, is accepted and proves useful when developing a survey design, especially when new audience groups and new ways to reach the audience are to be identified.

Audience surveying in any of its forms is an integral part of impact research in the performing arts field. This is preconditioned both by the instrumental objectives of the survey and by the specific way performing arts interact with their audience, a process of art-making by itself. Indeed, most of the case studies from the selection feature one or more forms of audience survey.

⁶ Such abbreviations in the text relate to the corresponding texts included in Annex A. Case Studies Collection.

⁷ For example, in its ASSA 2012 survey the NEA explores the following areas of arts engagement: accessing art via electronic media, attending arts events and activities, art-making and art-sharing, reading, engaging through education.

They range from counting attendees, ticket sales analysis, informal feedback, online feedback (for quantitative surveys with structured questionnaires in one-to-one interviews and post-event focus groups) to in-depth interviews.

Many variables such as sample size, interviewing method, type of questionnaire etc. are taken into consideration when preparing the design of an audience survey. What type of audience survey is chosen depends on the overall research objectives and the resources allocated. In general, audience surveys may feed audience development efforts, economic impact assessment, intrinsic social impact assessment, evaluation of artistic quality and excellence of craft and so on.

There is a considerable amount of academic literature on the topic of audience surveys in the arts as well as numerous toolkits to help organisations and researchers with the practical aspects of this crucial component of research. Both are indexed in the document collection. To name just a few of the latter:

- [A Practical Guide to Arts Participation Research](#), AMS Planning & Research Corp., Research Division Report # 30, The National Endowment for the Arts (NEA) 1995, USA
- [Artistic Reflection Toolkit](#) database and [Audience survey guidebook](#) at the Arts Council of Australia's (ACA) website.
- [Audience Impact Study – Literature Review](#), WolfBrown, NEA 2012
- [Supplementary Materials](#) Related to the NEA's 2012 Survey of Public Participation in the Arts, NEA, 2014, USA: for researchers.

Most of the case studies in **Appendix A: Case Studies Collection**, being derived from secondary documents, do not disclose many details on how their audience surveys were developed. The logical conclusion is that smaller-scale organisations

(for example, IDD_001, IDD_002, 010, 017) keep to informal audience feedback, online surveys, social media surveys while large organisations, and especially those with dedicated resources, feature full-scale audience surveys [IDD_003, 007, 008]. Case study IDD_020, The Economic Impact of Glyndebourne survey, presents more detailed information on the design of the audience survey in the [full report](#) (p. 4, pp. 14-17).

Possible outcomes from quantitative data analysis are audience demographic segmentation, frequency of visits, reasons and motivations, participation in other leisure activities, sources of information about arts events. Qualitative methods like focus groups and interviews prove valuable for obtaining information and gaining insight on how audience members perceive art performances or what the intrinsic impacts might be.

A characteristic of audience surveys that aim to capture the intrinsic impact of performing arts is the necessity to reassess the respondents after a period. Some surveys like [Assessing the Intrinsic Impacts of a Live Performance](#) (2007) are conducted before the performance event and within 24 hours after the performance. Others, for example Ben Walmsley, 2013, [“A big part of my life”: a qualitative study of the impact of theatre](#), use qualitative research methods to explore the impact that theatre can have on its audiences, both immediately and over time. Longitudinal surveys' literature is reviewed in [Understanding the value and impacts of cultural experiences](#), an international literature review conducted for the Arts Council England by WolfBrown (2014).

Community or general population survey (GPS)

A community survey is most often a quantitative survey carried out with the general population but it may involve qualitative methods such as focus groups too [IDD_003 Malthouse Theatre]. Studying survey topics in a general population group

different from the audience group helps to clear out bias from audience survey data, outline trends in bigger groups or give a comparative perspective in cases when longitudinal surveys are not applicable. Data from a GPS could provide an evidence base for cultural planning, arts policy development, facility development or audience development efforts.

The scale of a community survey is proportional to the scale and scope of the overall survey and tends to be a costly component. Usually bigger surveys (policy surveys, sector surveys, surveys on the impact of culture/arts) with considerable research budgets are those that benefit from a GPS [IDD_021 Canada: Yes I Dance Final Report].

Artistic staff assessment

Artistic staff assessment is a core tool in all artistic vibrancy case studies and is used to evaluate the organisation against the artistic vibrancy concept [IDD_001, 002, 003, 005]. It might be carried out as an artists' survey, structured interviews with artists, staff survey or feedback gathering. In annual reports [IDD_004, 006, 008, 015] staff assessment is usually summarised in the statement of the artistic director of the organisation. Artistic assessment findings usually feed future development strategies of the arts organisation. Artistic staff assessment is also part of surveys that do not look into the subject of artistic quality, since arts representatives' opinion brings important insights to any research of culture.

Peer review

The principle of peer assessment has long been implemented in numerous agencies that support the arts (for example, Canada Council for the Arts, Australia Council for the Arts, Arts Council of England and others) and is widely used to evaluate submissions and for awarding prizes. Since peer assessment is regarded as a respected method for assessing quality in creative and intellectual occupations it is often used in

arts impact surveys where artistic quality / excellence / vibrancy is to be examined. Peer review is applied when assessing innovation and risk-taking in a performing arts organisation. A consistent approach towards this component and its usage can be assessed in The Artistic Reflection Kit (ACA).

Peer reviews are usually collected by qualitative survey methods: focus groups, interviews. In Appendix A: Case Studies Collection, the peer reviews range from informal talks [IDD_001 and IDD_002] to periodically held structured round tables [IDD_003 and IDD_015].

Critique can be considered a specific form of peer review. Some organisations intentionally seek feedback from the critics [IDD_002]. Others collect it under media monitoring activities. A specific form of peer review is the review by monitors done in IDD_012, National Survey of Festivals in Hungary.

On some occasions, critical review is filtered to critical acclaim and used intentionally for advocacy purposes. Positive critique citations are regularly showcased in the annual reports of organisations [IDD_008]. This biased data could be considered as part of the media coverage component of a survey.

Interviewing other stakeholders

Other stakeholders may include funders and/or sponsors, local authorities, business representatives or experts from other sectors with whom the organisation interacts, such as education, healthcare, environment, social service, etc. Interviewing several representatives of other sectors provides valuable qualitative information on the perception of the arts organisation in a wider context and could outline its indirect benefits to community.

An example of interviewing other stakeholders in a survey can be traced in IDD_020, [The Economic Impact of Glyndebourne, Glyndebourne and East Sussex County Council 2014](#).

Media coverage

Media monitoring of publications for performances, touring, artistic staff, management and so on is typical for performing arts organisations. A structured and objective review of media publications (not excluding negative or neutral responses) will contribute to demonstrating the organisation's visibility to society. It might be used as a means of external feedback and keeping artists, producers, management board members or sponsors on track. Data from media coverage may have quantitative representation or may be presented in a narrative or citations list.

An example of applying media monitoring in an impact survey is mentioned in IDD_003 Malthouse Theatre (Australia). More details are available in the corresponding source document. IDD_007, Sofia Municipality Survey (Bulgaria) features an example of media coverage used as an indicator of the success/overall satisfaction of an event. In this case data is quantified (number of positive, negative or neutral publications). Media coverage as an advocacy instrument can be observed in case study IDD_008, Critical acclaim of the Hong Kong Philharmonic Society's annual report.

Documentation of artistic production

Documentation and keeping archives is an activity consequent to artistic production. Keeping track of repertoire, number of performances, artistic staff, guest artists and collaborations, touring information etc. are all requisite in arts organisations' accounting records. Data analysis of documentation, particularly concerning new works and production activities can supply indicators for artistic excellence, innovation and risk taking. Documentation data from new productions or repertoire may be used when surveying the quality of artistic human capital and the development of the art form. Besides its quantitative merits, artistic documentation data is a valuable source for peer and staff focus group discussions.

Typical examples of utilising information on productions and repertoire are observed in the annual reports of almost any performing arts organisation. Case study IDD_008, HKPhil annual report uses repertoire as evidence of artistic quality. The list of the orchestra members, the guest collaborators in this case are used as proof of excellence in craft.

Survey components as featured in the case studies

	Financial information study	Artists (artistic staff) survey	Staff survey	Management board, artistic manager survey	Audience survey (at the event, post-event)	Community survey	Peer review	Interviews with various stakeholders	Media review	Documentation of artistic production and repertoire examination
IDD_001		•	•	•	•		•		•	
IDD_002		•	•	•	•		•		•	•
IDD_003	•	•	•	•	•	•	•	•	•	
IDD_004	•	•		•	•					•
IDD_005		•	•	•	•		•		•	
IDD_006	•	•	•	•	•	•	•	•	•	•
IDD_007	•			•	•			•	•	
IDD_008	•	•	•	•					•	•
IDD_009	•									
IDD_010					•					
IDD_011	•				•					
IDD_012	•	•	•	•	•	•		•		•
IDD_013	•						•	•		
IDD_014	•									
IDD_015	•	•	•	•	•	•	•	•	•	•
IDD_016	•				•					•
IDD_017	•				•					
IDD_018	•				•					
IDD_019	•				•					
IDD_020	•	•	•	•	•	•		•	•	
IDD_021	•	•	•	•	•	•	•	•	•	•

Table 2: Components of the case studies in Annex A

05.

CONCLUSIONS

The landscape of research on the impact of culture and the arts is vast and uneven. It is dominated by large research endeavours that observe all art forms on a national level. Art form-specific and arts organisation-specific research is rarely available on line. In this respect deliberate actions could be undertaken, like appealing to arts organisations to publish and send links to their reports or to carry out systematic

web crawling in order to gather the reports. Furthermore, new research is continuously being published. In 2015, many of the longitudinal surveys are due to be undertaken again and publications of the new findings are to follow. In fact, while this mapping is being finalised, a new Australia Council for the Arts' research is being published: [Arts Nation, an Overview of Australian Arts, 2015 Edition](#).

In addition, there is one more thing that should be remembered when looking at research, whether on extrinsic or intrinsic values of arts and culture. The assumptions of the research are always based on

what the respondents say they have experienced, what they remember of their interaction with the arts and culture, what they can articulate about this experience. There is no research question that can capture what really *happens* in this interaction and how it matters to a person or a group, or to society in the long run. Arts and culture can be experienced not only through their manifestations but also through their absence; through memories and even dreams. Thus, experiencing art might be much like living a whole life. How can this be measured? How can this be captured in research? Art will inevitably be something more and something else.

CASE STUDIES: ORGANISATIONS' SURVEYS AND ANNUAL REPORTS

Annex A

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IDD_001. Australia

Case study IDD	IDD_001
Name of organisation	Chunky Move
Type of organisation	small, NGO
Country, region	Australia
Art sector	dance
Survey title	--
Year	2009
Research scope	organisation
Research type	self-assessment
Is it part of a bigger evaluation effort?	testing the Artistic Vibrancy model
Research conductor	the organisation
Evaluation components 1	<input type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input checked="" type="checkbox"/> self-assessment
	<input checked="" type="checkbox"/> audience survey - ongoing
	<input checked="" type="checkbox"/> peer review- informal, at each new work
	<input checked="" type="checkbox"/> funders review – annually, dialogue with funding bodies
	<input checked="" type="checkbox"/> media coverage - ongoing
	<input type="checkbox"/> other
Concept concerning artistic quality	artistic vibrancy
Comments on methodology	The evaluation follows the <u>Artistic Vibrancy</u> model of Australia Council for the Arts.
Recurrence	n/a
Demandability1	n/a
Demandability2	voluntary
Data comparability	partial or none
Findings_narrative	Self-assessment is reported to be a combination of research approach to creative development, external feedback and internal reflection. The external feedback comprises feedback from targeted journalists, audience feedback, feedback from online social media, peer review.
Organisation's website	http://chunkymove.com.au/
Source	<u>Australia Council for the Arts, "Tell me honestly...": Good practice case studies of artistic self-assessment in performing arts organisations</u> , Sydney, Australia Council for the Arts, 2009

IDD_002. Australia

Case study IDD	IDD_002
Name of organisation	Lucy Guerin Inc
Type of organisation	small, independent
Country, region	Australia
Art sector	dance
Survey title	--
Year	2009
Research scope	organisation
Research type	self-assessment
Is it part of a bigger evaluation effort?	testing the Artistic Vibrancy model
Research conductor	the organisation
Evaluation components 1	<input type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input checked="" type="checkbox"/> self-assessment
	<input checked="" type="checkbox"/> audience survey
	<input checked="" type="checkbox"/> peer review – informal, at each new work
	<input type="checkbox"/> funders review
	<input checked="" type="checkbox"/> media coverage- ongoing
	<input checked="" type="checkbox"/> other – ongoing video documentation of work
Concept concerning artistic quality	artistic vibrancy
Comments on methodology	The evaluation follows the <u>Artistic Vibrancy</u> model of Australia Council for the Arts.
Recurrence	n/a
Demandability1	n/a
Demandability2	voluntary
Data comparability	--
Findings_narrative	Self-assessment is reported to be a combination of research approach to creative development, external feedback and internal reflection. The external feedback comprises feedback from targeted journalists, audience feedback, feedback from online social media, peer review. The archive of video documentation is part of the organisation's activity as a research centre but may also serve as a source of evaluation.
Organisation's website	http://lucyguerininc.com/
Source	<u>Australia Council for the Arts, "Tell me honestly...": Good practice case studies of artistic self-assessment in performing arts organisations</u> , Sydney, Australia Council for the Arts, 2009

IDD_003. Australia

Case study IDD	IDD_003
Name of organisation	Malthouse Theatre O1
Type of organisation	large, independent
Country, region	Australia
Art sector	Theatre / dance / music /
Survey title	--
Year	2009
Research scope	organisation
Research type	self-assessment
Is it part of a bigger evaluation effort?	testing the Artistic Vibrancy model
Research conductor	The organisation; Artistic Council and Council Assembly
Evaluation components 1	<input checked="" type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input checked="" type="checkbox"/> self-assessment - periodic
	<input checked="" type="checkbox"/> audience survey - periodic
	<input checked="" type="checkbox"/> peer review – both formal and informal, periodic (Artistic Council and Council Assembly)
	<input checked="" type="checkbox"/> funders review – depending on funding agreement
	<input checked="" type="checkbox"/> media coverage - ongoing
	<input checked="" type="checkbox"/> other - Council Assembly twice a year
Concept concerning artistic quality	artistic vibrancy
Comments on methodology	The evaluation follows the <u>Artistic Vibrancy</u> model of Australia Council for the Arts.
Recurrence	annual reports are issued
Demandability1	voluntary
Demandability2	voluntary
Data comparability	--
Findings_narrative	<p>Malthouse's artistic self-assessment is a combination of:</p> <p>Formal methods</p> <ul style="list-style-type: none"> • peer assessment: Artistic Council • community interaction: Council Assemblies • public opinion: solicited and unsolicited • media: media and electronic coverage • audience numbers: box office • formal reporting: acquittals and reports for external funding bodies/trusts (the Australia Council requires general acquittals covering the company's performance. Trusts and foundations may request more specific reports). <p>Informal methods</p> <ul style="list-style-type: none"> • discussion within the 'Artistic Team' • conversation with freelance artists and designers attending performances • discussion with collaborating creative teams and actors
Organisation's website	http://malthousetheatre.com.au/
Source	Australia Council for the Arts, "Tell me honestly...": Good practice case studies of artistic self-assessment in performing arts organisations, Sydney, Australia Council for the Arts, 2009 (pp. 31-38)

IDD_004. *Australia*

Case study IDD	IDD_004
Name of organisation	Malthouse Theatre 02
Type of organisation	large, independent
Country, region	Australia
Art sector	theatre / dance / music /
Survey title	Annual Report
Year	2013
Research scope	organisation
Research type	annual report; independent audit
Is it part of a bigger evaluation effort?	The Malthouse Theatre publishes its annual reports from 2008 on.
Research conductor	the organisation; independent audit company
Evaluation components 1	<input checked="" type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input type="checkbox"/> self-assessment
	<input checked="" type="checkbox"/> audience survey
	<input type="checkbox"/> peer review
	<input type="checkbox"/> funders review
	<input type="checkbox"/> media
	<input type="checkbox"/> other
Concept concerning artistic quality	artistic vibrancy (2008-2011) artistic excellence (2012, 2013)
Comments on methodology	The annual report follows a rigid structure featuring financial reporting, administrative information as well as reporting on key performance indicators, peer review internal assessment, board review, and evaluation of artistic vibrancy (2008-2011) or artistic development and artistic excellence (2012, 2013).
Recurrence	annual
Demandability1	required
Demandability2	required
Data comparability	yes

Findings_narrative	<p>The Annual report comprises: Chair's report, Executive report, Repertoire, Touring, Education, Additional activities, Artistic development, Board, staff and partners, Key performance indicators (KPI), Financial report.</p> <p>In the <u>2008-2011 programming period</u> the artistic quality concept in KPI was artistic vibrancy. In 2009, the KPI comprised of:</p> <p>Artistic vibrancy report: Minimum investment of \$ 100K in commissions, workshops and new works; Programming at least 50% world premiers; Securing at least three major collaborations; Commission at least four works; Increase Artist in Residence</p> <p>Audience development and access</p> <p>Financial viability, management and governance</p> <p>The new <u>programming period (2012-2014)</u> introduced new KPI framework stated in <u>2012 Annual Report</u> (pp. 28-29).</p> <p>In <u>2013 Annual report</u> (pp. 30-31) 'artistic vibrancy' is replaced by the generalisation 'artform' and the KPI changes from numeric targets to outcomes Target goals (measurable) are taken down to the operational level which on the whole, makes the KPI framework more manageable and clear:</p> <p>Artform: Outcomes: artistic quality and excellence of craft; audience engagement and stimulation; examination and extension of artforms; development of artists</p> <p>Access</p> <p>Sector development</p> <p>Financial</p> <p>Here is an example of one thread of the framework:</p> <p>Outcome [audience engagement and stimulation] > Mechanism [survey] > Measure [audience satisfaction] > 2013 target [55%] > 2013 Actual [94% either satisfied or very satisfied]</p>
Organisation's website	http://malthousetheatre.com.au/
Source	http://malthousetheatre.com.au/about-us/publications http://malthousetheatre.com.au/site/assets/uploads/24ec314e-2013_annualreport_fasins-gles.pdf

IDD_005. Australia

Case study IDD	IDD_005
Name of organisation	The Australian Ballet (TAB) 01
Type of organisation	large
Country, region	Australia
Art sector	dance
Survey title	--
Year	2009
Research scope	organisation
Research type	self-assessment
Is it part of a bigger evaluation effort?	testing the Artistic Vibrancy model
Research conductor	The organisation
Evaluation components 1	<input type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input checked="" type="checkbox"/> self-assessment – annual for the dancers; informal: weekly
	<input checked="" type="checkbox"/> audience survey - ongoing
	<input checked="" type="checkbox"/> peer review – done at each event; artists in residence provide feedback; every few years
	<input type="checkbox"/> funders review
	<input checked="" type="checkbox"/> media coverage - ongoing
	<input type="checkbox"/> other
Concept concerning artistic quality	artistic vibrancy
Comments on methodology	The evaluation follows the <u>Artistic Vibrancy</u> model of Australia Council for the Arts.
Recurrence	--
Demandability1	required / optional / voluntary/n.a.
Demandability2	voluntary
Data comparability	--
Findings_narrative	<p>TAB's artistic self-assessment is a combination of:</p> <p>Peer review: international guest artists' and trainers' views;</p> <p>"big picture" sector review by TAB artistic director and international artistic directors; international tour assessment, trialled in 2005</p> <p>Dancer performance review, including self-assessment:</p> <p>annual performance review; informal conversations with the artistic director about career development</p> <p>Artistic reports to the board: audience feedback; media review; guest artist and trainers' feedback</p> <p>Informal self-assessment: informal reflection on commissioned works by the artistic director; regular meetings with the company's artistic staff.</p>
Organisation's website	https://www.australianballet.com.au/
Source	Australia Council for the Arts, "Tell me honestly...": Good practice case studies of artistic self-assessment in performing arts organisations, Sydney, Australia Council for the Arts, 2009

IDD_006. *Australia*

Case study IDD	IDD_006
Name of organisation	The Australian Ballet (TAB) 02
Type of organisation	large
Country, region	Australia
Art sector	dance
Survey title	Annual report 2013
Year	2013
Research scope	organisation
Research type	Self-assessment; independent audit
Is it part of a bigger evaluation effort?	testing the Artistic Vibrancy model
Research conductor	The organisation; independent audit
Evaluation components 1	<input checked="" type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input checked="" type="checkbox"/> self-assessment
	<input checked="" type="checkbox"/> audience survey
	<input checked="" type="checkbox"/> peer review
	<input checked="" type="checkbox"/> funders review
	<input checked="" type="checkbox"/> media
	<input checked="" type="checkbox"/> other: documentation
Concept concerning artistic quality	artistic vibrancy
Comments on methodology	The report is highly numerical, featuring infographics on box office results, visits, number of performances, participants in educational event, for example: "In 2013 The Australian Ballet presented 188 performances of 21 ballets to 258,138 people, generating a total of \$24.3 million in box-office revenue across all performances, education and public program events." (p. 14).
Recurrence	annually
Demandability1	required
Demandability2	voluntary
Data comparability	yes

Findings_narrative	<p>The report comprises the following: Performance and Access Schedule; Ballet Footprint; Chairman's Review; Executive Director's Report; Artistic Director's Report; Board of Directors; The Year in Review; Creating Inspiring Performances; Key Performance Indicators; Financial Report; Foundation Chair Report; Financial Support; Partners; Company and Directors.</p> <p>The Artistic Vibrancy case studies report (2009) has affirmed TAB conducts regular artistic self-assessment "to help it achieve world-class standards, support dancers' careers, and develop the ballet art form." None of the self-assessment components is included in the 2013 Annual report though. Its key focus is on numeric values, which are convincingly showcased in infographics; the ballet productions are convincingly presented by beautiful photos and information on performances, paid attendances and gross revenue. Selected media reviews of the performances are cited. The 'artistic vibrancy' concept is also represented by measurable KPIs:</p> <p>KPI on artistic vibrancy (profile of works)</p> <p>Australian/ International: New commissions; New acquisitions; Revivals; Revivals Presented by The Australian Ballet (p. 20)</p>
Organisation's website	https://www.australianballet.com.au/
Source	Annual Report 2013

IDD_007. *Bulgaria*

Case study IDD	IDD_007
Name of organisation	Sofia Municipality
Type of organisation	state, large, medium, small, independent
Country, region	Bulgaria
Art sector	theatre / dance / music / festival - all
Survey title	External Monitoring of the Events in the Cultural Calendar of Sofia Municipality
Year	2013 - 2014
Research scope	culture/ programme
Research type	external evaluation
Is it part of a bigger evaluation effort?	The municipality of Sofia commissioned a survey of all external (i.e. not in the programmes of municipal or state culture institutions) initiatives funded under the municipal culture programme aka <u>Sofia Cultural Calendar</u> .
Research conductor	third party: Alpha Research
Evaluation components 1	<input checked="" type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input type="checkbox"/> self-assessment
	<input checked="" type="checkbox"/> audience survey
	<input type="checkbox"/> peer review
	<input type="checkbox"/> funders review
	<input checked="" type="checkbox"/> media coverage
	<input checked="" type="checkbox"/> other: on-spot monitoring, interviews with organisers
Concept concerning artistic quality	none
Comments on methodology	The methodology and the indicators were elaborated after discussions with experts and stakeholders. The survey consisted of on-spot monitoring, audience survey, interviews with the organisers, media monitoring. The survey system was designed as an all-purpose instrument, therefore an index based on a formula was applied in order to compare various events: audience's overall satisfaction 60%, organisers' satisfaction with the size of the audience 20%, media- number of publications and tone of materials 20%.
Recurrence	n/a
Demandability1	n/a
Demandability2	n/a
Data comparability	n/a
Findings_narrative	The festivals and events were ranked according to a formula in which the overall audience satisfaction weighed the most. The analysis juxtaposes the ranking results and the municipal spending for the events. Some recommendations on audience development are listed.
Organisation's website	Sofia Municipal Culture Programme: http://www.sofiiculture.bg/index.php?show=programa Alpha research agency: http://alpharesearch.bg/en.html
Source	http://www.sofiiculture.bg/files/AR_presentation_culture_2015.pdf (in Bulgarian)

IDD_008. *Hong Kong, China*

Case study IDD	IDD_008
Name of organisation	The Hong Kong Philharmonic Society (HKPhil)
Type of organisation	state, large
Country, region	Hong Kong, China
Art sector	music
Survey title	HKPhil 2013/14 Annual Report
Year	2013-2014
Research scope	organisation
Research type	self-assessment
Is it part of a bigger evaluation effort?	annual reporting procedure
Research conductor	the organisation / the funder / third party
Evaluation components 1	<input checked="" type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input checked="" type="checkbox"/> self-assessment
	<input type="checkbox"/> audience survey
	<input type="checkbox"/> peer review
	<input type="checkbox"/> funders review
	<input checked="" type="checkbox"/> media – critical acclaim
	<input type="checkbox"/> other
Concept concerning artistic quality	artistic excellence
Comments on methodology	In relation to quality, artistic excellence, impact on society, the report builds rather on narrative from a reliable source (Chairman's report) than on evidence that is gathered through a survey. The financial part presents highlights from the financial report, there is no audit verification stated. A detailed repertoire presentation, which is typical for annual reports, is part of the HK Phil's report too. Critical reviews are cited to showcase critical acclaim for the productions.
Recurrence	annual
Demandability1	n/a
Demandability2	n/a
Data comparability	partial

Findings_narrative	<p>The report comprises the Chairman's report, citations of critical acclaim, presentation of the HK Phil repertoire, programme for the period and musicians, financial highlights, performances and activities' overview, acknowledgement of partners.</p> <p>The concept of artistic excellence evolves through the Chairman's narrative (pp. 3-12). First of all, it is testified by the richness and refinement of the repertoire and the intensive programming of performances. Then a list of international collaborations follows, including work with world-famous conductors. The intense touring programme is also an argument for the artistic excellence of the organisation. Other topics of quality that have their place in the Chairman's report are: fostering of local artistic talent; promoting industry development (by playing both classical Western repertoire and work of Chinese composers and by releasing CDs featuring local soloists); audience building initiatives and arts education; cultural exchange and cooperation; governance and management; financial fitness.</p>
Organisation's website	http://www.hkphil.org/eng/home/index.jsp
Source	HK Phil 2013/14 Annual Report

IDD_009. Hong Kong, China

Case study IDD	IDD_009
Name of organisation	< Major Performing Arts Groups in Hong Kong>
Type of organisation	state, large
Country, region	Hong Kong, China
Art sector	theatre / dance / music
Survey title	<p>How far can financial indicators be applied in the evaluation of not-for-profit arts organizations ?</p> <p>A case study on the evolution of the funding mechanism for Major Performing Arts Groups in Hong Kong</p> <p>author: Sun-man TSENG, Adjunct Professor at Arts Management and Entrepreneurship Hong Kong Institute of Education</p> <p>presentation at: 22nd ENCATC Annual Conference, September 2014 Brno</p>
Year	2014 (presented)
Research scope	Culture/ programme
Research type	external evaluation
Is it part of a bigger evaluation effort?	narrative
Research conductor	third party
Evaluation components 1	<input checked="" type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input type="checkbox"/> self-assessment
	<input type="checkbox"/> audience survey
	<input type="checkbox"/> peer review
	<input type="checkbox"/> funders review
	<input type="checkbox"/> media
	<input type="checkbox"/> other
Concept concerning artistic quality	artistic excellence / artistic vibrancy
Comments on methodology	--
Recurrence	--
Demandability1	voluntary
Demandability2	voluntary
Data comparability	--
Findings_narrative	<p>Administrative data:</p> <p>Survey evidence:</p> <p>Dedicated staff:</p>
Organisation's website	http://www.encatc.org/pages/index.php
Source	power point presentation

IDD_010. Hungary

Case study IDD	IDD_010
Name of organisation	Contemporary Drama Festival, Budapest, Hungary (DF)
Type of organisation	independent
Country, region	Hungary
Art sector	festival performing arts festival
Survey title	n/a
Year	2012
Research scope	event
Research type	self-assessment / external evaluation / mixed
Is it part of a bigger evaluation effort?	--
Research conductor	the organisation
Evaluation components 1	<input type="checkbox"/> quantitative data
Evaluation components 2	<input checked="" type="checkbox"/> qualitative survey components
	<input type="checkbox"/> self-assessment
	<input checked="" type="checkbox"/> audience survey
	<input type="checkbox"/> peer review
	<input type="checkbox"/> funders review
	<input type="checkbox"/> media
	<input type="checkbox"/> other
Concept concerning artistic quality	n/a
Comments on methodology	The research activities are part of audience development efforts.
Recurrence	ongoing
Demandability1	--
Demandability2	voluntary
Data comparability	--
Findings_narrative	"Regarding audience research their priority is Facebook statistics, and analytics on the behaviour of visitors. Besides this they ask questions from the visitors on Facebook, for foreign visitors they send a questionnaire after the festival. Programming and logistics are keen to know the feedback from the audience." p. 35
Organisation's website	www.dramafestival.hu
Source	<i>Audience building and the future Creative Europe Programme</i> by Anne Bamford and Michael Wimmer EENC Short Report, January 2012

IDD_011. Hungary

Case study IDD	IDD_011
Name of organisation	Hungarian National Philharmonic Orchestra, Choir and Library (HNPOCL)
Type of organisation	state, large, public
Country, region	Hungary
Art sector	music
Survey title	--
Year	2012
Research scope	organisation
Research type	self-assessment
Is it part of a bigger evaluation effort?	within audience development efforts
Research conductor	the organisation
Evaluation components 1	<input checked="" type="checkbox"/> quantitative data
Evaluation components 2	<input type="checkbox"/> qualitative survey components
	<input type="checkbox"/> self-assessment – n/a
	<input checked="" type="checkbox"/> audience survey
	<input type="checkbox"/> peer review – n/a
	<input type="checkbox"/> funders review – n/a
	<input type="checkbox"/> media – n/a
	<input type="checkbox"/> other
Concept concerning artistic quality	artistic quality and value
Comments on methodology	Qualitative data is being gathered through focus groups.
Recurrence	twice a year
Demandability1	n/a
Demandability2	n/a
Data comparability	Yes – within the organisation over the years
Findings_narrative	<p>Quantitative data: box office results. "Success is measured by the number of tickets sold." (pp. 41)</p> <p>Qualitative data: surveys; focus groups</p> <p>Research data is based on electronic name and address list. In the 1990's they tried self-completed survey returned by post, but less than 10% returned and was misleading. They have faced the problems of surveys and decided to focus on representative groups and ask them about the programme, the starting hours, likes and dislikes (image of the Philharmonic). These kinds of focus group interviews are organised in every half year and collect 10-12 persons for an occasion and record an interview with them. It turned out from the focus group interviews that the audience wishes to see more Vienna classics, Mozart pieces, romantic pieces, and the piano playing of the conductor Zoltán Kocsis on Mozart and Beethoven." (pp. 41-42)</p>
Organisation's website	www.filharmonikusok.hu
Source	<i>Audience building and the future Creative Europe Programme</i> by Anne Bamford and Michael Wimmer EENC Short Report, January 2012

IDD_012. Hungary

Case study IDD	IDD_012
Name of organisation	Festivals in Hungary (national survey) 01
Type of organisation	any
Country, region	Hungary
Art sector	festivals (230 festivals of different kinds were object of survey)
Survey title	Festival-world. National Survey on Festivals in Hungary Including Deliberations on Public Funding, Evaluation and Monitoring Summary report authors: Zsuzsa Hunyadi, Péter Inkei, János Zoltán Szabó
Year	2004 – 2006 (year of publication: 2006)
Research scope	sector; national level
Research type	external evaluation
Is it part of a bigger evaluation effort?	In 2004 the National Cultural Fund (NKA) decided to initiate a strategic research in various fields of culture amongst which, on the importance of cultural festivals in regards to tourism. Certain specific questions of interest were: How is it possible to select between the different festivals? How can it be checked if the subsidy was appropriately (or inappropriately) awarded? The NKA was founded to promote cultural projects: to what extent can it undertake the consolidation of the festival industry? (p. 5)
Research conductor	third party: The Budapest Observatory
Evaluation components 1	<input checked="" type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input checked="" type="checkbox"/> self-assessment
	<input checked="" type="checkbox"/> audience survey
	<input type="checkbox"/> peer review – n/a
	<input checked="" type="checkbox"/> funders review
	<input type="checkbox"/> media
	<input checked="" type="checkbox"/> other: municipal stakeholders interviews; desk research
Concept concerning artistic quality	none: festivals are reviewed with regard to tourism

Comments on methodology	<p>The questionnaires were applied to nearly 300 festivals. Desk research through the 2004 NKA database was carried out. Hungarian festivals were reviewed in the international context as well. The main segments of the research were as follows:</p> <ul style="list-style-type: none"> • Interviewing the visitors to six festivals • Processing 15 interviews with municipal authorities • Processing nine interviews with sponsors • Qualitative and quantitative evaluation of 230 questionnaires and 13 interviews conducted with festival organisers • Evaluation of the programme of 230 festivals, according to a set of criteria • Analysis of the festival-supporting practice of the NKA in 2004 • Presentation of the monitoring experience of funds based in Hungary or in the European Union (p. 6)
Recurrence	follow up 2010 survey of Hungarian festivals
Demandability1	n/a
Demandability2	n/a
Data comparability	yes
Findings_narrative	<p>The report summarises the findings of the research on the Hungarian festival scene carried out in 2004-2005, completed with information on public financial support to festivals in 2006. In compliance with the initial goals of the survey, the focus lies on the economic impact of the festivals, their impact on tourism. A separate chapter is dedicated to the analysis of state support for the festivals.</p> <p>Topics of the report: The role of festivals in cultural life; the economic role of festivals; the social impact of festivals (pp. 20-23); financing festivals.</p>
Organisation's website	The Budapest Observatory
Source	http://www.budobs.org/pdf/Festival_en.pdf

IDD_013. Hungary

Case study IDD	IDD_013
Name of organisation	Festivals in Hungary (national survey) 02
Type of organisation	State, large, medium, small, independent
Country, region	Hungary
Art sector	festival
Survey title	The Rating System of Hungarian Festivals Péter Inkei, The Budapest Observatory
Year	2010
Research scope	sector; national level
Research type	external evaluation
Is it part of a bigger evaluation effort?	"The issue of the distribution of public funds for festivals was the main driver for more systematic evaluation of festivals. The need was less articulate on the funders' side than among the festival organisers, motivated by self-confidence and the spirit of rivalry. There was increasing pressure on the authorities for more predictable funding practices." (p. 4)
Research conductor	third party: The Budapest Observatory through a Managing Board (5 members)
Evaluation components 1	<input checked="" type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input type="checkbox"/> self-assessment
	<input type="checkbox"/> audience survey
	<input checked="" type="checkbox"/> peer review
	<input type="checkbox"/> funders review
	<input type="checkbox"/> media
	<input checked="" type="checkbox"/> other – monitors survey on spot; board's decision
Concept concerning artistic quality	'Qualified Festival': ranking of festivals according to a set of 22+ criteria (Annex 3, pp. 19-26)
Comments on methodology	The ranking was conducted through the following steps: <ul style="list-style-type: none"> • voluntary registry of the festival which requires certain administrative / financial / background data • on spot evaluation by trained monitors against a scoring guide • Managing Board's decision
Recurrence	n/a
Demandability1	voluntary: registration for the ranking is voluntary
Demandability2	voluntary
Data comparability	partial

Findings_narrative	<p>The central element of the qualification and rating process is the scoring done by the visiting monitors. The actual instance of qualification and rating is done by the Board. Festivals receive their ranking for a period of two years. When the title expires, they can voluntarily apply for new ranking. The process is reviewed according to key elements and challenges (pp. 8-12).</p> <p>Annex 3 (pp. 19-26) presents the 22+ qualification criteria. Here are just a few: singularity; programme structure; performers, artists, participants; innovation; international presence; national assets; local integration; venues; social integration, creating opportunities; environmental awareness...</p> <p>Annex 4 (pp. 27-28) is the ranking of festivals for 2010.</p>
Organisation's website	http://www.budobs.org
Source	http://www.budobs.org/pdf/HU_festrating.pdf

IDD_014. *Latvia*

Case study IDD	IDD_014
Name of organisation	Latvian National Opera, Riga, Latvia
Type of organisation	state, large, national
Country, region	Latvia
Art sector	music
Survey title	--
Year	2012
Research scope	culture/ programme/ sector / organisation / event
Research type	self-assessment / external evaluation / mixed
Is it part of a bigger evaluation effort?	audience development efforts
Research conductor	the organisation
Evaluation components 1	<input checked="" type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions) – no!
	<input type="checkbox"/> self-assessment
	<input type="checkbox"/> audience survey – not performed
	<input type="checkbox"/> peer review
	<input type="checkbox"/> funders review
	<input type="checkbox"/> media
	<input type="checkbox"/> other
Concept concerning artistic quality	no
Comments on methodology	Data gathered through quantitative indicators feed into the programming decisions.
Recurrence	periodically
Demandability1	voluntary
Demandability2	--
Data comparability	yes
Findings_narrative	Quantitative data: box office results, attendance rates Quantitative data is used as input information to programming and repertoire scheduling. Qualitative evidence: None as of 2012. "Doing visitors' survey based on questionnaires is not a practice yet." (pp. 44) Dedicated staff: staff for audience development
Organisation's website	www.opera.lv/en
Source	<i>Audience building and the future Creative Europe Programme</i> by Anne Bamford and Michael Wimmer EENC Short Report, January 2012

IDD_015. Norway

Case study IDD	IDD_015
Name of organisation	The National Theatre, Norway
Type of organisation	state, large
Country, region	Norway
Art sector	theatre
Survey title	Annual 2013
Year	2013
Research scope	programme/ sector / organisation
Research type	mixed: self-assessment and external evaluation
Is it part of a bigger evaluation effort?	In 2013 the Ministry of Culture conducted an evaluation of three institutional theatres: National, Rogaland Theatre and Sogn og Fjordane Theatre. The purpose of the evaluation was to obtain information and insights that can illuminate how institutions contribute to the main goals of performing arts. * Automatic translation from Norwegian
Research conductor	the organisation / third party
Evaluation components 1	<input checked="" type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input checked="" type="checkbox"/> self-assessment
	<input checked="" type="checkbox"/> audience survey
	<input checked="" type="checkbox"/> peer review
	<input checked="" type="checkbox"/> funders review
	<input checked="" type="checkbox"/> media coverage
	<input type="checkbox"/> other
Concept concerning artistic quality	artistic quality
Comments on methodology	Qualitative dimensions are difficult to measure through purely objective indicators. Therefore, the Ministry of Culture chose a model for the assessment of artistic quality based on the Danish Dowsing model (danske Ønskekivistmodellen). The model does not provide for a complete set of performance indicators, but rather allows for a systematic and nuanced dialogue between the institution and the evaluation body about artistic quality.
Recurrence	n/a
Demandability1	required
Demandability2	required
Data comparability	

Findings_narrative	<p>At the first step of the evaluation, the theatre conducted self-evaluation. The results from the self-assessment, together with other relevant information about the theatre, was part of the final assessment performed by a panel of experts appointed by the Ministry of Culture. It was the panel's conclusion that during the evaluation period the National Theatre has shown great artistic achievement in its artistic work in several aspects: repertoire, choice of theatre directors, plays and artistic concepts as well as emerging and innovative art forms and artistic curiosity. The theatre tends to keep on the safe side and involves less innovation when developing new theatrical experiences for children and adolescents. Otherwise, the theatre exercises its best expertise for most of the features and activities in the artistic process and it makes good use of the resources available. The theatre repertoire is relevant to both cultural heritage and current social themes. The National Theatre plays an important role in the Norwegian performing arts landscape. The panel will support the theatre's own ambition to become more visible in public discussions concerning the performing arts field development.</p> <p>"The panel is left with the impression that the National is a well run theatre and through good and competent governance manages its resources well and systematically. Both the administrative and technical theatre competence appear to be solid. The National Theatre is however a large and complex business with a long history. Increased dynamics demand for changes. The panel believes that it is both willingness and ability of the theatre management to work continuously and systematically on this." (pp.53-54)</p>
Organisation's website	http://www.nationaltheatret.no
Source	<p>http://www.nationaltheatret.no/filestore/rsrapport_2013-25-juni.pdf</p> <p>The text of the survey is not available in full version. The citation above is from the latest annual report of the National Theatre which comprises repertoire review, staff review, box office results, expenditure check and more.</p>

Official Norwegian Report on Cultural Policy 2014: https://www.regjeringen.no/globalassets/upload/kud/kunstavdelingen/rapporter_utredninger/kulturutredningen_2014-official_norwegian_report_on_cultural_policy_2014.pdf

IDD_016. Poland

Case study IDD	IDD_016
Name of organisation	Re:visions Festival, Fundacja Impact (PL)
Type of organisation	independent
Country, region	Poland
Art sector	festival
Survey title	--
Year	2007, 2008, 2009
Research scope	organisation / event
Research type	self-assessment / external evaluation / mixed
Is it part of a bigger evaluation effort?	The organisation initiates a series of audience development activities: trainings, seminars, workshops, the festival.
Research conductor	the organisation
Evaluation components 1	<input checked="" type="checkbox"/> quantitative data
Evaluation components 2	<input checked="" type="checkbox"/> qualitative survey components
	<input type="checkbox"/> self-assessment – n/a
	<input checked="" type="checkbox"/> audience survey
	<input type="checkbox"/> peer review – n/a
	<input type="checkbox"/> funders review – n/a
	<input type="checkbox"/> media – n/a
	<input checked="" type="checkbox"/> other – documentation, repertoire
Concept concerning artistic quality	quality of programme (according to audiences)
Comments on methodology	audience development efforts
Recurrence	annual at each event
Demandability1	voluntary
Demandability2	voluntary
Data comparability	--
Findings_narrative	<p>Quantitative data gathered: number of visitors, # of regular visitors, number of web visits, number of internet responses</p> <p>Qualitative data: feedback from the audience (the evaluation feeds the next programming). Survey is done via questionnaires (printed form, random, volunteers ask selected people)</p> <p>The quality of the programme is also assessed.</p> <p>The organisation now seems to refocus its activities on audience development workshops for organisations.</p>
Organisation's website	http://www.art-impact.pl/en/ http://rozwojwidowni.pl/18_more_info
Source	Audience building and the future Creative Europe Programme by Anne Bamford and Michael Wimmer EENC Short Report, January 2012

IDD_017. Slovakia

Case study IDD	IDD_017
Name of organisation	Thalia Theatre
Type of organisation	small, municipal
Country, region	Slovakia
Art sector	theatre performing arts, minority culture
Survey title	--
Year	2012
Research scope	organisation
Research type	self-assessment
Is it part of a bigger evaluation effort?	--
Research conductor	the organisation / the funder / third party
Evaluation components 1	<input checked="" type="checkbox"/> quantitative data
Evaluation components 2	<input type="checkbox"/> qualitative survey components
	<input type="checkbox"/> self-assessment
	<input checked="" type="checkbox"/> audience survey - limited
	<input type="checkbox"/> peer review
	<input type="checkbox"/> funders review
	<input type="checkbox"/> media
	<input type="checkbox"/> other
Concept concerning artistic quality	artistic excellence / artistic vibrancy
Comments on methodology	--
Recurrence	sporadic
Demandability1	voluntary
Demandability2	required / optional / voluntary/na
Data comparability	
Findings_narrative	Quantitative data: number of visits Qualitative evidence: Limited resources. Feedback from user groups is not regularly considered, there is not enough capacity for this. Something started but the front office is exhausted. (pp. 46) They have organised a survey among the visitors Dedicated staff: none
Organisation's website	http://www.thaliaszinhaz.sk/new/
Source	<i>Audience building and the future Creative Europe Programme</i> by Anne Bamford and Michael Wimmer EENC Short Report, January 2012

IDD_018. *Spain, Catalonia*

Case study IDD	IDD_018
Name of organisation	Apropa Cultura' (Culture Brought Closer)
Type of organisation	consortium
Country, region	Spain, Catalonia
Art sector	theatre / dance / music / festival
Survey title	-
Year	2012
Research scope	programme
Research type	self-assessment
Is it part of a bigger evaluation effort?	Apropa Cultura is a socio-educative programme of social inclusion through culture for people at risk of social exclusion. It is a joint partnership of several arts institutions and its audience development efforts are targeted at people at risk of exclusion. Impact evaluation results serve this goal.
Research conductor	the organisation
Evaluation components 1	<input checked="" type="checkbox"/> administrative data
Evaluation components 2	<input checked="" type="checkbox"/> survey components
	<input type="checkbox"/> self-assessment – n/a
	<input checked="" type="checkbox"/> audience survey
	<input type="checkbox"/> peer review
	<input type="checkbox"/> funders review
	<input type="checkbox"/> media
	<input type="checkbox"/> other
Concept concerning artistic quality	no
Comments on methodology	Specific target audience development is the objective that guides the surveys.
Recurrence	regular quantitative data collection; regular questionnaires with the audience; occasional survey analyses
Demandability1	voluntary
Demandability2	voluntary
Data comparability	-
Findings_narrative	Administrative data: number of visits from the target group. Survey evidence: target group visitors are presented with evaluation surveys to describe and assess their experience. Occasionally research studies have also analysed the results and nature of the programme. No reports are found on the organizations website. Dedicated staff: yes
Organisation's website	http://audienceseurope.weebly.com/
Source	<i>Audience building and the future Creative Europe Programme</i> by Anne Bamford and Michael Wimmer EENC Short Report, January 2012

IDD_019. UK

Case study IDD	IDD_019
Name of organisation	Glyndebourne
Type of organisation	independent opera house; Arts Council funding for some of the educational initiatives
Country, region	UK
Art sector	music
Survey title	-
Year	2012
Research scope	organisation
Research type	audience survey
Is it part of a bigger evaluation effort?	audience survey is to feed audience development efforts.
Research conductor	the organisation
Evaluation components 1	<input checked="" type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.) – n/a
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input type="checkbox"/> self-assessment
	<input checked="" type="checkbox"/> audience survey
	<input type="checkbox"/> peer review
	<input type="checkbox"/> funders review
	<input type="checkbox"/> media
	<input type="checkbox"/> other
Concept concerning artistic quality	n/a
Comments on methodology	qualitative survey of visitors' opinion done online
Recurrence	ongoing
Demandability1	voluntary
Demandability2	voluntary
Data comparability	--
Findings_narrative	Administrative data: Survey evidence: Qualitative survey through the company's website: "individuals are encouraged to feedback on their experience of either the productions or audience participation events at Glyndebourne, providing valuable audience research which is then used to improve future audience development" (pp.54) Dedicated staff: n/a
Organisation's website	http://www.glyndebourne.com
Source	<i>Audience building and the future Creative Europe Programme</i> by Anne Bamford and Michael Wimmer EENC Short Report, January 2012

IDD_020. UK

Case study IDD	IDD_020
Name of organisation	Glyndebourne
Type of organisation	independent opera house; Arts Council funding for some of the educational initiatives
Country, region	UK
Art sector	music; opera house
Survey title	The Economic Impact of Glyndebourne Glyndebourne and East Sussex County Council
Year	2013
Research scope	organisation and local economy
Research type	economic impact survey
Is it part of a bigger evaluation effort?	First survey of Glyndebourne's impact on the East Sussex economy. The report examines all aspects of Glyndebourne's impact to reveal how it supports the local economy.
Research conductor	third party: BOP Consulting The independent research was funded by Arts Council England, East Sussex County Council, Glyndebourne and the East Sussex Arts Partnership
Evaluation components 1	<input checked="" type="checkbox"/> administrative data (i.e. box office results, # of visits, revenue, etc.)
Evaluation components 2	<input checked="" type="checkbox"/> survey components (qualitative: interview, focus group and quantitative: questionnaires with closed questions)
	<input checked="" type="checkbox"/> staff assessment
	<input checked="" type="checkbox"/> audience survey
	<input type="checkbox"/> peer review
	<input checked="" type="checkbox"/> funders review
	<input type="checkbox"/> media coverage
	<input checked="" type="checkbox"/> other: stakeholders interviews – municipality; local businesses; the media
Concept concerning artistic quality	None. The survey is focused on the economic impact of the arts organisation.
Comments on methodology	BOP applied the Impact Evaluation Framework (IEF) methodology. Six impact streams: Audience spending during the Festival; Audience spending around Tour performance; Wage expenditure; Supplier expenditure; Spending by visiting artists; Accommodation for visiting artists. The sum of this spending is the gross economic impact on the local economy. Then the gross economic impact is adjusted to take account of additional effects. Once applied, the adjusted total is multiplied to account for the secondary effects of spending in the local economy. The final stage is to convert the net impact into the contribution to the economy's GVA that Glyndebourne can be credited with and to assess the number of full-time jobs that it can be said to support in each sector of local economy. Online audience survey with 3000 respondents.
Recurrence	2013
Demandability1	voluntary
Demandability2	voluntary
Data comparability	yes, IEF methodology

Findings_narrative	<p>Some of the key findings:</p> <p>Glyndebourne generates a gross economic impact of £16.2m in East Sussex which translates into a Gross Value Added (GVA)¹ impact of £10.8m; the equivalent of supporting 682 permanent jobs.</p> <p>Glyndebourne attracts a large, loyal and relatively high-spending audience into East Sussex who spend over £11m at local hotels, restaurants, shops and attractions.</p> <p>Glyndebourne pays more than £3m in wages to employees living in East Sussex.</p> <p>Glyndebourne spends over £1m with Lewes-based suppliers and a further £0.3million with suppliers in the rest of East Sussex.</p> <p>Glyndebourne brings visitors, artists and jobs to Lewes and its presence has encouraged specialist businesses to start up there.</p> <p>Local businesses that work with Glyndebourne say that they have gained revenue, prestige and visitor footfall.</p>
Organisation's website	http://www.glyndebourne.com
Source	http://www.glyndebourne.com/about-us/glyndebourne-economic-impact-report-2014/

IDD_021. Canada

Case study IDD	IDD_021
Name of organisation	Canada Council of the Arts - dance
Type of organisation	council of arts
Country, region	Canada
Art sector	dance
Survey title	Findings from Yes I Dance: A Survey of who Dances in Canada
Year	2014
Research scope	sector
Research type	national survey of participants in dance practices
Is it part of a bigger evaluation effort?	-
Research conductor	the organisation with a third party: EKOS
Evaluation components 1	<input checked="" type="checkbox"/> administrative data
Evaluation components 2	<input checked="" type="checkbox"/> survey components
	<input type="checkbox"/> self-assessment – n/a
	<input checked="" type="checkbox"/> audience survey
	<input type="checkbox"/> peer review
	<input type="checkbox"/> funders review
	<input type="checkbox"/> media
	<input type="checkbox"/> other
Concept concerning artistic quality	no
Comments on methodology	<p>The survey was open to all people living in Canada ages 16 and older who dance, teach dance, or choreograph dance in some type of organized or on-going way.</p> <p>Responses were collected from November 19, 2013 to January 31, 2014. A total of 8.124 responses were collected over this time.</p> <p>The survey tool was comprised of 31 questions, with one section of the survey administered only to respondents who identified themselves as professionals in dance.</p> <p>EKOS developed an online registry tool to allow organizations to register.</p> <p>The survey team enlisted the assistance of a 14 member panel of experts for feedback.</p> <p>The survey questionnaire was then pre-tested in English and French with roughly 100 individuals.</p> <p>The survey was accessed using an open web link (www.ekos.com/yesidance-survey). A web link accessible to respondents using screen-reading technology was also made available. E-mail, telephone and staff on hand were available for assistance.</p>
Recurrence	-
Demandability1	-
Demandability2	-
Data comparability	-

Findings_narrative	<p>The sample of 8,124 respondents to the survey includes 2,176 individuals, or 27 per cent, who are dance professionals and 5,948, or 73 per cent, who are leisure dance participants. In most areas of the report, findings are reported separately for dance professionals and leisure dance participants. The overall sample is well represented by all age groups, from teens aged 16 and 17 (3 per cent) to those over 65 (15 per cent), although seniors are much less represented among dance professionals (three per cent). The average age is 45 among leisure dance participants and 36 among dance professionals. One in five in the sample is male.</p> <p>Variety of Dance Forms are Represented.</p> <p>Dance professionals spend an average of 17.7 hours per week in dance. Leisure dance participants say they devote 6.5 hours per week to their involvement in dance, although this declines with age. Most survey respondents tell us that they participate in dance through a variety of means. They dance with group (78 per cent) and/or take classes (82 per cent). Almost half say they teach in some form of dance (44 per cent) and/or create dance (46 per cent).</p> <p>Survey findings put enjoyment at the top of the list of primary reasons for involvement in dance when both dance professionals and leisure dance participants are looked at together. Dance professionals, however, have fairly different motives for dance compared with leisure dance participants.</p> <p>The 27 per cent of survey respondents who are dance professionals reported an average of 11.7 years of earning dance income.</p> <p>The average income earned by dance professionals in the survey, in their primary role, is \$11,207. This is highest among teachers (\$14,170), followed by choreographers (\$10,385), with dancers reporting the least income (\$6,715). Across the different roles, incomes increase with age of the dance professional (until age 65). Men typically report higher incomes than women in the roles of dancer and, in particular, choreographer. On the other hand, in teaching it is women who typically report higher incomes than men.</p>
Organisation's website	http://canadacouncil.ca
Source	http://canadacouncil.ca/council/research/find-research

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Abbreviations:

LN - Larger Narrative

LR - Literature Review

SR - Specific Research

01.

Title	The Ecology of Culture. A Report Commissioned by the AHRC's Cultural Value Project
Author	John Holden
Publisher	AHRC
URL	http://www.ahrc.ac.uk/News-and-Events/News/Pages/Report-on-the-ecology-of-culture-launched.aspx
Year	2015
Month	Feb
Pages	43
Artistic quality / cultural value (or similar) concept	N
Content type	theoretical research
Type	SR
Art form	arts and culture
Topics	ecology of culture, economy of culture
Summary	This report examines the ecology of culture: 'the complex interdependencies that shape the demand for and production of arts and cultural offerings. Culture is often discussed as an economy, but it is better to see it as an ecology, because this viewpoint offers a richer and more complete understanding of the subject. Seeing culture as an ecology is congruent with cultural value approaches that take into account a wide range of non-monetary values. An ecological approach concentrates on relationships and patterns within the overall system, showing how careers develop, ideas transfer, money flows, and product and content move, to and fro, around and between the funded, homemade and commercial subsectors. Culture is an organism not a mechanism; it is much messier and more dynamic than linear models allow. Based on interviews with 38 cultural practitioners and experts from across the cultural field, the report covers a wide variety of cultural forms, including the visual arts, dance, fashion, choral music, popular music, and film.
Region	n/a
Available bibliography	Y
Intrinsic vs. extrinsic approach	n/a

02.

Title	Enriching Britain: Culture, Creativity and Growth The 2015 Report by the Warwick Commission on the Future of Cultural Value
Author	The Warwick Commission on the Future of Cultural Value
Publisher	The University of Warwick
URL	http://www2.warwick.ac.uk/research/warwickcommission/futureculture/finalreport/
Year	2015
Month	Feb
Pages	76
Artistic quality / cultural value (or similar) concept	/ participation
Content type	research and policy recommendations
Type	LN
Art form	arts and culture
Topics	creativity, culture, arts, education, participation, diversity, audience, ecosystem
Summary	“The report is the result of a one-year investigation undertaken by a diverse group of cultural leaders, supported by academics from the University of Warwick. The report argues that the Cultural and Creative Industries are one entity, an ecosystem, which is becoming increasingly important to British life, the British economy, and Britain’s place in the world. It calls for joined-up policy making and a national plan for the sector that maximises cultural, economic and social return. The Commission’s analysis throws down a sharp challenge to all those who value how culture enriches people’s lives and makes a range of recommendations as to how we can ensure everyone has access to a rich cultural education and the opportunity to live a creative life.”
Region	UK
Available bibliography	N
Intrinsic vs. extrinsic approach	extrinsic

03.

Title	Culture The Substructure for a European Common
Author	Pascal Gielen et al.
Publisher	Flanders Arts Institute - Kunstenpunt
URL	http://www.kunsten.be/wp-content/uploads/2015/02/Cnet-De-waarde-van-cultuur-rapport-Engelse-versie.pdf
Year	2015
Month	Jan
Pages	33
Artistic quality / cultural value (or similar) concept	Y: the value to bring dismeasure
Content type	theoretical research
Type	LN
Art form	arts and culture
Topics	definitions of culture, socialisation, qualification, subjectification, measure and dismeasure of culture, European common, politics and culture, neoliberalism, commonism, creativity
Summary	<p>What is the core value of culture in society? Is there scientific proof of positive (side) effects or impact on other domains in society, also outside of the cultural field?</p> <p>The researchers from the Rijksuniversiteit of Groningen assembled a series of research results on the value, meaning and impact of the arts and culture on people within society. They developed a conceptual framework of measurable effects of arts and culture on society and they compiled an inventory of concrete research results. The core idea of the book is to place the non measurable impact of culture in the centre of the debate. The question about the value of culture touches upon crucial issues about (the decline of) shared and common values in our society and upon the way we give meaning to our lives. The arts and culture are important building blocks of open, democratic and diverse societies. But because we have increasingly begun to see culture as a commodity, the 'communality' of culture is at stake.</p>
Region	EU
Available bibliography	Y
Intrinsic vs. extrinsic approach	intrinsic

04.

Title	Cultural Activities, Art Forms and Wellbeing
Author	Daniel Fujiwara and George MacKerron
Publisher	Art Council of England (ACE)
URL	http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/cultural-activities-artforms-and-wellbeing
Year	2015
Month	Jan
Pages	38
Artistic quality / cultural value (or similar) concept	N
Content type	analysis of app data
Type	SR
Art form	arts and culture
Topics	wellbeing, impact of arts and culture, subjective, application, leisure, happiness, swb data, mappiness
Summary	This is a research study by economists Daniel Fujiwara and George MacKerron, analysing data from Mappiness – an iPhone app that allows users to measure their own wellbeing via their phones. What the report has found is that from the app's sample of people, arts and culture activities score very highly in terms of both positive effects on happiness and relaxation, above leisure activities like watching TV or drinking alcohol. With people scoring their happiest whilst taking part in theatre, dance and concerts whilst museums and libraries rate most highly for relaxation.
Region	n/a
Available bibliography	Y
Intrinsic vs. extrinsic approach	intrinsic

05.

Title	Measuring Cultural Engagement: A Quest for New Terms, Tools, and Techniques
Author	Mary Lou Rife, Damaris King, Samuel Thomas, and Rose Li, Rose Li and Associates, Inc.
Publisher	NEA and AHRC
URL	http://arts.gov/publications/measuring-cultural-engagement-quest-new-terms-tools-and-techniques
Year	2014
Month	Dec
Pages	60
Artistic quality / cultural value (or similar) concept	N
Content type	meeting summary
Type	SR
Art form	arts and culture
Topics	cultural participation, value of art, measuring the impact, methodology, survey, sample, UNESCO
Summary	<p>This report summarizes a June 2014 symposium convened by the National Endowment for the Arts (NEA) and the Cultural Value Project (CVP) of the United Kingdom's Arts & Humanities Research Council (AHRC). Cultural researchers, practitioners, and policymakers from the U.S., the UK, and other countries met to review common assumptions, techniques, and challenges in measuring cultural engagement.</p> <p>The symposium was organized into five sessions over two days:</p> <ol style="list-style-type: none"> 1. Why measure cultural participation, and for and by whom? 2. What do we mean by cultural participation? Scrutinizing activities and genres. 3. The challenge of encompassing new media- and technology-driven forms of participation. 4. New ways of knowing: alternative data sources, methodologies, and units of analysis. 5. Beyond participation rates: understanding motivations, barriers, and outcomes.
Region	USA and UK
Available bibliography	N
Intrinsic vs. extrinsic approach	both

06.

Title	Transformers. Landscape Sketch for the Performing Arts From Flanders and Beyond
Author	Kunstenpunt / Flanders Arts Institute
Publisher	VTi Publications
URL	http://vti.be/en/over-vti/publicaties/transformers-landscape-sketch-performing-arts-flanders-and-beyond
Year	2014
Month	Dec
Pages	73
Artistic quality / cultural value (or similar) concept	N
Content type	state of the arts review
Type	
Art form	performing arts
Topics	performing arts, social role of performing arts, arts organisations, Flemish performing arts landscape, economic environment, human capital, policy recommendations
Summary	The research looks at performing arts in Flanders in a turning point. "Developments of a social, economic and cultural nature demand innovative answers and new working models. How can we make the performing arts landscape a sustainable breeding ground for tomorrow's society? This landscape sketch of the performing arts in Flanders is an appeal to both politics and to the professional field to think out of the box and give shape to the artistic practice of tomorrow."
Region	Belgium
Available bibliography	Y
Intrinsic vs. extrinsic approach	extrinsic

07.

Title	Policy Paper. Raising Our Quality of Life: The Importance of Investment in Arts and Culture
Author	Abi Gilmore
Publisher	CLASS - Centre for Labour and Social Studies
URL	http://classonline.org.uk/docs/2014_Policy_Paper_-_investment_in_the_arts_-_Abi_Gilmore.pdf
Year	2014
Month	Nov
Pages	32
Artistic quality / cultural value (or similar) concept	N
Content type	theoretical research
Type	SR
Art form	arts and culture
Topics	UK cultural policies review, instrumentalising the arts and culture, quality of life, everyday participation in arts and culture
Summary	This paper explores how cultural policy has reached this position of increasingly unguarded 'instrumentalism' whereby policy makers define the value of the arts in terms of their economic value and their contribution to defined policy objectives, rather than their broader value in improving 'quality of life'. Examining the recent history of cultural policy in the UK, this paper argues that despite the intensive quest to measure and quantify the economic and social returns on investment in the arts, which has been heightened in the context of austerity, a better case can be made by returning to the arguments that emphasize the importance of arts to the quality of everyday life. The following recommendations are made for a future arts and cultural policy that aims to raise quality of life: 1. Respond to local contexts; 2. Ensure access to arts and culture is democratised and publicly planned; 3. Provide resources for everyday participation within communities as well as for, and alongside, institutional settings; 4. Develop methods of connecting and streamlining funding interests – and ensure a strong and secure role for the public sector in arts investment.
Region	UK
Available bibliography	Y
Intrinsic vs. extrinsic approach	intrinsic

08.

Title	Understanding the Value and Impacts of Cultural Experiences. A Literature Review
Author	John D. Carnwath, Alan S. Brown, WolfBrown
Publisher	Art Council of England (ACE)
URL	http://www.artscouncil.org.uk/news/arts-council-news/today-we-publish-understanding-value-and-impacts-c/
Year	2014
Month	Nov
Pages	156
Artistic quality / cultural value (or similar) concept	Y: economic value, social value, public value
Content type	literature review
Type	LR
Art form	arts and culture
Topics	economic impact, social impact, value, participation, methodology, research, methodology: post-event surveying, qualitative post-event research, longitudinal studies and retrospective identification
Summary	<p>This literature review concentrates on the question 'what value do personal experiences of art and culture have for people?'. The focus for the report is on academically-robust research and influential policy papers from the past twenty years. It provides an overview of the commonly known frameworks and methodological approaches that have been used to investigate how individuals are affected by their experience of arts and culture. It also addresses value and quality from an organisational perspective: what do organisations that engage people in impactful experiences look like? How can the 'quality' of cultural organisations as a whole be assessed? The report examines two lines of research about the value and impact of cultural experiences: how individuals benefit from attending and participating in cultural programmes and activities; and the creative capacities of arts and cultural organisations to bring forth impactful programmes.</p>
Region	n/a
Available bibliography	Y
Intrinsic vs. extrinsic approach	both

09.

Title	The Economic Contribution of the Creative Industries to EU GDP and Employment - Full Report
Author	TERA Consultants
Publisher	TERA Consultants
URL	http://www.teraconsultants.fr/en/issues/The-Economic-Contribution-of-the-Creative-Industries-to-EU-in-GDP-and-Employment
Year	2014
Month	Oct
Pages	68
Artistic quality / cultural value (or similar) concept	N
Content type	study
Type	SR
Art form	arts and culture, creative industries
Topics	Europe's creative industries, employment and jobs, EU economy, GDP, losses caused by piracy
Summary	The study comprises the period 2008-11. Conclusions as of 2011: Overall, creative industries in the top 5 European countries have posted a stronger decline than the overall economy. The decrease of the creative industries has proved much stronger in the "centre" (the five biggest economies of the Euro zone) than in the "periphery" (the other 22 countries), both at the value added and at the employment level. Even if a full explanation of this phenomenon falls out of the scope of this report, it must involve a difference of maturity of the creative industry between the centre and the periphery, as well as differences of consumption pattern and the effect of the outsourcing. SEE below H4
Region	EU
Available bibliography	N
Intrinsic vs. extrinsic approach	extrinsic

10.

Title	ENCATC Advanced Seminar Rethinking Cultural Evaluation: Going Beyond GDP Report
Author	report from the seminar
Publisher	ENCATC
URL	http://www.encatc.org/pages/index.php?id=16&tx_ttnews[tt_news]=302&tx_ttnews[-year]=2015&tx_ttnews[month]=02&tx_ttnews[day]=17&cHash=8644ae4872cdc051a9c-7486faa7ce9f7
Year	2014
Month	Oct
Pages	21
Artistic quality / cultural value (or similar) concept	N
Content type	seminar report
Type	SR
Art form	culture and arts
Topics	culture, arts, cultural industries, creative industries, well-being, methodology, indicators, new technologies
Summary	<p>The report includes a summary of the seminar presentations, debate, and discussions, a bibliography, information about the seminar and invited experts, list of participants and information about the ENCATC Thematic Area "Monitors of Culture".</p> <p>On 23 of October 2014, 50 researchers, academics, cultural operators and practitioners, cultural managers and representatives from European and international institutions met in Paris to discuss about the most recent advancements in cultural evaluation.</p> <p>This was a platform for the major players on this topic to share their research and results from their respective policies and projects on evaluation in the arts and culture. Participants gained insight into the most recent advancements in the debate on culture as an indicator of well-being and development. A discussion followed on rethinking how to measure the spill-over effects of cultural and creative industries and how to evaluate cultural approaches. The debate concluded remarking the value of the following issues: awareness, rethinking and better understanding cultural and creative industries' measurement.</p>
Region	EU
Available bibliography	Y
Intrinsic vs. extrinsic approach	intrinsic

11.

Title	Towards Plan A: A New Political Economy for Arts and Culture
Author	Arts Council England
Publisher	ARTS COUNCIL ENGLAND and RSA
URL	https://www.thersa.org/globalassets/pdfs/reports/rsa-arts-towards-plan-a.pdf
Year	2014
Month	Oct
Pages	84
Artistic quality / cultural value (or similar) concept	N
Content type	papers and essays from seminar series
Type	LN
Art form	arts and culture
Topics	ACE, study, impact of the cultural sector, value, measurement, access, diversity, the digital, arts and cultural ecology, education
Summary	<p>Towards Plan A presents papers and essays from the discussions in a public platform of key thinkers from business, education, government and arts organisations to explore ideas that will shape directions for arts and cultural sector. The title reflects the organisers' understanding that arts have to be proactive, innovative and bold. Findings from seminar series (participants: business representatives, the government, local authorities and Local Enterprise Partnerships, and the arts and cultural sector). Relevant parts: Summary reflections and recommendations - p. 7</p> <p>Return on cultural investment. Developing the wider impact of the cultural sector Mandy Barnett Director and Daniel Fujiwara, p. 63</p> <p>The key messages in their paper are: the need to build shared approaches to better assess the wider impacts of the cultural sector and improve the effectiveness of our interventions; developing common framework approaches to underpin the sectors' evaluation and impact activities are useful and should be supported;</p> <p>Any value and evaluation framework approaches will have to embrace the intentions of key commissioners of arts and cultural services (from health to education) – with the aim of creating a number of shared, co-produced templates for evaluation</p> <p>1.2. Case making and the burden of proof</p> <p>It has been instructive to bring the arts and cultural sector into more direct dialogue with partners (many fans and some skeptics) from outside the sector. It has been interesting watching the arts and cultural sector realise how it needs to change the case it makes. Instead of arts for arts sake or box ticking instrumentalism the emphasis has been on mainstreaming arts and culture into the broader national and local case for economic and social renewal – this is what the Arts Council means by a holistic approach.</p> <p>The seminars have also confirmed that the sector needs to be more nuanced and sophisticated about the burden of proof required for different audiences.</p>

Summary	<p>The Arts Council should develop tools for the sector to use in their evaluation activity – bringing more rigour to how we measure success, and ensuring that our funding organisations find it easier to capture their impact and value. '(p. 8)</p> <p>Specific policy recommendations (the relevant to impact measurement ones)</p> <p>1. Making the economic case: Recommendation 1.2: Towards a more sophisticated Gross Value Added (GVA) model for the cultural sector – the Arts Council is in the process of reviewing their approach to measuring GVA, and planning to develop a common approach to capturing these and other economic impacts at both a national and regional level. p. 11</p> <p>4. Capturing the wider impact of the arts and cultural sectors P. 16 - 17</p> <p>Recommendation 4.1 ACE to support learning and resource tools for everyday evaluation</p> <p>Recommendation 4.2 ACE should help educate the sector on how to access and use wider sources of non-grant finance, from social impact bonds to other forms of financing</p> <p>Recommendation 4.3 ACE to commission at least one 'high burden of proof' study – involving if appropriate randomised controlled trials – which would explore the impact of particular arts interventions in a key impact area (for instance health and well-being, education or community cohesion). This approach should be repeated at the start of every three-year funding cycle.</p>
Region	UK
Available bibliography	N
Intrinsic vs. extrinsic approach	n/a

12.

Title	Findings from Yes I Dance: Survey of Who Dances in Canada
Author	Ekos Research Associates
Publisher	Canada Council for the Arts
URL	http://canadacouncil.ca/council/research/find-research/2014/findings-from-yes-i-dance
Year	2014
Month	July
Pages	172
Artistic quality / cultural value (or similar) concept	N
Content type	mapping study
Type	LN
Art form	performing arts
Topics	dance, participation, professional, survey, methodology, questionnaire
Summary	As part of the Canada Council for the Arts' Canada Dance Mapping Study, Canadians who dance, teach dance or choreograph were invited to participate in a bilingual nation-wide online survey called Yes I Dance (Oui je danse). The survey was designed with the purpose of gaining a better understanding of who dances in Canada, where they dance, and why. This report presents the findings from this landmark survey of the dance field in Canada.
Region	Canada
Available bibliography	N
Intrinsic vs. extrinsic approach	both

13.

Title	The Changing Landscape of Arts Participation A Synthesis of Literature and Expert Interviews
Author	Jennifer Novak-Leonard, Patience Baach, Alexandria Schultz, Betty Farrell, Will Anderson, & Nick Rabkin
Publisher	NORC and the Cultural Policy Center at University of Chicago, with support from The James Irvine Foundation
URL	http://arts.gov/sites/default/files/irvine-literature-review.pdf
Year	2014
Month	July
Pages	36
Artistic quality / cultural value (or similar) concept	N
Content type	literature review
Type	LR
Art form	arts and culture
Topics	arts participation, cultural participation,
Summary	<p>This report provides an overview of theoretical issues concerning:</p> <p>How people participate, both in terms of what activities should be included within the larger, ecological domain of artistic and cultural activity, and the manner and degree of people's involvement with them;</p> <p>Who participates;</p> <p>Where participation happens;</p> <p>Motivations and barriers to participation.</p> <p>This report is informed by a review of academic and grey literature and expert interviews. A substantial portion of literature reviewed employed an anthropological, ethnographic or sociological approach to documenting and studying communities in California in an effort to identify activities that are artistically and culturally meaningful — both in terms of heritage - based and folk traditions specific to communities that reflect the state's diverse population.</p>
Region	USA
Available bibliography	Y
Intrinsic vs. extrinsic approach	both

14.

Title	Cultural Value Critical Mass: Theatre Spectatorship and Value Attribution
Author	The British Theatre Consortium funded by AHRC
Publisher	AHRC
URL	http://britishtheatreconference.co.uk/wp-content/uploads/2014/05/Critical-Mass-10.7.pdf
Year	2014
Month	May
Pages	125
Artistic quality / cultural value (or similar) concept	Y
Content type	audience survey : theatre
Type	SR
Art form	performing arts
Topics	audience survey, methodology, value attribution, sociality, memory, associations, networks, processes, acting, company
Summary	A research project looking at how theatre audiences value the experience of attending performances. The focus is on the self-reported descriptions of experiences of individuals who attend the theatre, which was gathered mainly through online questionnaires, interviews, and creative workshops. It also tapped memory by asking some subjects about a performance they saw one year or more ago. The research examined how individuals process the cognitive and affective experience of seeing a theatre performance in relation to their context (location, identity, and moment-in-time), their previous theatre histories, and their associational networks. The results of the research confirm that value emerges in the relationship between the performance, the subjects, and their contexts.
Region	UK
Available bibliography	Y
Intrinsic vs. extrinsic approach	intrinsic

15.

Title	Commissioner Day 2: How Do We Value (and Undervalue) Culture?
Author	E. Belfiore, C. Firth & D. Holdaway
Publisher	The Warwick Commission on the Future of Cultural Value
URL	http://www2.warwick.ac.uk/research/warwickcommission/futureculture/resources/commission/
Year	2014
Month	April
Pages	23
Artistic quality / cultural value (or similar) concept	cultural value
Content type	brief overview and bibliography
Type	LR
Art form	arts and culture
Topics	measurement, cultural value, methodology, gaps, politics
Summary	The question of how to measure the value of culture is a complex one and there exists a significant amount of research into what is measured and the methods employed to carry out this measurement. A recent evidence review commissioned by Arts Council England, 'The Value of Arts and Culture to People and Society', identified over 500 reports published since 2010 alone. In order to provide a clear overview of the main issues, this document will focus on the most recent, most influential and most comprehensive reports. It is intended to be illustrative rather than comprehensive and seeks to map the debates and identify areas for further discussion rather than provide answers.
Region	n/a
Available bibliography	Y
Intrinsic vs. extrinsic approach	both

16.

Title	The Validating Arts and Livability Indicators (VALI) Study: Results and Recommendations
Author	Elaine Morley, Mary K. Winkler
Publisher	NEA
URL	http://arts.gov/publications/validating-arts-livability-indicators-vali-study-results-and-recommendations
Year	2014
Month	April
Pages	115
Artistic quality / cultural value (or similar) concept	N
Content type	research and survey
Type	LN
Art form	arts and culture
Topics	survey, indicators, creative, engagement, participation, quality of life, community
Summary	Commissioned from the Urban Institute, this report describes the methodology and findings of a study to validate the NEA's proposed Arts & Livability Indicators. These metrics use national, publicly accessible data to track outcomes of interest to communities engaged in creative placemaking activities. The report includes a draft "user's guide" to the indicators and their appropriate use.
Region	US
Available bibliography	N
Intrinsic vs. extrinsic approach	extrinsic

17.

Title	The Value of Arts and Culture to People and Society – an Evidence Review
Author	Andrew Mowlah, Vivien Niblett, Jonathon Blackburn and Marie Harris
Publisher	Art Council of England (ACE)
URL	http://www.artscouncil.org.uk/what-we-do/research-and-data/value-arts-and-culture-people-and-society-evidence-review/
Year	2014
Month	March
Pages	54
Artistic quality / cultural value (or similar) concept	/ intrinsic value of arts and culture
Content type	evidence review
Type	SR
Art form	arts and culture
Topics	impact of arts and culture, holistic approach, economy, health and wellbeing, education, society, intrinsic value
Summary	The research applies a holistic approach towards the value of arts and culture with the argument that arts and culture have an impact on people's lives in complex, subtle and interrelated ways, and that each benefit relates to a cluster of other benefits. It reviews arts and culture's impact on economy, health and wellbeing, education and society.
Region	UK
Available bibliography	Y
Intrinsic vs. extrinsic approach	both

18.

Title	Att bidra till (ny)skapande kultur
Author	Swedish Agency of Cultural Policy Analysis
Publisher	Swedish Agency of Cultural Policy Analysis
URL	http://www.kulturanalys.se/publikationer/rapporter/
Year	2014
Month	
Pages	91
Artistic quality / cultural value (or similar) concept	Y: innovative culture and artistic renewal
Content type	report
Type	SR
Art form	arts and culture
Topics	innovative culture, assessment systems, grants
Summary	The report investigates and analyses how the political intentions and assignment formulations for Musikplattformen and Kulturbryggan affect the prerequisites for the awarding of grants to innovative culture, how they formulate and apply application and assessment systems, how they define the concepts of artistic renewal and innovative culture, and how the applicants perceive the grant systems. (Summary in English)
Region	Sweden
Available bibliography	Y
Intrinsic vs. extrinsic approach	intrinsic

19.

Title	Cultural Value 2014 Project Summaries
Author	Arts and Humanities Research Council
Publisher	AHRC
URL	http://www.ahrc.ac.uk/Funded-Research/Funded-themes-and-programmes/Cultural-Value-Project/Current-and-Past-Research-Activities/Documents/cvp-2014-RDAs.pdf
Year	2014
Month	
Pages	18
Artistic quality / cultural value (or similar) concept	Y
Content type	project summaries
Type	LR
Art form	arts and culture
Topics	arts, culture, value, citizenship, evaluation, commercial arts and culture, pop, new media, digital
Summary	The summary provides information on the projects funded in 2014 by the Culture Value project
Region	UK
Available bibliography	N
Intrinsic vs. extrinsic approach	n/a

Title	Special Eurobarometer 399 Cultural Access and Participation Report
Author	TNS Opinion & Social
Publisher	European Commission, Directorate-General for Education and Culture
URL	http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf
Year	2013
Month	Nov
Pages	111
Artistic quality / cultural value (or similar) concept	N
Content type	EU survey
Type	LN
Art form	arts and culture
Topics	engagement in cultural activities, involvement in artistic activities, internet use for cultural purposes, methodology, questionnaires
Summary	<p>The current Eurobarometer survey follows on from the 2007 research, exploring and measuring how EU citizens think and behave in the area of culture. Some of these results can be compared against those measured in the previous survey, enabling changes between 2007 and 2013 in the cultural approaches of EU citizens to be mapped.</p> <p>The first part of this report looks at levels of engagement in different cultural activities. In the second part, this report examines the active involvement of EU citizens in a range of artistic activities as performers (e.g. singing, dancing, making a film, etc.) as distinct from consumers (e.g. going to the cinema). The third part of the report looks at the use of the Internet for cultural purposes.</p> <p>Throughout the report, results are analysed in terms of the European average, followed by a breakdown of the results by country and finally by some socio-demographic variables. Where possible, the results are also compared with those of the 2007 Eurobarometer Cultural Values survey.</p> <p>An index of cultural practice has been developed by attaching scores to high participation levels in cultural activities. These scores were collated to identify respondents with "Very high", "High", "Medium" or "Low" profiles in terms of their participation in cultural activities.</p>
Region	EU
Available bibliography	N
Intrinsic vs. extrinsic approach	extrinsic

21.

Title	How a Nation Engages with Art: Highlights from the 2012 Survey of Public Participation in the Arts (SPPA)
Author	Office of Research & Analysis, NEA
Publisher	NEA
URL	http://arts.gov/publications/highlights-from-2012-sppa
Year	2013
Month	Sept
Pages	49
Artistic quality / cultural value (or similar) concept	N
Content type	national survey report, additional data for researchers available
Type	LN
Art form	arts and culture
Topics	attendance, creation, participation, engagement, arts, heritage, internet, national survey, statistics
Summary	This report presents results from an initial analysis of the 2012 SPPA. It contains statistics with demographic insights about U.S. adults' participation across five modes of art activity: attending; reading books and literature; consuming through electronic media; making and sharing; and learning. Findings are discussed for specific art forms and trend data provided where possible. Also includes links to additional data and resources for researchers.
Region	US
Available bibliography	N
Intrinsic vs. extrinsic approach	extrinsic

22.

Title	Cultural Behaviour and Personal Data at the Heart of the Big Data Industry. Finding the Right Balance Between Privacy and Innovation
Author	Ernst&Young
Publisher	Forum d'Avignon
URL	http://www.forum-avignon.org/en/node/3735
Year	2013
Month	
Pages	52
Artistic quality / cultural value (or similar) concept	N
Content type	research
Type	SR
Art form	arts and culture
Topics	internet, digital data, personal data, personal data collection and protection, personal cultural data, prolonging cultural experience
Summary	The high value of digital personal cultural data is leading to significant movement among the players, as well as heavy investment. A highly strategic market is in the process of emerging as the result of a dual phenomenon of cooperation and convergence
Region	EU and USA
Available bibliography	N
Intrinsic vs. extrinsic approach	n/a

23.

Title	Great Art and Culture for Everyone 2010 -2020 10-Year Strategic Framework - revised
Author	Arts Council England
Publisher	Arts Council England
URL	http://www.artscouncil.org.uk/media/uploads/Great_art_and_culture_for_everyone.pdf
Year	2013
Month	
Pages	67
Artistic quality / cultural value (or similar) concept	great art
Content type	strategic policy
Type	LN
Art form	arts and culture
Topics	cultural policy, strategic framework, measurement of success
Summary	<p>Goals</p> <ol style="list-style-type: none"> 1. Excellence is thriving and celebrated in the arts, museums and libraries 2. Everyone has the opportunity to experience and to be inspired by the arts, museums and libraries; 3. The arts, museums and libraries are resilient and environmentally sustainable 4. The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled; 5. Every child and young person has the opportunity to experience the richness of the arts, museums and libraries <p>Measuring progress:</p> <p>Goal 1 - p. 44-45</p> <p>Goal 2 - p. 49</p> <p>Goal 3 - p. 54</p> <p>Goal 4 - p. 57</p> <p>Goal 5 - p. 60</p>
Region	UK
Available bibliography	N
Intrinsic vs. extrinsic approach	intrinsic and extrinsic

24.

Title	"A big part of my life": A Qualitative Study of the Impact of Theatre
Author	Ben Walmsley
Publisher	International journal of arts marketing
URL	http://eprints.whiterose.ac.uk/79369/
Year	2013
Month	
Pages	15
Artistic quality / cultural value (or similar) concept	Y: cathartic values of theatre
Content type	research paper
Type	SR
Art form	performing arts
Topics	impact, theatre, audiences, arts benefits, arts marketing
Summary	This paper explores the impact that theatre can have on its audiences, both immediately and over time. The article evaluates the existing literature on impact and critically reviews a number of benefits models. Through a textual analysis of 42 semi-structured depth interviews, the paper deconstructs the concept of impact and rearticulates it in audiences' terms.
Region	UK
Available bibliography	Y
Intrinsic vs. extrinsic approach	intrinsic

25.

Title	How Art Works: The National Endowment for the Arts' Five-Year Research Agenda, With a System Map and Measurement Model
Author	NEA's Office of Research & Analysis
Publisher	NEA
URL	http://arts.gov/publications/how-art-works-national-endowment-arts-five-year-research-agenda-system-map-and
Year	2012
Month	Sept
Pages	46
Artistic quality / cultural value (or similar) concept	N
Content type	research and survey
Type	SR
Art form	arts and culture
Topics	arts participation, cultural participation, arts creation, societal capacities, social impact, individual impact, education, methodology, indicators, survey, map
Summary	Commissioned from the Urban Institute, this report describes the methodology and findings of a study to validate the NEA's proposed Arts & Livability Indicators. These metrics use national, publicly accessible data to track outcomes of interest to communities engaged in creative placemaking activities. The report includes a draft "user's guide" to the indicators and their appropriate use. How do you measure how art works - on people, on communities, or on society? It's a broad question, and the National Endowment for the Arts offers an ambitious plan to "map" the arts to better understand and measure this complex, dynamic system. How Art Works describes the agency's five-year research agenda, framed and informed by a groundbreaking "system map" and measurement model. The map is grounded in the theory that arts engagement contributes to quality of life in a virtuous cycle from the individual level to the societal level, and back. The map helps illustrate the dynamic, complex interactions that make up this particular system, from "inputs" such as education and arts infrastructure, to "outcomes" such as benefits of the arts to individuals and communities."
Region	US
Available bibliography	N
Intrinsic vs. extrinsic approach	intrinsic

26.

Title	Review of the Theatre Sector in Scotland for Creative Scotland
Author	Christine Hamilton Consulting
Publisher	Creative Scotland
URL	http://www.creativescotland.com/resources/our-publications/sector-reviews/theatre-sector-review
Year	2012
Month	June
Pages	102
Artistic quality / cultural value (or similar) concept	Y:
Content type	sector survey
Type	SR
Art form	performing arts
Topics	mapping, survey, questionnaire, methodology, audience, diversity, theatre, impact
Summary	The review of the theatre sector in Scotland was undertaken on behalf of Creative Scotland by Christine Hamilton Consulting and took place between 1 Oct 2011 - 30 April 2012. The survey produced 895 responses of which 506 were complete. These 506 responses produced relational data (for the relational maps) for more than 1400 organisations/people, which has been aggregated to 812 complete sets of organisations/people (692 showing geographical location). This is used as the primary data for the different relational maps. A companion report on mapping has been produced.
Region	Scotland
Available bibliography	N
Intrinsic vs. extrinsic approach	extrinsic

Title	ESSnet_CULTURE. European Statistical System Network on Culture. Final Report
Author	Working group ESSnet_CULTURE
Publisher	ESSnet_CULTURE, Eurostat
URL	http://ec.europa.eu/culture/library/reports/ess-net-report_en.pdf
Year	2012
Month	May
Pages	556
Artistic quality / cultural value (or similar) concept	N
Content type	study on methodology
Type	SR
Art form	cultural industries
Topics	EU statistics in culture, methodology, key indicators, financing and expenditure on culture, cultural industries, social aspects of culture, cultural practices, methodological comparison b/n Eurobarometer and national survey systems, cultural domains, intangible cultural heritage, diversity, creative industries, cultural participation
Summary	<p>This is a comprehensive study reflecting the ESSnet_CULTURE working group findings on cultural statistics and methodology of surveys. The ESSnet-Culture's objective is to address the absence of a real European system for cultural statistics.</p> <p>The ESSnet-Culture has been using a working method developed by Eurostat for methodological activities. It consisted of a network composed of several organisations that form part of the European Statistical System - the ESS. It aimed to produce results that can be useful by all members of the statistical system.</p> <p>The main objectives of the ESSnet-Culture were to: revise the European framework for cultural statistics (created by LEG-Culture); improve the existing methodological base to develop new EU cultural statistics; define indicators and variables that make it possible to describe and study the cultural sector in all its complexity; provide a national experience to allow a wider and more advanced analysis of the data. performing arts pp. 314-19; Comparison of national surveys ; on perf.arts pp. 505-10</p>
Region	EU
Available bibliography	Y
Intrinsic vs. extrinsic approach	both

28.

Title	Measuring the Economic Benefits of Arts and Culture
Author	BOP consulting
Publisher	Art Council of England (ACE)
URL	http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/measuring-economic-benefits-arts-culture
Year	2012
Month	May
Pages	37
Artistic quality / cultural value (or similar) concept	N
Content type	toolkit
Type	SR
Art form	arts and culture
Topics	economic impact, assessment, economic footprint, toolkit, social return of investment
Summary	This report aims to provide arts and cultural organisations with clear guidance about undertaking or commissioning studies into the economic benefits of their work. The guidance will help organisations choose appropriate and robust methodologies and uses case studies to illustrate the benefits and limitations of different approaches to measuring economic contribution.
Region	UK
Available bibliography	Y
Intrinsic vs. extrinsic approach	extrinsic

29.

Title	Audience Building and the Future Creative Europe Programme
Author	Anne Bamford and Michael Wimmer
Publisher	EENC
URL	http://www.eenc.info/news/report-audience-building/
Year	2012
Month	Jan
Pages	79
Artistic quality / cultural value (or similar) concept	Y: quality audience building
Content type	research
Type	SR
Art form	arts
Topics	audience building, evidence, quantitative, qualitative, research
Summary	The report analyses concepts and best practices for audience development. It features 28 case studies from EU member states. The study uses the broader, holistic concept of 'audience development', as proposed by Arts Council England and others, which goes beyond the concept of just 'audience building'.
Region	EU
Available bibliography	N
Intrinsic vs. extrinsic approach	intrinsic

30.

Title	The Public Value of Culture: a Literature Review
Author	John Holden, Jordi Baltà
Publisher	EENC
URL	http://www.eenc.info/wp-content/uploads/2012/11/JHolden-JBaltà-public-value-literature-review-final.pdf
Year	2012
Month	Jan
Pages	46
Artistic quality / cultural value (or similar) concept	public value
Content type	literature review
Type	LR
Art form	culture
Topics	public value of culture, intrinsic value, instrumental value,
Summary	This literature review aims to describe and analyse academic literature and research reports addressing the public value of culture, which should allow the European Commission's Directorate General for Education and Culture (DG EAC) to identify relevant experts in this field. The analysis places emphasis on publications made over the past five years within the EU but also includes references from other countries or regions as well as earlier publications which can be relevant to current debates in Europe.
Region	n/a
Available bibliography	Y
Intrinsic vs. extrinsic approach	intrinsic

31.

Title	Measuring the Economic Contribution of Cultural Industries. A Review and Assessment of Current Methodological Approaches
Author	Hristina Mikić
Publisher	UNESCO Institute for Statistics
URL	http://www.uis.unesco.org/culture/Documents/FCS-handbook-1-economic-contribution-culture-en-web.pdf
Year	2012
Month	
Pages	111
Artistic quality / cultural value (or similar) concept	N
Content type	theoretical research and statistics survey
Type	LN
Art form	arts and culture
Topics	economy of culture, cultural industries, assessment of methodology, performance indicators, world regions, survey
Summary	The UNESCO Institute for Statistics (UIS) is seeking to develop new as well as complementary guidelines to measure the contribution of culture to economies, especially in the developing world where data and resources are limited. To this end, the study provides an exhaustive literature review of current methodologies. It compares several approaches, highlighting their strengths and weaknesses. The report offers an important resource for governments interested in measuring the economic contribution of cultural industries in their countries. The material presented in the study will serve to support the development of a methodological handbook on measuring the contribution of the culture sector.
Region	worldwide
Available bibliography	Y
Intrinsic vs. extrinsic approach	extrinsic

32.

Title	Mastering tempo. Creating Long-Term Value Amidst Accelerating Demand
Author	Ernst&Young
Publisher	Forum d'Avignon
URL	http://www.forum-avignon.org/en/ernst-young-study-forum-d-avignon
Year	2012
Month	
Pages	32
Artistic quality / cultural value (or similar) concept	Y: enduring content
Content type	survey in the media and entertainment field
Type	SR
Art form	none: media and entertainment
Topics	creative industries, media and entertainment, innovation, content development
Summary	<p>Creating enduring cultural and economic value is increasingly challenged by accelerating media innovation and consumption. Throughout creative industries, tempo is critical. It influences the creative process and affects the development, distribution and consumption of content – both in the short and the long-term. In all areas, tempo is accelerating as the industry innovates at an unprecedented rate. Media businesses keep pace by embracing new technologies and evolving. However, to succeed they must balance satisfying the consumer's voracious appetite for new content – anytime, anywhere – with creating content that has a legacy of enduring value.</p> <p>Ernst & Young, looked across markets and sub-sectors to understand, contextualize and interpret how executives are mastering tempo. Interviews were held with media and entertainment practitioners and executives from some of the world's leading media and entertainment companies.</p>
Region	EU
Available bibliography	Y
Intrinsic vs. extrinsic approach	n/a

33.

Title	Audience Impact Study. Literature Review
Author	WolfBrown
Publisher	NEA
URL	http://arts.gov/publications/research-convenings/audience-impact-study-literature-review
Year	2011
Month	Oct
Pages	26
Artistic quality / cultural value (or similar) concept	/ emotional impact
Content type	literature review
Type	LR
Art form	arts and culture
Topics	audience survey, emotional impact, happiness, measurement, affect, methodology
Summary	While there is ample qualitative and anecdotal data on how people and communities are transformed by the arts, there is little research that quantifies the emotional impact of the arts. It focuses on how to define the way that art affects people, how to measure emotional impact. This review looks at studies that attempt to answer these elusive questions. This review is expected to help inform the design of a survey that will capture reliable data on this seemingly indefinable subject. The NEA is working with a research team from WolfBrown to develop and pilot survey instruments and protocols for a pilot study of audiences at NEA-funded events. As part of this study, WolfBrown developed this literature review of relevant research.
Region	n/a
Available bibliography	Y
Intrinsic vs. extrinsic approach	intrinsic

34.

Title	Measure the Impact of Culture on Wellbeing. A Definition Shaped By a Desire for the Future
Author	Culture Action Europe
Publisher	
URL	http://www.wearemore.eu/wp-content/uploads/2013/12/culture-and-well-being-reflection-paper.pdf
Year	2011
Month	
Pages	12
Artistic quality / cultural value (or similar) concept	N
Content type	research
Type	SR
Art form	arts and culture
Topics	alternative indicators of progress, social indicators movement, well-being, sustainability
Summary	The paper presented EC commissioned researches on the feasibility of measuring beyond GDP. Development of the well-being indicators
Region	n/a
Available bibliography	Y
Intrinsic vs. extrinsic approach	intrinsic

35.

Title	Artistic Reflection Kit
Author	ACA: Kevin du Preez and Jackie Bailey Contributors: Tandi Williams and Bridget Jones
Publisher	Australia Council for the Arts
URL	http://2014.australiacouncil.gov.au/artisticreflectionkit/about/full_kit
Year	2010
Month	Dec
Pages	30
Artistic quality / cultural value (or similar) concept	Y: artistic vibrancy
Content type	guide, toolkit
Type	SR
Art form	performing arts
Topics	artistic vibrancy, artistic reflection, indicators, survey, self-assessment, methodology, artistic stakeholders, artistic quality or excellence of craft, audience engagement and stimulation, intrinsic values of art, curation and development of art form, development of artists, relevance to the community, stakeholders: artists, internal/staff, peers/art form, audience, community, funders
Summary	<p>A guide to assist organisations to reflect on artistic vibrancy and measure their artistic achievements indicating Basic, Recommended, and Good efforts</p> <p>Artistic vibrancy captures the artistic dimensions that arts organisations strive for. The term is used when talking about artistic success, innovation and achievement. The following five elements of what artistic vibrancy might encapsulate have been developed:</p> <ul style="list-style-type: none"> • Artistic quality or excellence of craft • Audience engagement and stimulation • Curation and development of the art form • Development of artists • Relevance to the community <p>Each of these elements is explained in details, the tools for measuring are drawn out (Basic, Recommended, Good), and the stakeholders that might be involved are pointed.</p> <p>Artistic reflection is defined as the process where organisations use meaningful tools to measure their artistic vibrancy.</p> <p>Artistic stakeholders</p>
Region	Australia
Available bibliography	N
Intrinsic vs. extrinsic approach	n/a

36.

Title	Arts in Wales 2010 Survey (5 volumes)
Author	Arts Council of Wales
Publisher	Arts Council of Wales
URL	http://www.artscouncilofwales.org.uk/what-we-do/research/latest-research/arts-in-wales-survey-2010
Year	2010
Month	Nov
Pages	200
Artistic quality / cultural value (or similar) concept	N
Content type	survey reports
Type	LN
Art form	arts
Topics	attitudes, attendance, participation, art form profiles, survey, methodology, questionnaires
Summary	<p>The main objectives of the Arts in Wales 2010 survey were to measure:</p> <ul style="list-style-type: none"> • public attitudes towards and engagement with the arts (attendance and participation); • perceptions of the Arts Council of Wales; • attitudes towards the funding of the arts in Wales; • motivations and barriers to arts attendance and participation. Additional data available
Region	Wales
Available bibliography	N
Intrinsic vs. extrinsic approach	extrinsic

37.

Title	Achieving Great Art for Everyone. Consultation Report on the Process and the Views Received
Author	Dialogue by Design (ACE)
Publisher	Arts Council England
URL	http://www.artscouncil.org.uk/consultation/
Year	2010
Month	July
Pages	103
Artistic quality / cultural value (or similar) concept	Y: artistic excellence
Content type	consultation paper
Type	LN
Art form	arts
Topics	strategy, vision, artistic excellence, arts leadership, audience building, children and the arts, sustainable, resilient and innovative arts sector, partnerships, funding, ACE,
Summary	The report reflects the stakeholders reception of the ACE strategic document "Achieving great art for everyone". All the key topics of the report are commented by 700+ respondents and key trends in their opinions (pros and cons arguments) are summarised in the report.
Region	UK
Available bibliography	N
Intrinsic vs. extrinsic approach	intrinsic

38.

Title	A Review of Research and Literature to Inform the Arts Council's 10-year Strategic Framework
Author	Catherine Bunting Research team Lucy Hutton Penny King Hassan Mahamdallie Meli Hatzihrysidis John McMahon Anni Oskala Amanda Rigali Michelle Salerno
Publisher	Arts Council England
URL	http://www.artscouncil.org.uk/media/consultation/NAS_LiteratureReview_A4_12Pt.pdf
Year	2010
Month	July
Pages	69
Artistic quality / cultural value (or similar) concept	Y: artistic excellence
Content type	literature desk research
Type	LR
Art form	arts and culture
Topics	literature review, evidence, monitoring, evaluation, value, quality, excellence, economic impact, social impact
Summary	<p>In terms of content, the review focused on the infrastructure and forms of support required for artistic practice to flourish for the wider public good.</p> <p>Chapter two of the report sets out some of the wider changes taking place in society and the economy and the challenges and opportunities they present for the arts. Chapter three summarises what the literature had to say about the role of arts funding and development. Chapter four considers some of the available evidence in relation to each of the Arts Council's proposed long-term goals. Chapter five offers some concluding thoughts on the nature and quality of the evidence base and recommendations for future research. A detailed description of the methodology used to undertake the literature review can be found in appendix one, including an account of how the results have been used to inform the development of the Arts Council's strategic framework so far. A full list of references is provided in appendix two.</p>
Region	UK
Available bibliography	Y
Intrinsic vs. extrinsic approach	both

39.

Title	Culture of Innovation. An Economic Analysis of Innovation in Arts and Cultural Organisations
Author	Hasan Bakhshi and David Throsby for NESTA
Publisher	NESTA
URL	https://www.nesta.org.uk/sites/default/files/culture_of_innovation.pdf
Year	2010
Month	June
Pages	92
Artistic quality / cultural value (or similar) concept	Y: innovation
Content type	research and empirical case studies
Type	SR
Art form	arts
Topics	innovation, research, methodology, questionnaires, audiences, economic impact, quality
Summary	<p>A new framework for understanding innovation in arts and cultural organisations. Innovation is researched along four dimensions: audience reach; art form development; value creation, and business models. A crosscutting theme is technological change.</p> <p>The importance of Research and Development (R&D) has been demonstrated through the benefits of experimentation being research-led. Using such methodologies, research studies can generate robust evidence to inform policymaking within institutions, amongst cultural funding agencies and in government.</p> <p>The National Theatre (The National Theatre's NT Live broadcasts to digital cinemas) and the Tate case studies show the implication of the proposed research method of innovation in the performing arts field.</p> <p>Innovation in value creation: according to the researchers, the willingness-to-pay analysis gives direct estimates of the economic value that audiences attach to their experiences. The surveys include a range of cultural value-related questions too. This multi-disciplinary approach, looking at both economic and cultural value measures, allowed for exploring the relationship between the two.</p>
Region	UK
Available bibliography	Y
Intrinsic vs. extrinsic approach	both

40.

Title	Not Rocket Science: A Roadmap for Arts and Cultural R&D
Author	Hasan Bakhshi, Radhika Desai and Alan Freeman
Publisher	CCI
URL	http://www.cci.edu.au/sites/default/files/ccook/Not-Rocket-Science-Hasan-Bakhshi-Radhika-Desai-Alan-Freeman.pdf
Year	2010
Month	March
Pages	22
Artistic quality / cultural value (or similar) concept	/ public value
Content type	theoretical research
Type	SR
Art form	arts and culture
Topics	research and development, arts and culture sector, advocacy, evidence, public value, public R&D support, employment, policy
Summary	The paper opts to answer what is and what is not R&D in the arts sector. "This paper proposes that publicly funded arts and cultural organisations should aspire to, and be funded to, engage in Research and Experimental Development (R&D), particularly that which aims at innovation, that is, new social application. Its proposals challenge two entrenched prejudices which block arts and cultural organisations from playing their full role in society and economy. First, arts and culture are excluded from R&D by definitions based on its Science and Technology (S&T) origins. Second, the arts and cultural sector relies on a conception of creativity that mystifies too much of its work, preventing it from accessing valuable public resources."
Region	n/a
Available bibliography	Y
Intrinsic vs. extrinsic approach	n/a

41.

Title	Meaningful Measurement. A Review of the Literature About Measuring Artistic Vibrancy
Author	WolfBrown
Publisher	Australia Council for the Arts
URL	http://2014.australiacouncil.gov.au/resources/reports_and_publications/subjects/arts_sector/meaningful_measurement
Year	2009
Month	Dec
Pages	39
Artistic quality / cultural value (or similar) concept	Y
Content type	literature review
Type	LR
Art form	arts and culture
Topics	models of perf. measurements, public value, intrinsic value, artistic vibrancy, self assessment
Summary	<p>Meaningful Measurement is a summary of the key research in the area of measuring artistic vibrancy. It looks at:</p> <ul style="list-style-type: none"> • performance measurement in the arts • proposed models of performance measurement in the arts • the notion of "public value" and the arts • the intrinsic impacts of the arts • assessing artistic vibrancy, including models and examples
Region	UK and AUS
Available bibliography	Y
Intrinsic vs. extrinsic approach	both

42.

Title	"Tell me honestly..." Good Practice Case Studies of Artistic Self-Assessment in Performing Arts Organisations
Author	ACA: Lance Richardson and Jackie Bailey
Publisher	Australia Council for the Arts
URL	http://2014.australiacouncil.gov.au/resources/reports_and_publications/subjects/arts_sector/tell_me_honestly
Year	2009
Month	Dec
Pages	86
Artistic quality / cultural value (or similar) concept	Y: artistic vibrancy
Content type	research, case studies
Type	SR
Art form	performing arts
Topics	artistic vibrancy, artistic reflection, survey
Summary	This report contains seven good practice case studies of approaches to artistic self-assessment in the performing arts in Australia and Europe. The main finding of the report is that good practice in artistic self-assessment almost always involves: a frank culture of feedback; an aversion to 'box ticking'; genuinely taking on board what peers have to say; acting on the outcomes of artistic self-assessment to improve future work
Region	Australia and EU
Available bibliography	N
Intrinsic vs. extrinsic approach	intrinsic

43.

Title	Defining Artistic Vibrancy. A Discussion Paper for the Major Performing Arts Sector
Author	ACA: Jackie Bailey
Publisher	Australia Council for the Arts
URL	http://2014.australiacouncil.gov.au/resources/reports_and_publications/subjects/arts_sector/artisticvibrancy
Year	2009
Month	Dec
Pages	10
Artistic quality / cultural value (or similar) concept	Y: artistic vibrancy
Content type	discussion
Type	SR
Art form	performing arts
Topics	artistic vibrancy, artistic reflection, survey
Summary	Defining artistic vibrancy self-assessment tools from artists' point of view
Region	
Available bibliography	N
Intrinsic vs. extrinsic approach	both

44.

Title	Performance Measurement in the Arts Sector: The Case of the Performing Arts
Author	Johanne Turbide, Claude Laurin
Publisher	International journal of arts management
URL	http://www.labforculture.org/en/resources-for-research/contents/publications/performance-measurement-in-the-arts-sector-the-case-of-the-performing-arts
Year	2009
Month	Nov
Pages	15
Artistic quality / cultural value (or similar) concept	N
Content type	literature review and a survey
Type	SR
Art form	performing arts
Topics	performance measurement, financial indicators, survey data
Summary	This study addresses the issue of performance measurement in not-for-profit organizations (NPOs) within the performing arts sector. Previous studies in the arts and culture sector have shown that although their mission is articulated around the concept of artistic achievement, arts organizations are held accountable based mainly on budgetary and financial criteria. A survey sent to more than 300 performing arts organizations in the Canadian province of Quebec found that a majority of organizations use multiple performance indicators spanning several dimensions of mission fulfillment to assess their own performance. It was also found that even though performing arts NPOs acknowledge that their most important success factor is artistic excellence, their performance measurement systems place as much emphasis on financial as on non-financial indicators.
Region	Canada
Available bibliography	Y
Intrinsic vs. extrinsic approach	extrinsic

45.

Title	Assessing the Intrinsic Impacts of a Live Performance
Author	Alan Brown, Jennifer Novak
Publisher	WolfBrown commissioned in by a consortium of 14 major university arts presenters
URL	http://wolfbrown.com/component/content/article/42-books-and-reports/400-assessing-the-intrinsic-impacts-of-a-live-performance
Year	2007
Month	Jan
Pages	171
Artistic quality / cultural value (or similar) concept	/ intrinsic impacts
Content type	research and survey
Type	SR
Art form	performing arts
Topics	survey, theatre, intrinsic impact, audience, aesthetics, social impact, motivation, attendance
Summary	<p>The research attempts to define and measure how audiences are transformed by a live performance. It develops a measurement tool to assess impact, provides an analytical framework for considering the results, and suggests how performing arts presenters might begin to use this information to select programmes more purposefully and evaluate them on the basis of impact instead of attendance.</p> <p>Intrinsic impacts: captivation intellectual stimulation, emotional resonance, spiritual value, aesthetic growth, social bonding; satisfaction, readiness to receive</p>
Region	US
Available bibliography	Y
Intrinsic vs. extrinsic approach	intrinsic

46.

Title	Cultural Value and the Crisis of Legitimacy. Why Culture Needs a Democratic Mandate
Author	John Holden
Publisher	Demos
URL	http://www.demos.co.uk/files/Culturalvaluweb.pdf
Year	2006
Month	March
Pages	69
Artistic quality / cultural value (or similar) concept	Y: cultural value
Content type	theoretical research
Type	LN
Art form	culture
Topics	cultural value, mismatching of values b/n arts professionals and policy makers, the role of the media, problems with research, new legitimacy, policy changes
Summary	<p>The author suggests the concept of introducing the 'cultural value' framework: a common language for professionals, policy makers, the media, the public, etc.</p> <p>The language and conceptual framework provided by 'cultural value' tell us that publicly funded culture generates three types of value: intrinsic value, instrumental value and institutional value. It explains that these values play out – are created and 'consumed' – within a triangular relationship between cultural professionals, politicians, policy-makers and the public.</p> <p>But the analysis illuminates a problem: politicians and policymakers appear to care most about instrumental economic and social outcomes, but the public and most professionals have a completely different set of concerns.</p> <p>The analysis challenges current practice and policy, and suggests several prescriptions for change. It argues that the traditional approaches to setting policy goals, and funding the arts and culture, will not succeed in creating the deeper legitimacy that is required if the aspirations of professionals and politicians, and the full potential of public involvement, are to be made real. Creating such legitimacy will depend on institutional innovation that engages the public in understanding and contributing to the creation of cultural value. The role of media is regarded as important force in forming the public opinion on cultural policies and cultural funding.</p>
Region	UK
Available bibliography	Y
Intrinsic vs. extrinsic approach	intrinsic

47.

Title	International Measurement of the Economic and Social Importance of Culture
Author	John C. Gordon, Helen Beilby-Orrin
Publisher	OECD
URL	http://www.oecd.org/std/na/37257281.pdf
Year	2006
Month	Aug
Pages	103
Artistic quality / cultural value (or similar) concept	N
Content type	review of methodology of statistics on arts and culture
Type	SR
Art form	arts and culture
Topics	statistics, standards, economic indicators, social indicators, well-being, economy, culture, arts, heritage
Summary	“The paper begins by taking a holistic view of culture, including social and economic aspects, and quality of life. The authors follow with a review of international work undertaken by UNESCO in the 1980s and the European Commission in the 1990s. Both projects recommended a two dimensional framework for assembling measures of culture, one dimension containing cultural domains such as visual arts, film, theatre etc. with the other delineating the processes from creation/production through to consumption/conservation. Accepting that there is no existing operational framework in place for international comparative measurement of the culture sector, the paper explores the possibilities of using a System of National Accounts (SNA) approach for economic data.”
Region	worldwide
Available bibliography	Y
Intrinsic vs. extrinsic approach	extrinsic

48.

Title	Capturing the Audience Experience: a Handbook for the Theatre
Author	nef (the new economics foundation)
Publisher	ITC, SOLT & TMA
URL	http://www.itc-arts.org/resources/well-being/well-being-measuring-what-matters
Year	2005
Month	
Pages	61
Artistic quality / cultural value (or similar) concept	/ well-being
Content type	toolkit
Type	SR
Art form	performing arts
Topics	audience, survey, questionnaire, theatre, intrinsic values, economic impact, well-being
Summary	<p>The toolkit is envisaged to be usable across the whole industry to measure the impact of theatre on people's well-being. It holds the belief that capacity of theatre to deliver meaning, entertainment and a shared experience gives it the potential to deliver a deeper impact on society that goes far beyond the economic or the instrumental.</p> <p>The toolkit suggests an Audience Experience Framework and provides a set of tested questions that operationalise the framework, along with guidance about how to use them and four sample survey templates. It uses the data from the pilot survey to demonstrate what objectives data may feed.</p>
Region	UK
Available bibliography	Y
Intrinsic vs. extrinsic approach	both

49.

Title	A Little Book of Evaluation
Author	The Project Team, Centre for Guidance Studies: Lindsey Bowes (Researcher) Dr. Dimitra Hartas (Associate, CeGS) Deirdre Hughes (Centre Director) Ian Popham (Senior Associate, CeGS)
Publisher	Connexions
URL	http://www.proveandimprove.org/documents/LBE.PDF
Year	2001
Month	Oct
Pages	40
Artistic quality / cultural value (or similar) concept	N
Content type	toolkit
Type	SR
Art form	arts
Topics	evidence, monitoring, evaluation, framework, research process, data validity, questionnaires, interviewing, focus groups, sample, reporting
Summary	The booklet provides an overview of the issues and a robust framework, to enable project managers and practitioners to evaluate and assess their work effectively. Toolkit for self-assessment or for conducting a study with a contractor mostly for small scale organisations. Applicable to the arts sector.
Region	n/a
Available bibliography	Y
Intrinsic vs. extrinsic approach	n/a

50.

Title	A Practical Guide to Arts Participation Research
Author	AMS Planning & Research Corp
Publisher	NEA
URL	http://arts.gov/publications/practical-guide-arts-participation-research
Year	1995
Month	
Pages	95
Artistic quality / cultural value (or similar) concept	/ arts participation
Content type	toolkit
Type	SR
Art form	arts and culture
Topics	audience development, audience building, survey, attendance, participation
Summary	This publication provides both a description of the development of arts participation research at the national and local level and an overview of how to conduct an arts participation study. Sample survey questionnaire.
Region	US
Available bibliography	Y
Intrinsic vs. extrinsic approach	extrinsic