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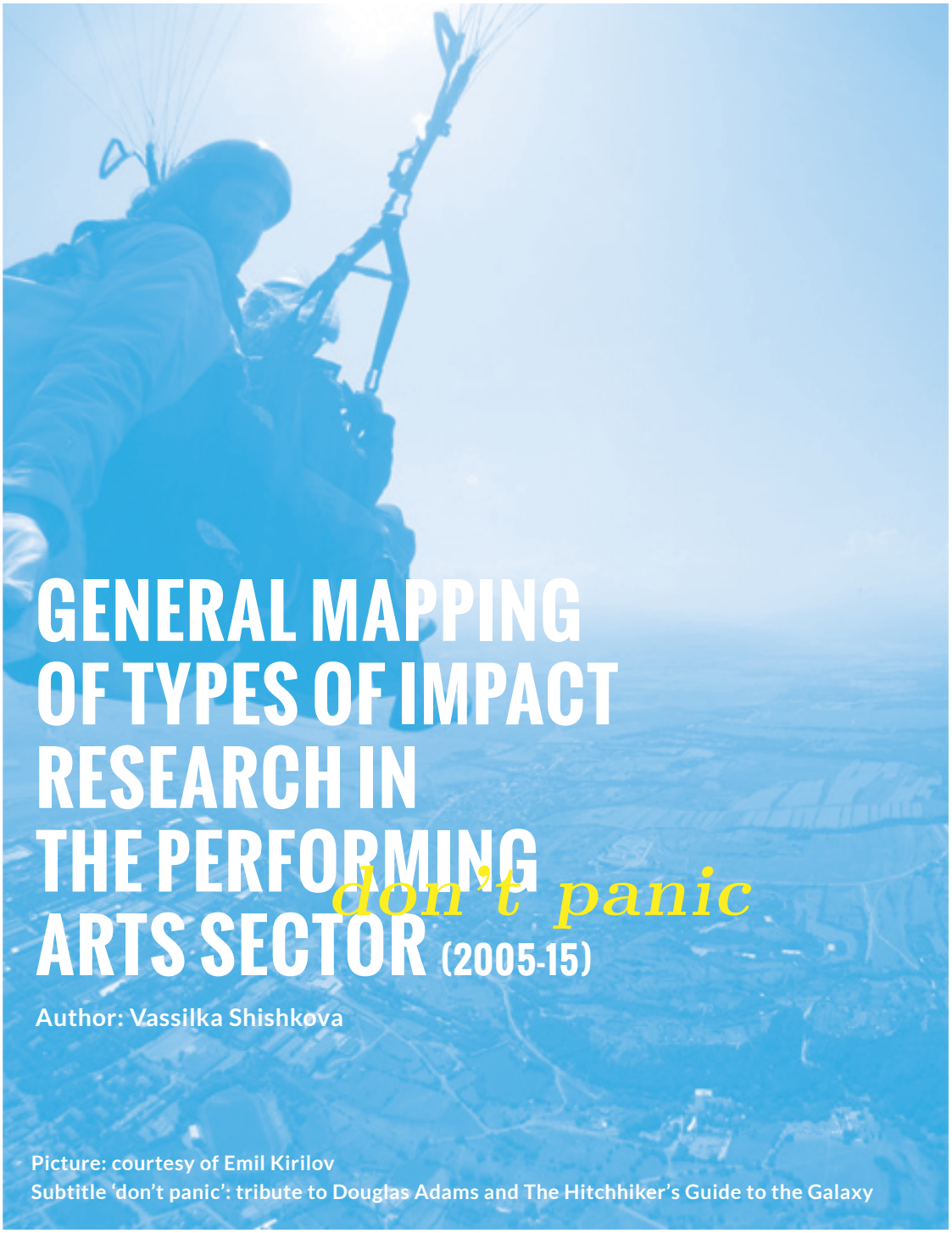

GENERAL MAPPING OF TYPES OF IMPACT RESEARCH IN THE PERFORMING ARTS SECTOR (2005-15)

don't panic

Author: Vassilka Shishkova

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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General Mapping of Types of Impact Research in the Performing Arts Sector 2005-2015 (don't panic)

IETM Mapping

by Vassilka Shishkova

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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 Meetings[1]; Satellite Meetings connecting policy-makers from different European and non-European countries[2]; 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 databases[3].

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 debate[5]

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 engagement[7] 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.