

**Measuring the economic and social impact of the arts:
a review**

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MEASURING THE ECONOMIC AND SOCIAL IMPACT OF THE ARTS

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Section One

1 Introduction

1.1 Aim and objectives of the Review

The aim of the Review is to provide an overview of arts impact research to complement a recent Arts Council-commissioned review on arts and social exclusion.¹ This review is available online at the Arts Council's website at www.artscouncil.org.uk/news/publicationsindex.html, and covers this area of policy in more depth. Inevitably there is some overlap between the two publications.

The objectives of the Review are to:

- collate and review existing research on the economic and social impact of the arts
- share understanding of methodologies and measures used for assessing the impact of arts projects, facilities and programmes, as well as the creative industries
- assess the comprehensiveness and quality of the existing evidence base
- inform the future agenda for impact research within the sector, and support evidence-based policy making by the Arts Council
- identify key research needs to help improve the robustness of research methods and evidence demonstrating the contribution of arts and culture to the social and economic objectives of national and local government, and other key partners
- provide a practical resource to assist those working in the field

¹ Jermyn, 2001

Drawing on selected literature, the Review will address the following topics:

- concepts and definitions of impact, economic impact and social impact as they relate to the arts and creative industries
- different models and methods of measuring the economic and social impact of the arts
- assessing the quality and appropriateness of existing research design and methods
- discussion of key issues raised by existing research and their implications for future research and policy development.

1.2 Structure of the Review

Section one outlines the aim and objectives of the Review and the structure of the Report.

Section two presents the methodology used for the Review.

Section three explores the background, rationale and policy context for the development of research into the economic and social impact of the arts.

Section four examines concepts and definitions of 'impact', 'economic impact' and 'social impact', and how these concepts have been interpreted by different studies. It outlines debates around the measurement of arts impacts and presents a provisional model of effective arts-impact evaluation.

Section five presents two typologies of different research methods and frameworks which have been used to gather evidence of the economic and social impact of the arts, respectively.

Section six using the typologies presented in section five, reviews research study examples of some of the research methods identified, and is therefore not intended to be comprehensive. The findings and conclusions for each

study are presented alongside an attempt to assess its strengths and weaknesses, using the Arts Council's *Draft Standards for Reporting on Statistics*² and guidelines developed by the National Foundation for Educational Research (NFER) for assessing research quality.³

The Arts Council's *Draft Standards for Reporting on Statistics* and NFER's guidelines for assessing research quality can be found in Appendix 1.

Section seven highlights key issues raised by the existing body of research, gaps in research evidence, and identifies areas of research methodology and policy thinking which require further exploration. It discusses the implications for a future research agenda, and makes some recommendations for the development of research by the Arts Council and its partners.

A full bibliography is included at the end of the Report which provides a comprehensive listing of sources which are wider than can be reviewed within this publication. Examples of performance and impact measurement frameworks and indicators used by government departments, the Quality, Efficiency and Standards Team (QUEST) and other organisations, which are relevant to the arts impact agenda, are included in the appendices.

² Hutton, 2001

³ Sharp and Benefield, 2001

Section Two

2 Methodology

2.1 Literature search

The methodology adopted for the Review comprised a number of search strategies, which included:

- two separate analyses of the Arts Council of England's library database, 'Heritage', for literature using the keywords 'economic impact' and 'arts' and 'social impact' and 'arts', respectively
- a manual search of the smaller libraries of the Arts Council's Research and Development Department
- review of a database of research studies collated for *the Realising the Potential of Cultural Services*⁴ project, held in the Research Department of the Arts Council
- postal, telephone or e-mail enquiries to the Statistics and Social Policy Unit of the Department for Culture, Media and Sport (DCMS), the Scottish Arts Council, Arts Council of Wales and the Arts Council of Northern Ireland, a range of DCMS-sponsored Non-Departmental Public Bodies (NDPBs) with a remit for arts, culture or media, including National Lottery Distributing Bodies (NLDBs). Information was gathered on completed and ongoing research addressing the impact of arts interventions
- an e-mail circular to relevant staff in the Arts Council's art form departments, and to the ten Regional Arts Boards in England, requesting information on local, regional or national impact studies focusing on either individual venues, specific cultural sub-sectors, or strategic initiatives
- meetings with members of the Social and Economic Contexts Team of the Arts Council's Research and Development Department, and with Helen Jermyn, the Research Consultant employed to compile the Arts Council's literature review on arts and social exclusion. Contact details of

⁴ Coalter, 2001

organisations, which could provide additional research material on such policy areas as arts and health, and arts and the criminal justice system, were also obtained and followed up.

These search strategies were supplemented by making reference to existing literature reviews in this area (Shaw, 1999; Blake Stevenson Ltd, 2000; Coalter, 2001; Jermyn, 2001).

The search of the Arts Council's library database identified 22 research publications, addressing the arts in the UK, Europe, Canada, the USA and Australia. A further 33 publications were identified through the *Realising the Potential* database, a significant number of which had been identified through other sources. Cross-referencing was carried out to remove any duplication. Other searches, enquiries and meetings generated awareness of further publications which were added to the bibliography.

A small number of studies were retrieved, read and assessed using the Arts Council of England's *Draft Standards for Reporting on Statistics* (Hutton, 2001), and the National Foundation for Educational Research (NFER) guidelines for assessing research quality (Sharp and Benefield, 2001). Their references were also scrutinised for further potentially relevant material. This process led to further additions to the Review bibliography.

It was not possible within this Review to undertake a comprehensive appraisal of the wealth of literature, including published studies, conference reports, journal articles and papers, which now exist on the subject. The Review is therefore limited to research and opinion pieces published since 1988 until the present day.

The start date coincides with the publication date of *The Economic Importance of the Arts in Britain* (Myerscough, 1988), widely regarded as the first publication which put the issue of the impact of the arts onto the political agenda. It also makes reference to papers presented at the *Convergence*,

Creative Industries and Civil Society – The New Cultural Policy conference held in Nottingham, from 26 – 29 September 2001.

The Review covers research primarily undertaken in England, but includes selected research in Scotland and Wales, the USA and Australia, in order to provide broader understanding of the subject.

The Review includes studies which concentrate on the economic contribution of the arts, the cultural sector (or sub-sectors within it) or the creative industries. It also covers studies which evaluate the social benefits and effects of arts interventions on different target groups and communities, and in the areas of regeneration, education, health and criminal justice.

In selecting materials for inclusion in the Review, a balance has been sought between the following criteria:

- a broad geographical spread
- a range of study foci, eg. venue, participative arts programme, tour, local arts development, award scheme, etc
- diversity of approaches and methodologies
- research quality
- target group(s) of study
- policy area or issue addressed
- date research undertaken
- influence on the sector
- presentation of 'best evidence' of the impact of the arts.

The Review does not attempt to reproduce, in great detail, the claims articulated about the economic and social impact of the arts, as these have been adequately covered elsewhere (Shaw, 1999; Blake Stevenson, 2000; Kelly & Kelly, 2000; Jermyn, 2001).

Section Three

3 Arts Impact Research in the UK: History, Rationale and Policy Context

3.1 The economic importance of the arts

The social benefits of the arts on individual and community development had been argued by the Community Arts Movement since the 1960s. However, although there was a significant body of evidence to support this argument, most of it was anecdotal and there were significant gaps in the documentation of work. The low priority accorded to the issue of impact measurement within the political and policy agendas of the time, coupled with the lack of a systematic evidence-base, meant that the case for the arts having a wider societal impact was never sufficiently robust to convince policymakers to release substantive funds for its further investigation.

However, from the early 1980s onwards, arts and cultural activity became an increasing feature of urban regeneration programmes in Britain, as cities, in particular, sought solutions to economic restructuring and the decline of traditional manufacturing industry. Taking their inspiration from the experiences of American and European cities, major cities such as Glasgow, Manchester and Liverpool embarked on ambitious cultural development strategies, often based on flagship capital projects. These strategies were given added momentum by the publication of the Policy Study Institute's seminal study, *The Economic Importance of the Arts in Britain (1988)*, which established the arts sector as a significant, growing and value-added sector in its own right, with a turnover of £10 billion and employing some 500,000 people.

Myerscough (1988) demonstrated, through the use of a multiplier, that direct spending on the arts led to spending in other sectors of the economy, which in turn enhanced wealth and job creation, and made cities appear more

attractive to citizens and companies. The study had a far-reaching impact on the cultural sector and strengthened its argument for the *economic* impact of the arts as a powerful justification for continued public funding. The Report set the stage for a generation of impact studies, and other analyses commissioned by local authorities and other public funding agencies, which sought to document and argue the case for the role of the arts and creative industries as important agents for economic development and urban renewal, and begin to measure this impact in quantitative terms.

As Pratt (1997) notes:

'much attention has been paid to developing analyses of the *indirect impact* of the arts and cultural industries. Urban managers in the US and latterly the UK have developed economic impact studies that have sought to explore the extra economic activity generated by arts and culture; predominantly via participation figures, and secondary impacts via proximity on shopping and tourism, as well as transport and accommodation. Such studies have effectively re-legitimized arts investment (that is not-for-profit art activity) within a new state regime.' (Pratt, 1997)

Other key milestone reports in the chronology of economic impact assessment of the arts published in the mid to late 1990s include O'Brien and Feist's (1995) *Employment in the arts and cultural industries: an analysis of the 1991 Census*, which identified a total number of 648,900 individuals employed within the cultural sector (2.4% of the totally economically active population), rising to 664,400 if self-employed craftspersons are included in their definition of the sector. The study also showed that the cultural sector was unevenly distributed across Britain, with the heaviest concentration in London, and that there had been a 34% increase in the number of individuals with cultural occupations between 1981 and 1991.

In 1995, the Policy Studies Institute also published *Culture as Commodity* (Casey, Dunlop and Selwood, 1995) which provided an overview of the economics of the arts and built heritage in the UK. The study focused on five

areas of cultural activity: the performing arts; the combined arts; museums, galleries and national collections, crafts, the visual arts and the art trade; media, including literature, film and video; and the built heritage, including historical buildings, monuments and sites and presented an analysis of published and unpublished secondary data for 1993/4. The findings of the study confirmed the cultural sector as a significant employer, and showed that it was characterised by: a highly educated workforce; significant 'non-standard' employment, with up to 40% of those working in the sector in self-employment or temporary jobs, and nearly 30% working on their own; and higher levels of unemployment than in the labour force in general. Further, the Study highlighted differential earnings across the sector, with some cultural workers enjoying higher levels of earnings than other white collar workers, while others were poorly paid. £5 billion was estimated to be generated by consumer expenditure on the sector (Casey et al, 1995).

Pratt's (1997) paper, *The Cultural Industries Sector: its definition and character from secondary sources on employment and trade, Britain 1984 – 91* argued that the cultural industries have a significant volume of trade, with gross credits from Film and Television alone of £570m (1991 figures), although he noted that there are significant variations across the cultural sector, as well as through time. He suggested that general figures regarding the contribution of the cultural industries to the balance of trade should be treated with caution since the value of royalties to national trade had often been ignored. Moreover, he suggested that cultural royalties are set to grow further in future years. According to his definition, cultural sector employment was estimated at 972,000 employees, 4.5% of all employees in Britain in 1991.

By 1997, the creative industries sector had become recognised by Supra-national organisations such as the European Commission, the World Bank, national and local government, as a major force in the fast-changing global economy. Their expansion is related both to a move towards service sector-

based societies and changing social trends resulting in increased leisure time and demand for leisure activities.

Policymakers argued that in this context, cultural industries can make an effective contribution to wealth creation, invisible exports and employment. Their potential for transforming many areas of existing practice, inspiring new producers, and for providing skills and competencies such as innovation, originality, creativity and problem-solving which could be effectively fostered for regional and local economies, was also increasingly recognised.

The British government threw its weight behind the notion of the cultural economy and for a time, many came to view 'Cool Britannia' as shorthand for the government's cultural policy. The government established a cross-departmental Creative Industries Task Force in 1997, drawing upon key industry players and policymakers, to identify a range of strategies designed to maximise the creative advantage of the cultural industries.

1998 saw the publication of the *Creative Industries: 1998 Mapping Document* (DCMS, 1998), which sought to provide a national overview of the economic contribution of the creative industries. The Report estimated that the creative industries generate £60 billion in revenues and an estimated £7.5 billion exports per year, account for over 1.4 million jobs, and have a growth rate of 5%, faster than any other sector in the economy. The authors suggested that if the sector grew by only 4% a year to 2007, it would generate £81 billion in revenues and account for 1.5 million jobs (Creative Industries Task Force, 1998).

The Report also identified the opportunities and threats facing these industries and helped set '*a blueprint for action for both Government and the industries*' (DCMS, 2001). It underpinned a series of investigations by the Creative Industries Task Force, into a range of generic issues such as skills and training, exports, intellectual property rights, television exports and the relationship of creative businesses to the Internet. The Report served to significantly increase recognition of the importance of creative industries, and

to embed creative industry development within national strategies for competitiveness and economic development.

An important regional dimension was added to the development of an evidence base around the economic contribution of the creative industries, with the establishment in early 1999, of the Regional Issues Working Group by the Creative Industries Task Force. The group aimed to examine issues for creative industries in the regions, their contribution to regional economic and social development and to identify ways to promote further growth. The group commissioned audits of the contribution of creative industries to regional economies and three regional workshops to establish common ground, develop contacts and identify priorities for action. The audits identified regional employment in the creative industries ranging from 1.8% in the North West to around 5% in the South East and South West and 7% in London. The audits confirmed the creative industries sector as fast growing, diverse, with wide variations in growth between sub-sectors. The creative industries sector was seen as characterised by mainly small businesses with few support networks and a low profile, a high proportion of freelance and part time workers, and a small number of large regional companies, mainly in television, radio, publishing and media. 33% of the UK creative industries sector was identified as based in London which is home of many nationally and internationally renowned creative and cultural institutions and activity, but which also includes many small businesses which are experiencing similar problems to those in the regions (Regional Issues Working Group, 2000).

Over the same period, as national analyses of the arts and creative industries sector were gaining prominence, a number of key national sub-sectoral studies, as well as sectoral studies had also been conducted at regional and local levels. These included:

- Cherry Ann Knott's (1994) well-respected study of the socio-economic position of craftworkers in the UK, which concluded that there were around 25,000 craftsmakers working in the UK, an increase of 20% since 1981

- Travers et al's (1996) study of the arts and cultural industries in the London economy for London Arts Board, which estimated the total numbers of people resident and working in the arts and cultural industries in London at approximately 140,000, and showed that 5–7% of the capital's economy was generated in the sector.

More recently, the *Creative Industries Mapping Document 2001 (DMCS, 2001)* suggested that the revenues generated by UK creative industries has grown to around £112.5 billion and that exports contribute some £10.3 billion to the balance of trade. Further, creative industries now account for over 5% of the Gross Domestic Product and employ around 1.3 million people.

However, in revisiting the *Mapping Document* in 2001, the DCMS highlighted the need for more robust data to examine the creative industries. To this end, the DCMS has established a Creative Industries Statistics Group to review data sources currently used to map the creative industries, and explore the difficulties in collecting data in this area. Recommendations from this group will address the provision of more timely, robust data on the creative industries (DCMS, 2001). The Arts Council is a member of this group.

The Creative Industries Task Force through the Department for Local Government, Transport and the Regions (DLTR) is also addressing the contribution which localities make to Britain's success in the creative industries, and the development of Regional Development Agency Regional Economic Strategies are seen as effective vehicles through which expanded opportunities will be provided to maximise and promote regional creative industries more effectively, and thereby increase the benefits to regional economies (Burns Owens Partnership, 2000).

In July 2001, the Policy Studies Institute published the results of its study into the UK Cultural Sector (Selwood, 2001). The research established that main-job employment in the cultural sector in 1999, based on government employment and earnings data, had risen by nearly three times the rate of

total employment since 1995, to represent approximately 2.4% of total employment in main jobs in 1999 (about 647,000 people in main jobs in a cultural industry, a cultural occupation or both). Further that in 1999, over a third of the UK's total employment in cultural industries and cultural occupations was in Greater London, with London and the South East accounting for over half of all employment in cultural industries and cultural occupations. The Report showed that over the period 1995 – 1999 cultural sector employment grew much faster than in the economy as a whole, and that there has been a growing concentration of cultural occupations and industries in Greater London, which the Report suggests is set to continue. The Report also highlights the diversity of employment in the sector, giving rise to a wide range of occupations with markedly different characteristics, and occupational changes as a result of new technology and other factors. While drawing attention to the 'non-standard' nature of many cultural occupations, the authors argue that such employment does not necessarily represent 'bad' jobs, and that the sector offers continuing possibilities for employment growth (Creigh-Tyte, A; Thomas, B (2001) in Selwood, 2001).

3.2 The social impact of the arts

In the early 1990s there was a sea-change in British urban regeneration policy, which was to have major consequences for the recognition of the role of arts and culture in wider social and economic development. As capital-led developments repeatedly failed to address the social requirements of major regeneration projects, with evidence suggesting that benefits were failing to reach local communities, who had little ownership of, or involvement in, regeneration processes in their neighbourhoods, interest shifted to the potential benefits of arts and culture in communities. There was also a change in emphasis in regeneration strategies towards seeing local people as the principal assets through which regeneration can be achieved (Landry et al, 1996).

At the same time, there was a growing concern within the cultural sector that debates about the value of cultural projects and activity centred exclusively on economic benefits, articulated primarily in terms of job creation and increased output. Many commentators argued that this partial view of arts impact failed to take account of its contribution to such areas as health, education and social inclusion.

There had been earlier studies which had explored the role of arts in particular settings. For example, Peaker and Vincent's 1990 study of arts in prisons was based on a survey of arts activities in prisons in England and Wales and five in-depth case studies. The case studies involved interviews with prison governors and staff, teachers, artists and prisoners, and observation. The study identified a range of arts activities of varying quality and quantity carried out in prisons, from visual arts and crafts, to literature, music, film and video, drama and dance. The authors suggested there was a broad consensus among the different groups about the benefits of arts activities, which they saw as giving individuals:

'the opportunity to engage in creativity activity, to explore their own and others motivations and to produce valued and admired objects. Hence they aid personal development and may at times be said to be therapeutic. Some arts activities encourage co-operative working and thus develop social skills. Arts activities are particularly suited to an 'adult education' approach in which participants make decisions and choices and take responsibility for their actions and outcomes. In addition, arts activities offer recreation and pleasure and the objects made may be sold or exchanged.' (Peaker & Vincent, 1990)

Differences of emphasis however were discerned by the authors between those responsible for the smooth running of the prison, who tended to refer to the contribution of arts activity as positive and absorbing activity to 'dynamic security', while education staff emphasised the benefits to prisoners from the process and outcomes of creativity activity, and the benefits they themselves gain from their involvement.

While Senior and Croall (1993), outlining the position of arts in health care in the UK as it stood in 1992, identified around 300 projects, 'providing work for several hundred artists and craftspeople, and access to the arts for thousands of people who would not otherwise have the opportunity to be involved, whether as audience or participants'.

However, the first investigation which made explicit reference to the new policy agenda of the social impact of the arts was undertaken by Comedia in 1993 and supported by the Arts Council. It resulted in a discussion document, *The Social Impact of the Arts* (1993). The document identified a consensus across the arts funding system for taking forward an arts impact research agenda, through a number of detailed case studies. Many of the case studies were funded by Regional Arts Boards, in addition to the Scottish Arts Council and a range of local partners. The findings of these case studies were later reported in Matarasso's (1997), *Use or Ornament? The Social Impact of Participation in Arts Programmes*.

Other early publications, such as Galloway's (1995) *Changing Lives, The Social Impact of the Arts* highlighted the scope and quality of publicly-funded creative work in Scotland, which had clear social objectives. Based on ten case studies, it illustrated the positive social effects that the arts could achieve for and with individuals.

In a 1996 study of the role of cultural activity in urban regeneration, Landry et al, (1996) described 15 case studies of cities in Britain and Western Europe where cultural activity had been used as the motor for individual and community development. Cultural programmes in these cities were seen to bring a number of important benefits, including: enhancing social cohesion; improving local image; reducing offending behaviour; promoting interest in the local environment; developing self-confidence; building private and public sector partnerships; exploring identities; enhancing organisational capacity; supporting independence; and exploring visions of the future.

The authors argued that the arts have a special character to offer local urban renewal efforts because of their ability to engage peoples' creativity, stimulate dialogue between individuals and social groups, encourage questioning, imagining of possible futures, and because they offer a means of self-expression, are unpredictable, exciting and fun. They should be seen, not as an alternative to regeneration initiatives like environmental improvements, etc, but as a vital component which can have a transformative effect (Landry et al, 1996).

However, it was Matarasso's (1997) *Use or Ornament? The Social Impact of Participation in Arts Programmes*, which produced a step change in recognition of the sector's contribution to social development. This seminal study provided a clearer definition of the potential social benefits of the arts, and for the first time brought the issues fully to the attention of policymakers and the arts funding agencies. It was the first large-scale attempt in the UK to gather evidence of the social impacts arising from participation in the arts and it provided the earliest authoritative evidence of the impact of socially-relevant arts practice.

The research was also important for establishing a workable methodological framework for social-impact assessment, and providing practical evaluation instruments to guide public policy planning and development. The study showed that the arts make a valuable contribution to social policy objectives, and concluded that a marginal change in social policy priorities was all that was needed to capitalise on the positive benefits accruing from participative arts activity.

The publication of the research coincided with the election of the Labour government, with a commitment to a modernising agenda. It was determined, on the one hand, to address issues of inclusion and saw opportunities for exploring creative approaches to tackling some of societies' most intractable socio-economic problems, and on the other, to make public services more efficient and accountable. Various systems of performance measurement began to be introduced across almost all public sectors. The cultural sector

was no exception and a requirement for credible impact assessment emerged. At the same time, arts and cultural organisations were presented with new opportunities offered by changes in lottery funding, and increasingly through the non-art budgets of local authorities, regeneration agencies and other statutory and strategic agencies. There was however, increasing competition for these available funds, fuelling a need by arts organisations to highlight their strengths and value to a range of partners.

Further studies by Comedia and others had served to build a further base of evidence upon which to develop a social rationale for investment in the arts. These studies have also developed and tested different approaches to social impact assessment.

Following the publication of *Bringing Britain Together: a national strategy for neighbourhood renewal* (Cabinet Office, 1998), Policy Action Team 10 (PAT 10) was established, together with a further 17 Policy Action Teams (PATs) to look the multi-dimensional problems facing poor neighbourhoods in an integrated way. Chaired by the DCMS, its remit was to explore best practice in the use of arts, sports and leisure to engage people in poor neighbourhoods, and ways of maximising the impact of government spending and policies on arts, sports and leisure, on such neighbourhoods.

A literature review, focusing on arts and neighbourhood renewal, was also commissioned to inform the work of PAT 10 (Shaw, 1999). In 1999, the PAT 10 report to the government's Social Exclusion Unit (SEU), concluded that arts, sports, cultural and recreational activity '*can contribute to neighbourhood renewal and make a real difference to health, crime, employment and education in deprived communities*' (DCMS, 1999). It identified a lack of hard information on the regeneration impact of arts and sports as one of the key barriers to be overcome in addressing this policy area. It also set out a series of recommendations for government departments and Non-Departmental Public Bodies (NDPBs). These were aimed at ensuring greater integration of creative and sporting initiatives within regeneration programmes and

strategies to combat social exclusion, as well as more effective sharing of best practice models. They represented a step change in the development of a social inclusion policy within the context of the government's *National Strategy for Neighbourhood Renewal* (SEU, 2001).

On reporting on the progress made by sponsored arts and sports bodies and government departments, in *Building on the PAT 10 Report*, the DCMS highlight:

- widespread acceptance of social inclusion as a genuine objective for culture and sport, manifest in the development of strategies, action plans, standards, together with research and investment to address social inclusion
 - development of partnerships at European, national, local authority and project levels, with culture and sports at their heart
 - the mapping of next steps with the identification of new areas of action, and research on the long-term impact of culture and leisure on social exclusion
- (DCMS, 2001).

The DCMS has commissioned researchers at Leeds Metropolitan University to explore evaluation and best practice in social inclusion by 14 case study projects across arts and sports. The research will be completed in 2002.

More recently, the Arts Council's concentration on social inclusion as one of its strategic priorities, has been the main driver for its involvement in the impact research agenda. In *Addressing Social Exclusion: A Framework for Action* (Arts Council, 2000a), the Arts Council committed itself to raising the profile of the arts to government and other agencies, through:

- research, data collection, publications and other activities to promote good practice and demonstrate the impact of the arts on community development, neighbourhood renewal and regeneration

- establishing a coherent social impact evaluation programme, to address the need for long-term arts evaluation studies, highlighted in the PAT 10 report.

In building on this framework, in its national strategy for action, *Social Exclusion – A Response to Policy Action Team 10 from the Arts Council of England*, (Arts Council, 2000b), the Arts Council in consultation with the Regional Arts Boards established a two-year action research programme on social inclusion in January 2000. The programme is funded through the New Audiences Programme (NAP) and focuses on 18 pilot projects and four arts partnerships across England. It is designed to develop, test and evaluate different evaluation methodologies for three models of arts projects addressing social inclusion, where the initiative comes from:

- Model One: a local group or community, who approaches a funded arts organisation
 - Model Two: an experienced regularly funded arts organisation for whom working with excluded people is the mainstay of their work
 - Model Three: a large, experienced regularly funded arts organisation, with a commitment to this area of work, but little practical experience who develops a partnership with a community-based organisation.
- (Arts Council, 2000b)

Through a parallel programme of self-evaluation and independent evaluation, it is hoped that a model will be provided for testing and assessing work in non-traditional settings, when the programme is complete in 2003 (ACE, 2000b).

The Arts Council is also currently engaged in a number of other initiatives addressing the twin agendas of performance measurement and evidence gathering around the impact of arts and cultural interventions, including:

- work in partnership with the DCMS, QUEST and a range of stakeholders working in local government and the arts funding system, around the

development of core cultural performance indicators against which to measure funded work

- a review of data which the Arts Council gathers on funded activity and organisations with the aim of reducing the burden on arts organisations and working towards coherent data sets with other funders
- research to collate and analyse evidence about the use and effectiveness of different local level performance indicators to inform the work of the Audit Commission and the Improvement and Development Agency in developing a library of recommended local performance indicators to assist local authorities in their implementation of Best Value.

Taken together, all of these strands of activity represent a concerted attempt to streamline the bewildering array of performance indicators currently in use to assess the value and quality of cultural services and activities. Moreover, they aim to establish coherent qualitative and quantitative benchmarks which can capture the range and depth of the impacts which arts organisations and cultural activities can bring, but to also locate these within the wider strategic objectives of National and local government and their sponsored organisations. Policymakers and funders are also concerned that any evaluation frameworks and indicators which are developed provide practical tools for practitioners and policymakers to assess the effectiveness of their own practice and policies.

Section Four

4 Impact and Value

4.1 What is meant by 'impact'?

Landry et al (1993) in their discussion document, *The Social Impact of the Arts* define 'impact' as:

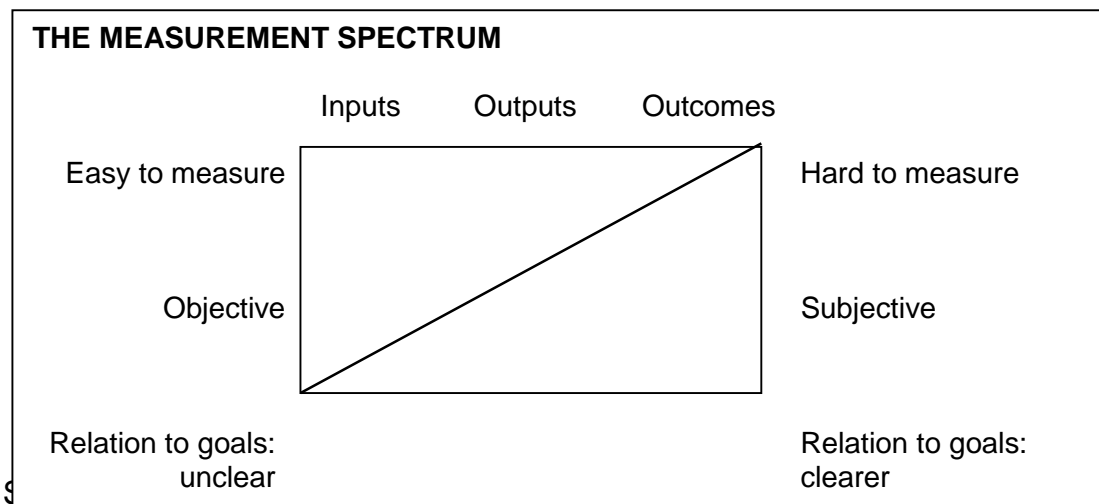
'a dynamic concept which pre-supposes a relationship of cause and effect. It can be measured through the evaluation of the outcomes of particular actions, be that an initiative, a set of initiatives forming a policy or set of policies which form a strategy.' (Landry et al, 1993)

A distinction is made by the authors between the notions of 'impact' and 'importance', where they argued that the latter is a static concept which can be measured through the qualitative or quantitative description of the characteristics of a particular problem, phenomenon, resource or set of activities. It is emphasised that these differences suggest a need for different methodologies.

While Lingayah et al (1996) put forward a practical way of understanding the concept of 'impact' as it relates to arts processes and projects. They identify inputs, outputs and outcomes as the three basic components of performance used to measure the '3Es' of economy, efficiency and effectiveness, respectively. According to Lingayah et al (1996), the differences in measurement of inputs, outputs and outcomes can be viewed in terms of a spectrum, where measurements at one end are relatively easy and 'objective' and move gradually to the other end where they are much more difficult and subjective. It is the measures concerned with outcomes, with their notions of quality and quantity, which concern us when we talk about impact. They suggest that the starting point for measuring outcomes must begin with an

acknowledgement of the purpose of cultural activities, against which their effectiveness can be judged.

Table 1 Measurement of inputs, outputs and outcomes



Capturing the holistic nature, and sustainability of the effects, of arts activity are at the heart of attempts to define the impact of the arts. This is because:

'The impact of a project is the sum of the outputs and outcomes, an overall analysis of its results: unlike the outcomes, the impact of a project may change over time as subsequent events unfold.' (Matarasso, 1999b)

However, despite a growing body of studies claiming to provide evidence of the contribution of arts and culture to social and economic development, few studies define what they mean by impact. Lingayah et al (1996) suggests that there is often a lack of clarity about the purpose of arts activity, while Coalter (2001) argues that a failure to define precisely the desired outcomes of cultural services and assess the extent to which they are being achieved, is a key impediment which limits the ability of cultural services to define the nature of their contribution to the new policy agendas. He acknowledges, however, that outcome definition and measurement in most cultural services is in its infancy.

More generally, commentators have argued for the development and use of standard definitions and agreed concepts to build a common language of understanding, and for the development of a culture in which output and outcome definition, monitoring and evaluation are regarded as central components of planning, management and services delivery (Allin, 2000; Coalter, 2001).

4.2 Definitions of the arts and creative industries

Economic impact studies have become an important tool for cultural planning, and to inform the economic development and regeneration strategies of local authorities and other public agencies. They have also been used effectively to advocate for greater public investment in arts and cultural facilities and activities, and by arts organisations, to demonstrate their value to funders and stakeholders. In the context of policy debates about maximising the significance of the creative and other 'knowledge' industries, economic impact studies have played a key role in helping to identify intersectoral relationships, clarify strategic interventions to facilitate growth, and support forecasting.

However, one of the key challenges to measuring the economic impact of the arts is definition: firstly of the arts and creative industries themselves, and secondly, of 'economic impact'. As yet, there is no consistent definition of the arts and creative industries across the sector. There is however, a recognition among commentators, that the complex nature of the creative industries makes 'scientific' definition difficult (DCMS, 2001b); and that whatever definition is adopted brings with it difficulties with respect to measurement (Pratt, 1997). There are also conflicting views as to how this current situation should be resolved, with some in the sector suggesting that the establishment of a generic definition for the sector will not satisfy the different objectives that researchers, policymakers, academics wish to pursue (O'Connor, 1998), while others are calling for common definitions of what constitutes arts and creative industry activity to enable assessment of the sustainability of its impacts (Shaw, 2000).

This Review considers a few of the definitions of the arts and creative industries that have been employed to illustrate the diversity of approaches.

Standard definitions of the cultural sector have relied on interrogation of existing statistical data by Standard Industrial Classification (SIC) and Standard Occupational Classification (SOC), although most commentators accept the inadequacy of the codes in their representation of the sector, and in reflecting the dynamics shaping the sector and the wider economy. They also highlight the limitations of the classifications in providing sufficient information to enable accurate assessment of the sectors' economic contribution.

Myerscough (1988) adopted a broad definition of the arts sector, which he saw as going beyond the public sector. It included:

'independent provision alongside grant-aided activities and it covers the museums and galleries, theatres and concerts, creative artists, community arts, the crafts, the screen industries, broadcasting, the art trade, publishing and the music industries.'

(Myerscough, 1988)

Amateur organisations and arts education were excluded from his conceptualisation. While in O'Brien and Feist's (1995) formulation, the total cultural sector was defined as:

'total number employed in cultural industries and total number of individuals with cultural occupations working outside the cultural industries.' (O'Brien and Feist, 1995)

The authors used the Census of Population as the basis for their analysis of employment in the arts and cultural industries, favouring it over other sources of data because of its comprehensiveness in terms of size, coverage of the population and response rate.

Pratt (1997) in *The Cultural Industries Sector: its definition and character from secondary sources on employment and trade, Britain 1984 – 91*, suggests a working definitions of the cultural industries sector, formulated around its products, which he identifies, as:

‘ performance, fine art and literature; their reproduction, books, journal magazines, newspapers, film, radio, television, recordings on disc or tape; and activities that link together art forms such as advertising. Also considered are the production, distribution and display processes of printing, and broadcasting, as well as museums, libraries, theatres, night-clubs and galleries.’ (Pratt, 1997)

In his paper, Pratt notes that in applying this definition to an analysis of secondary data sources, it is inevitable that employees who are not artists will also be included, but points to arguments made by other commentators (O'Brien and Feist, 1996) for the inclusion of non-artistic skills and occupations on the grounds of their role in supporting cultural industries. He concedes, however, that sports, tourism and entertainment are omitted from this definition, because they are considered to be a separate sector from the cultural industries sector. Pratt (1997) adopts the convention of labelling 'individual industries that fall under the cultural umbrella as 'cultural industries' and to group those that have a strong internal relation as the 'cultural industries sector'.

O'Connor (1998) suggests that the problem in attempting to define the cultural industries is conceptual rather than simply a question of deciding what is in and what is out. He poses a number of questions – ‘What allows us to group certain activities together?’, ‘What are their common elements?’, ‘How are they differentiated from other activities?’, ‘What structures and dynamics organises these activities?’ on which he suggests greater clarity is needed before questions about the type of interventions required to grow the creative industries, and their implementation can be addressed.

In his study, O'Connor used the term, 'cultural production' to focus attention on the production of cultural goods and specifically 'those involved in the creation of new product or content, which is the basis for the creation of value across the sector'. In so doing, he states that his intention is not to 'privilege creative production at the expense of context or infrastructure within which it takes place or distribution, or to emphasise 'artists' or 'creatives' at the expense of all others vital to the sector's well-being, but to underpin and guide strategic intervention where promoting creativity is at its heart' (O'Connor, 1998).

The Creative Industry Task Force, in the first Creative Industries Mapping Document 1998, outlined a definition of the creative industries as:

'those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property'. (DCMS, 1998)

The document identified a number of sub-sectors constituting the creative industries, including:

Table 2: Definition of the creative industries

• Advertising	• architecture
• the art & antiques market	• crafts
• design	• designer fashion
• film and video	• interactive leisure software
• music	• the performing arts
• publishing	• software and computer services
• television	• radio

Source: DCMS, 1998

The Report also recognised the close economic relationships with other sectors such as tourism, hospitality, museums and galleries, heritage and sport.

Throsby in *Economics and Culture* (2001) provides a functional definition of culture and cultural activities, which he sees as being made up of three key characteristics. These are:

'that the activities concerned involve some form of creativity in their production that they are concerned with the generation and communication of symbolic meaning, and that their output embodies, at least potentially, some form of intellectual property'. (Throsby, 2001)

He suggests that traditionally defined arts such as music, literature, dance, drama, and visual arts would fall within this definition, as would film-making, story-telling, festivals, journalism, publishing, television and radio and some aspects of design, since all meet the three criteria to a greater or lesser extent. He concedes, however, that while sport could be seen to meet all three criteria, its status as a cultural activity is still contested. Further, he suggests that the above criteria are a useful first step in distinguishing cultural goods from 'ordinary economic goods', but acknowledges that in some contexts a more rigorous specification may be necessary for economic analysis.

The value of having a clear conceptualisation of the cultural industries sector to underpin the validity of future analyses, cannot be overstated, according to Pratt (1997), even where technological, social, business and organisational changes may force a periodic redefinition of the sector from an empirical point of view. Further, he argues that by taking a cultural industries sector concept seriously, it is possible to find a way forward which undermines the traditional polarisation between arts and industry.

4.3 Definitions of economic impact

According to Radich (1987), the economic impact of a given phenomenon can be defined as 'the effect of that phenomenon on such economic factors' as the economic behaviour of consumers, businesses, the market, industry (micro);

the economy as a whole, national wealth or income, employment, and capital (macro)'.

While The European Task Force on Culture and Development (1997) is of the view that the economic contribution of arts and culture to society at large, can be summed up as follows:

Table 3 Contribution of arts and culture to society

Direct economic impacts	<p>The arts and culture serve as a main source of contents for the cultural industries, the media and value-added services of the telecommunications industries.</p> <p>They create jobs and contribute significantly to the Gross Domestic Product.</p> <p>Cultural institutions, events and activities create locally significant economic effects, both directly and indirectly through multipliers.</p> <p>Works of art and cultural products have their own autonomous 'value-adding' markets (eg, gallery sales and fine-art auctions), which often give them good investment potential.</p>
Indirect economic impacts	<p>The arts are 'socially profitable' in that they offer cultural credit or esteem for people and institutions (eg, financiers, sponsors, collectors or connoisseurs).</p> <p>Works of art and cultural products create national and international stocks of ideas or images which can be exploited by the cultural industries (eg, in advertising or cultural tourism).</p> <p>Works of art can enhance and so add value to the built environment (eg. by adorning buildings and in urban design).</p>

Source: The European Task Force on Culture and Development (1997)

The Task Force argues that economic considerations should be balanced against the impacts that arts can make in addressing key principles of identity, diversity, creativity and participation, within cultural policies. They warn of the dangers of arts being treated only as a component of economic and trade policies, which can result in a favouring of commercially popular arts at the expense of experimental and innovative work. To avoid this danger, they propose two additional principles for underpinning cultural policy: according a high priority to the core areas of artistic creativity; and enhancing intersectoral policy coordination with a view to the long term maintenance of cultural diversity.

4.4 Definitions of social impact

Although the social impact of the arts has become an increasingly familiar phrase in policy debates, again, few studies have attempted to define it. A notable exception is Comedia's discussion document, *The Social Impact of the Arts* (1993). It presented a working definition of the social impact of the arts, which is described as being concerned with:

'those effects that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, people's lives.'(Landry et al, 1993)

According to this definition, the social impact of the arts are those effects which are sustained beyond actual arts experiences, and have resonance with the life activities and processes of individuals. For Lingayah et al (1996), one way of looking at the social impacts of an activity is by considering its 'effects on people and the way in which they relate'. In their working paper, *Creative Accounting: beyond the bottom line* (1996), the authors suggested that the distinction between economic, financial, environmental and social impacts arising from such activity is likely to be blurred in reality.

The European Task Force on Culture and Development in *In From The Margins: A contribution to the debate on Culture and Development in Europe* (1997) identified the social contribution of arts and culture as:

Table 4 Contribution of arts and culture to society

Direct social impacts	The arts and culture provide ‘socially valuable’ leisure activities, ‘elevate’ people's thinking and contribute positively to their psychological and social well-being and enhance their sensitivity.
Indirect social impacts	<p>The arts enrich the social environment with stimulating or pleasing public amenities.</p> <p>They are a source of ‘civilising’ impacts and of social organisation (eg, amateur arts).</p> <p>Artistic activity, by stimulating creativity and a disregard for established models of thinking, enhances innovation.</p> <p>Works of art and cultural products are a collective ‘memory’ for a community and serve as a reservoir of creative and intellectual ideas for future generations.</p> <p>Arts and cultural institutions improve the quality of life and so in urban areas enhance personal security and reduce the incidence of street crime and hooliganism.</p>

Source: The European Task Force on Culture and Development, 1997

4.5 Measurement of arts impacts: the debates

Prior to the 1980s, very little literature existed on the impact of the arts in the UK, reflecting perhaps that the cultural sector has been relatively slow in providing systematic evidence of its contribution to wider social and economic development. The sector have relied primarily on aesthetic rationales and on arguments emphasising their intrinsic and ‘civilising’ values. While these

arguments are still valid, changing public policy priorities has meant that alone they are no longer strong enough to enable the arts to win more resources. Indeed Kelly and Kelly (2000) have suggested that at a time when pressure on the arts to justify its value is at its strongest, and there is increased competition for scarce funds, accurate measurement of the impact of arts organisations' interventions provides one source of competitive advantage.

Over the last 13 years, as recognition of the role that the arts play, firstly in economic life, and more recently in contributing to a stable, confident and creative society (Matarasso, 1997) has grown, there has been a steady flow of arts impact studies. In general terms, these studies measure the effects on the wider economy or society of arts and cultural interventions, be they policies, programmes, projects or initiatives. The focus of economic impact studies, according to Becker (1997), is in assessing the economic consequences of specific strategic interventions, policy actions and initiatives, while social-impact studies explore the social consequences of different types of projects or interventions.

Impact evaluations are also valuable decision-making tools for policymakers according to the World Bank (www.worldbank.org/poverty/impact/overview/whatisie.htm) which suggests that this is because they are 'aimed at providing feedback and helping to improve the effectiveness of programs(sic) and policies....and make it possible for programs to be accountable to the public'.

Debates about the measurement of arts impacts have focused around a number of common themes:

Lack of robust data and evidence

Demonstrating the impact and value of projects and programmes across the funded cultural sector and determining 'how to measure outcomes rather than outputs' are identified as 'the most important nut to crack' for the sector (Allin, 2000). There is also widespread consensus among commentators that there

is a lack of robust evaluation and systematic evidence of the impact of arts projects, or cultural services, more broadly, despite a wealth of anecdotal evidence.

As Shaw (1999) notes in her Review of literature on arts and neighbourhood renewal to inform the PAT 10 Report,

'there remains a real shortage of 'robust evaluation' about the impact of this work at neighbourhood level....evaluation of the longer term impact of arts work is rare....and there is a lack of research into the impact of the arts on family life, community structures and neighbourhood renewal.'(Shaw, 1999)

Coalter (2001) concurs, stressing that 'although decision-making in cultural services may depend on the balance of probability, rather than the elimination of reasonable doubt, many aspects of the performance of cultural services currently rely too heavily on anecdotal and limited qualitative evidence'. For him, the need for more robust evidence is clear 'to inform the design of programmes and achieve optimal allocation of resources to achieve desired outcomes'. While the Health Development Agency (HDA) (2000) stresses the importance of capturing 'evidence of the impact of arts on health to ensure proper recognition of their effect and the availability of appropriate levels of investment to sustain any positive influences'.

Available research, however when it does exist, has significant limitations. Jermyn (2001) highlights 'small sample surveys, reliance on self-report measures, presentation of case-studies in a generalist way, lack of analysis relating to processes and so on. Often the conclusions drawn from such studies require qualification' as aspects drawing criticism.

Coalter (2001) identified a number of key information needs required to address the current 'information deficit' among cultural services. These include output data on:

- the total number of individual users/visitors

- the proportion of the local population (within an appropriate catchment area)
- the socio-demographic characteristics of users (and, by implication, non-users)
- the proportion of specified social groups among current users, compared to their proportion in the local community
- the frequency with which different types of users use the service
- the nature and type of new users (as a result of inclusion initiatives) and the extent of retention of such users
- users of local cultural services (especially for urban parks).

He also draws attention to the need for comparable cross-service data to enable the estimation of the number and nature of users of all cultural services, and the extent to which all sections of the community are catered for by a range of services; and data about the extent, nature and cause of non-use: nature of non-users, level of public awareness of each service, reasons for non-use, perceived relevance and use of alternative forms of provision, nature of any institutional, personal and social barriers to use, and relative potential of each service to address issues of social inclusion (Coalter, 2001).

In addition, the difficulties of producing robust data on the creative industries due to problems of outdated Standard Industrial Classifications (SIC) and Standard Occupational Classification (SOC) are widely acknowledged. Problems of classification, however, go beyond matters simply associated with official statistics. For Pratt (2001), they go to key questions about whether we should be looking at industries or sectors, and about what criteria we should use to classify them: whether that be markets, processes or location.

Furthermore, a number of key information and research needs relevant to the strategic development of creative industries have also been identified. These include: information on the dynamics of the creative industries and of the creative process; good practice in building sustainable pathways for creative individuals and creative businesses, and in forging effective partnerships

between stakeholders to establish and maintain these pathways (Jeffcutt, 2001); output, turnover, and organisational data on creative industries; network intelligence: What are the size of creative industry networks? How do they operate? What types of knowledges are important within them and how is knowledge transferred?, and broader policy-making intelligence (Pratt, 2001).

Suter (2001) warns however that it not just a matter of collecting data, but stresses the importance of being clear about what different information is for, how often it should be collected, and who should collect it. Only with such clarity will it be possible to assess the added-valueness of information, and ensure it is put to effective use to influence and change policy.

Matarasso (1996a), Moriarty (1997), Shaw (1999), Blake Stevenson Ltd (2000) and Jermyn (2001) have all identified reasons for the lack of robust research and evaluation. These include:

- lack of interest by the arts world (outside the context of funding relationships) in developing evaluative systems through which to prove its value
- evaluation regarded as additional, rather than integral to arts activity, requiring disproportionate resources in the context of most arts organisations' limited budgets
- a lack of a thorough and formal approach to evaluation
- lack of planning norms for arts facilities, against which to measure the quality or quantity of provision
- organisations' primary motivation for undertaking evaluation being to fulfil funders' objectives rather than evaluating the impact of their activity on a particular neighbourhood
- data collection being perceived as a chore rather than a tool to help organisations improve their own practice
- cultural resistance to, and negative perceptions of, evaluation by those involved in arts projects, who often regard it as intrusive.

Shaw (1999) also suggests that the lack of a policy imperative for the arts in England to address particular social policy issues until recently, may also have accounted for a lack of research into the impact of the arts work. While Jermyn (2001) argues that a sense that small funding grants are over-monitored and a lack of in-house skills and expertise to conduct rigorous evaluations, may also account for the lack of formal evaluation.

The deficit of information sharing was highlighted at a meeting of National Lottery Distributing Bodies (NLDBs) held in June 2001 to examine the social impact of lottery funding. NLDBs suggested that at an institutional level, there is little exchange of the findings of research, or experience, of carrying out research and evaluation, and no mechanism to facilitate this. This has meant that shared use of common social impact indicators has not evolved and those that exist, such as the DCMS's Common Broad Quantitative Indicators, are not universally or wholly implemented by NLDBs. While some NLDBs undertake post-completion evaluation of revenue funded projects, there was acknowledgement that post-completion monitoring is difficult to maintain once revenue funding has ended. How evaluation and research is funded, budgeted and perceived, was highlighted as a significant issue influencing the depth of evaluation carried out. Further, some distributing bodies suggested that most evaluation is treated as an administrative cost and therefore is afforded a limited budget in relation to total project funding. In only a minority of cases was specific funding made available for project evaluation by recipients (CELTS, 2001).

A question of values

Putting definitions of social and economic impact of the arts into practice is by no means a simple task. This is because it involves value judgements about the relative worth of arts activity and about what will and will not be measured. For Matarasso (1996), this raises a fundamental question of which value systems are used to provide benchmarks against which work will be measured, and about whom defines quality, value and meaning. He goes on to assert that defining value is an essential part of creating reality, and in do

doing, we not only make visible those things that we name, but render invisible or misconceive those things that are not named or are mis-named. Arts organisations, who frequently define themselves around cultural and/or social values, rather than simple financial returns, face particular challenges in gaining recognition for, and validation of, their work.

Kelly and Kelly (2000) concur, stressing the value-driven nature of any system of arts impact measurement, and highlighting the relative infancy of evaluation methodologies in the not-for-profit sector. They too pose a number of questions which are at the heart of vigorous debates about how to measure the impact of the arts, 'Should we be measuring in terms of economic impact, social change, the creation of new, and quality, cultural work? What is quality in the arts? How is quality measured? Should we even be measuring at all?'

There are also those in the sector who are concerned that social and economic rationales for the arts, with their emphasis on the arts as a means to other ends will serve to devalue arts for its own sake. This view has been articulated strongly by John Tusa:

'Mozart is Mozart because of his music and not because he created a tourist industry in Salzburg or gave his name to decadent chocolate and marzipan Saltzburger kugel. Picasso is important because he taught a century new ways of looking at objects and not because his painting in the Bilbao Guggenheim Museum are regenerating an otherwise derelict northern Spanish port. Van Gogh is valued because of the pain or intensity of his images and colours, and not because he made sunflowers and wooden chairs popular. Absolute quality is paramount in attempting a valuation of the arts; all other factors are interesting, useful but secondary.'

(Tusa, 1999, reproduced in Kelly and Kelly, 2000)

In a similar vein, at a recent conference, Convergence and Creative Industries and Civil Society – The New Cultural Policy, Delgado (2001) from the Interarts Observatory in Barcelona, argued that there is a pressing need to move away from instrumental objective-led cultural policies to focus on cultural values,

such as sustainability, cultural preservation, cultural diversity, autonomy, creativity, solidarity, cultural rights etc. His contention is that an exploration of cultural values will enable boundary crossing and better connections to be made with other global/local developments.

Difficulty of quantifying impacts

Matarasso (1996) suggests that the legitimacy of activities, feeling or relationships which are difficult to measure in quantitative terms, is frequently called into question, but argues that the value and importance of arts activities should not be negated simply because they are difficult to express using conventional systems.

These sentiments are strongly echoed by Moriarty (1997) who cautions against measurement being seen as the necessary guarantor of action or as the only way of validating experiences, especially those which are difficult to quantify:

'Much that doesn't get measured does get done – beautifully, gratefully, with vigour and pride. Children are loved, friendships are nurtured, songs are written and sung, stories are told to entertain and encourage.' (Moriarty, 1997)

While for Moore et al (1999) the greatest testimony to the power of involvement in performing arts comes from, 'witnessing at first-hand the work of such a group (of people with learning difficulties), and through personal experience of performing arts they produce.' By the same token, Kelly and Kelly (2000), stress the importance of valuing and supporting art which is difficult and new, and for which there is no market.

Many commentators also question the appropriateness of scientific methods, and particularly those which rely heavily on the use of quantitative performance measures for measuring such dimensions as artistic quality, quality of life, or for capturing the life-changing effects an arts project may

have on an individual, or the processes through which those impacts are generated. For example, Williams (1997) in her working paper, *How the Arts Measure Up*, Australian research into social impact, concluded that existing frameworks for assessing the value of community-based arts practice are inadequate since they fail to embrace concepts of cultural democracy, social capital or learning for human development.

There is also concern that specific, clear and measurable outcomes may not in themselves reflect the complexity of social impacts (Jermyn, 2001). On this, Matarasso (1997) concurs, suggesting that the outcomes of arts participation are highly complex. This is because 'people, their creativity and culture, remain elusive, always partly beyond the range of conventional inquiry'.

The complexity of social impacts is reiterated by Annabel Jackson Associates (2000) in their report on the social impacts of Millennium Awards. They suggested that data on the subject requires careful interpretation and that the scale of impact is often difficult to judge. More is not necessarily better, as Annabel Jackson Associates, explain,

' a grant that reaches more people is not necessarily better than one that has a transforming effect on one person; a grant that improves ten elements of personal impact is not necessarily better than one with a major effect on one element'.

(Annabel Jackson Associates, 2000)

Those working around the social dimensions of cultural activity are also increasingly recognising the need for more sophisticated evidence gathering, based on a combination of quantitative and qualitative research methods and for 'evaluation procedures which take account of the legitimate subjectivity of different stakeholders.' (Matarasso, 1996)

'By recognising that the same activity or programme can be perceived differently, depending on one's point of view, it may be possible to create a

composite picture which is, if not the truth, at least a reliable basis for further action.' (Matarasso, 1996)

Within the creative industry agenda, Burns (2001) argues for the need for 'sophisticated narrative tools' to tell the story of independent cultural producers, while Pratt (2001) calls for the creation of appropriate monitoring and evaluation frameworks and criteria which will support understanding of the creative industries on its own terms. Such frameworks should be based on process measures which tell us what is happening in the sector, and the processes involved. He draws attention to research methods such as diary studies, product and labour life-cycle studies which he believes will allow us to explore the contrasting dimensions of the creative industries.

Intended outcome and development of appropriate indicators

Other methodological challenges inherent in attempting to measure the impacts of arts activity which have been cited by commentators stem from a lack of clarity by arts organisations about the intended outcomes of arts interventions, or a lack of formalisation of these outcomes. Jermyn (2001), however, suggests that it is worth noting that many arts projects do not regard hard social impacts as the primary intended outcome of their work, and some prefer to distance themselves from predefining what the social impacts of their work will be.

Coalter (2001) identifies a number of generic research needs relating to outcome definition and measurement across the cultural sector, but recognises that in some areas, this is both contentious and also presents substantial theoretical and methodological problems. He adopts Bovaird et al's (1997) distinction of 'intermediate' and 'strategic' outcomes to refer to the impact that participation in cultural services has on individuals or groups or the immediate impact of investment (eg, jobs); and the broader (more amorphous) outcomes which are often the product of the successful achievement of the intermediate outcomes (community development, reduced levels of crime, increased social cohesion, improved quality of life), respectively.

He suggests that the most urgent issue for cultural services to address, through research, is the issue of intermediate outcomes: the extent to which services achieve:

- personal social capital outcomes and practical outcomes associated with participation
- personal confidence and self-esteem outcomes
- educational impacts
- local economic impact and regeneration
- health promotion.

Equally, however, effort should also be directed towards addressing strategic outcomes, such as: increased social cohesion, community development, community empowerment, social inclusion, a sense of local identity, improved community safety and sustainable development, all of which he asserts, depend on the successful achievement of intermediate outcomes. Although he acknowledges the difficulties in measuring and proving such 'cause-and-effect' relationships.

He also highlights a need within evaluations of intermediate and strategic outcomes, to analyse organisational and cultural factors: the processes and practice which underpin successful projects, and the extent to which they are replicable.

Commentators have pointed to additional difficulties:

- developing appropriate indicators which reflect the aspirations of diverse stakeholders
- finding ways of identifying the unforeseen benefits of impacts
- proving negative impacts.

(Matarasso, 1996; Jermyn, 2001)

There is still as yet no clear consensus across the sector about the feasibility of developing common impact or outcomes measures. While bodies such as QUEST (2000) and commentators like Coalter (2001) are calling for core or generic indicators and outcomes measures, others, including many NLDBs are sceptical about the adoption of shared (social impact) indicators across diverse funders and programmes, and their incorporation into monitoring and assessment procedures. They perceive this to be fraught with problems such as difficulties of making comparison across projects which are not like-for-like, of attribution and additionality. They argue that there is also the problem of some funding eg, training bursaries, being evaluated at sectoral level in terms of its effectiveness on the labour market or the industry, but not in the context of its broader social impact on a particular artform, such as film. Concerns are also articulated about the imposition of social impact measurement on lottery recipients, which it is feared will go against moves to simplify lottery application and assessment procedures, and make them more equitable. Evaluation, case studies and research into social impacts is considered more useful. (CELTS, 2001)

Ethical Issues

Debates about evaluating arts activity also raise other important issues, not least about the rights of participants of arts projects, the ethics of seeking to produce change in individuals without their informed consent, the importance of participants and intended beneficiaries being involved in objective setting and in determining the success criteria of projects, and for the performance of arts projects to be evaluated in context. (Matarasso, 1996, Woolf, 1999)

Economic impact measurement

Although there have been methodological improvements for assessing the economic impact assessment of the arts, a number of criticisms have been levelled at existing studies.

There is widespread consensus within the sector that there is a pressing need to agree a common definition of the arts and creative industries sector which reflects its contemporary importance as a growing and dynamic sector of the economy. Indeed, delegates at the Arts Research Limited seminar, Measuring the Impact of the Arts, held in June 2000 were of the view that research into economic impact needs to be based on a detailed understanding of the changes taking place within the creative industries (Shaw, 2000).

The fragmented nature of the sector, the impact of diverse working patterns, and employment status, including significant freelance and part-time working also present considerable challenges to assessments of economic impact. Commentators have highlighted further limitations in current approaches. These include:

- a reliance on narrow economic values and economic indicators considered inadequate for measuring 'difficult-to-quantify' outcomes
- failure to take account of displacement and leakage of spending from the local economy
- failure to distinguish between distributional effects and aggregate income effects of arts spending
- failure to address export issues
- lack of consideration of non-quantitative economic effects of activity on such aspects as the image of a city.

(Seaman, in Radich (ed), 1987, Matarasso, 1996, Lingayah et al, 1996, Kelly and Kelly, 2000)

Further, Seaman (cited in Radich, 1997) suggests that supply-side constraints may further complicate efforts to determine net increases in overall spending. While Kelly and Kelly (2000) note that studies have also come under fire for using numbers of jobs created as an indicator of economic value, since it may overestimate employment figures because of the short-term contract nature of the market. Translating to full-time equivalents is not seen to be the answer, as it may underestimate the contribution.

Another area presenting considerable challenges is that of multiplier effects. Multiplier effects are the indirect effects of expenditure in one area of the economy. They exist in two forms: supplier impacts ie, the impact on the sector of purchases of goods and services from local suppliers which in turn enhance their spending; and induced effects accrued where the income of households leads to expenditure on consumption that increases demand for goods and services in then local economy. Estimating these accurately can be difficult due to problems in measuring 'leakage' from the sector, as Throsby notes:

'...while the net valuation of external effects is in principle a valid component of the total economic value of a facility such as an art museum, there are conceptual difficulties of measurement which have to do with identifying how 'net' the measured values really are. So, for example, the so-called 'multiplier' or 'second-round' impacts of a public investment project involving a museum might be properly disregarded in a cost-benefit appraisal because such impacts would accrue to any other similar project to which the investment capital might be devoted.'

(Throsby, 2001)

Various multipliers have been used in the arts and creative industries in Britain. Probably the best known are those used by Myerscough (1988), who calculated that for every job in an arts organisation, 2.8, 2.7 and 1.8 further jobs were attributable to the arts in the regional economies of Merseyside, Glasgow and Ipswich, respectively.

Table 5 The use of multipliers

Project/Country		Multiplier
Great Britain	Myerscough	
	- Merseyside	2.8
	- Glasgow	2.7
	- Ipswich	1.8
	Scotland (film production)	1.30
	B & NES Arts Impact Study	
Operations Spending	2.49	
Audience Ancillary Spending impact	1.99	
Capital Spending impact	2.07	

Source: Extract from Kelly and Kelly, 2000

Kelly and Kelly (2000) argue that for the purposes of accuracy, locally developed multipliers are the most accurate and should be used above the importation of multipliers from elsewhere. However, they concede that in their absence, assessments from elsewhere can be used with caveats.

Finally, it is worth noting that some commentators have grave concerns about the adoption of economic arguments, which they see as having ushered in a culture of 'top-down' outputs and indicators. For example, O' Connor (2001) suggests that while such arguments have been taken up within the DCMS Mapping Document and in the policy directions of government, a coherent conceptualisation of the creative industries and the cultural capacity of cities, and economic tools to produce growth in the sector, have so far, failed to be developed.

4.6 Towards a model of effective arts-impact evaluation

Much of contemporary debate and research is focused around developing workable and appropriate frameworks and indicators for measuring the effectiveness of arts interventions in achieving a range of socio-economic outcomes. There are also attempts to understand processes underpinning successful interventions and to identify best practice.

While there are great variations of opinion both within and outside the sector about how to approach developing coherent and relevant research and evaluation methodologies, there is widespread consensus that there is no one-model-fits-all. Indeed, in an evaluation of the social impact of arts projects funded under Bolton City Challenge's Cultural Activities Project, Moriarty (1998), concluded that it was 'counter productive to adopt any one method of assessing impact. It is more useful to use a case study approach, using a check list to identify what methods may be most appropriate for each project'.

Table 6 Principles for effective evaluation

Matarasso (1997)	Moriarty (1997)
<ul style="list-style-type: none"> • address stated needs or aspirations 	<ul style="list-style-type: none"> • spend time discussing reasons for evaluation, identify stakeholders to be involved and audience for research
<ul style="list-style-type: none"> • unethical to seek to produce change without informed consent of those involved 	<ul style="list-style-type: none"> • evaluation planned to take place as early as possible in lifetime of project
<ul style="list-style-type: none"> • needs and aspirations of individuals or communities best identified by them, or in partnership 	<ul style="list-style-type: none"> • needs and guiding principles of all those involved met
<ul style="list-style-type: none"> • partnership based on agreement of common objectives and commitments 	<ul style="list-style-type: none"> • use of language which makes sense to all those involved

<ul style="list-style-type: none"> • those identifying goals are best placed to ascertain when they have been met 	<ul style="list-style-type: none"> • additional time and resources for the evaluation allowed
<ul style="list-style-type: none"> • a project may not be the most appropriate means of achieving a given goal 	<ul style="list-style-type: none"> • basic ground-rules set
	<ul style="list-style-type: none"> • evaluation process should be as enjoyable and imaginative as possible

Source: Matarasso, 1997; Moriarty, 1997

A number of key requirements have been identified in the literature for effective impact evaluation frameworks, these include:

Clear, comprehensive and comprehensible frameworks and measures Kelly and Kelly (2000) in their essay on the valuation and assessment of the arts argued that measurements used to evaluate arts activity must be understandable and meaningful to a range of stakeholders – artists, arts organisations, as well as funders. While Hill and Moriarty (2001) suggest that a clear, comprehensive and comprehensible monitoring system for all arts-cultural work with an evaluation review structure in place will result in higher quality, more accurately targeted work and greater development momentum.

Promoting meaningful and rigorous analysis combined with autonomy and flexibility The HDA (2000) recommended the establishment of a mechanism for evaluating the health benefits of an arts project that both allows for meaningful and rigorous analysis and allows freedom for projects to set their own evaluation frameworks with regard to aims and objectives, and to local targets and needs. Kelly and Kelly (2000) also suggest that flexibility and compromise on the sides of both those wishing to have measurement and arts organisations is essential so that impact measures that are used are relevant and can be delivered efficiently and effectively.

Multi-level approach Lingayah et al (1996) identify four levels at which approaches to measuring the social impact of the arts might usefully focus. These are national, organisational, local and project or programme levels. For each of these levels, they suggest that there is a need to go beyond conventional approaches to the measurement of inputs and outputs, with a focus on outcomes.

Balance between form, function, values and perspectives

Matarasso (1997) highlighted the importance of balancing form and function: by devising arts programmes which combine high aesthetic standards with lasting social value. He also argues for the need for a more balanced understanding of the arts and their worth in society, one which simultaneously embraces their aesthetic, cultural, economic and social values, and allows for the different judgements inevitable in a pluralistic society.

Indicators which capture the complex, holistic, dynamic and long-term nature of potential arts impacts Matarasso (1996), highlighted the responsibility of the arts world to be engaged and involved in developing indicators which are able to measure subtle, creative and qualitative changes in society, and which will also help the sector to prove its own value. While, Moriarty (1997) suggested that one of the most important reasons for monitoring, measuring, assessing, evaluating and documenting creative work is 'to help to make the complex and intriguing web of creative exchange more visible, to articulate actual and potential achievement, to help us all move forward.' Gillies (1998), whose work underpinned the HDA's (2000) review of arts and health projects, also highlighted the need for broader indicators which take account the dynamic nature of social interaction for assessing the effects of health promotion. Further, in their recommendations for monitoring and evaluation frameworks for regeneration initiatives, Blake Stevenson Ltd, (2000) highlighted the need for 'soft' measurement as well as 'hard' indicators, so that the two become more closely linked and are seen as complementary, and for the development of new ways to gather qualitative baseline information which can be measured over time.

Broader role for evaluation Some commentators have called for an embracing of a wider role for evaluation. They suggest that it should be a means, not only, of ensuring accountability, demonstrating their value and contribution, but of enabling arts organisations to reflect on, and improve their own planning, management, programme design and practice, and allocation of resources to achieve desired outcomes (Matarasso, 1996, Coalter, 2001).

Section Five

5 Approaches to impact assessment in the arts

5.1 Introduction

This section reviews some of the approaches and frameworks which have been used to assess the economic and social impacts of the arts which are likely to be relevant to the work of the Arts Council, its partners, arts and non-arts practitioners. The section first considers approaches which have been used to measure the economic impact of the arts and creative industries in a number of key research studies. These approaches are presented within a provisional typology to give a sense of the commonalities between, and differences in, the methodologies. This is followed by a more detailed examination of the process used to calculate the economic contribution of arts and creative industries and/or develop a profile of the strengths and characteristics of the sector or sub-sectors, using research study examples of each method identified.

The section then considers social impact assessment methods and highlights some of the issues which the literature suggests require further exploration. It attempts to draw out the distinctive features of different approaches through the development of a second provisional typology. Details of the analytical frameworks and outcome measures adopted in a selection of research study examples of each method are also presented.

The methodologies outlined below have been included because they may provide useful and practical insights which are of interest to those who are concerned with developing future research and policy work in this area. They should not be regarded as an exhaustive review of all the impact assessment methods which are available for use in this area of research.

5.2 Approaches to economic impact assessment in the arts

Although the history of economic impact analyses in the UK is relatively short compared to that of the US, there has been a growing body of research and commissioned studies since the late 1980s. This section of the paper outlines some of the approaches which have been applied to economic impact assessments in the arts, but notes that there is currently a lack of consistency in the use of such methodologies across the sector.

Most methodologies for measuring the economic impact of the arts and creative industries have generally focused on outputs relating to:

- employment
- turnover (with some attempts to quantify the public subsidy component of such earnings)
- sector and/or audience/consumer spend in the local economy.

However, other studies have attempted variously to quantify export earnings, number and size of enterprises, audience numbers, tax revenues generated, inward investment and, for example, arts-project participants acquiring skills leading to work.

The commentary below outlines the different methods of economic impact assessment used across the sector. It does not cover the full range of methodologies available, but presents those that have been used in some of the key research studies. Some research studies have combined a number of quantitative and qualitative approaches.

Descriptive research method (quantitative analysis)

Method	Features
<p>Produces data which enables measurement of different characteristics of the sector, eg. employment levels</p> <p>Examples include: O' Brien and Feist, <i>Employment in the arts and cultural industries: an analysis of the 1991 Census</i>, 1995 Casey et al, <i>Culture as Commodity? The Economics of the Arts and Built Heritage in the UK</i>, 1996 Selwood, S (ed), <i>The UK Cultural Sector, Profile and policy issues</i>, 2001</p>	<ul style="list-style-type: none"> • not strictly economic impact assessment • present overview and description of key economic characteristics of the sector • use of primary and/or secondary data sources • important for highlighting the extent of cultural sector employment, or the economic value of sector revenues, for example, and for highlighting issues to be resolved

Examples of the Descriptive research method (quantitative analysis)

O' Brien and Feist (1995) used specially commissioned tabulations from the former Office of Population, Censuses and Surveys (OPCS) from the 1991 Census of Population to describe employment characteristics and measure employment in cultural occupations and in the 'core cultural sector'. The tabulations covered primarily occupational and industrial data, coded and gathered from the 10% sample of Census respondents. O' Brien and Feist identified 26 occupational titles (corresponding to 12 occupational unit groups) as 'cultural occupations' for the purposes of their analysis. These occupations were cross-analysed alongside nine industrial divisions, identified as making up core 'cultural industries' to provide more precise estimates of the number of people in particular occupations in particular industrial groups.

Table 7 Cultural occupations and industries

'Cultural Occupation' Unit groups	Industrial Divisions representing core 'cultural industries'
176 Entertainment and sports managers	Gramophone records and pre-recorded tapes
260 Architects	Printing and publishing of books
270 Librarians	Printing and publishing of periodicals
271 Archivists and curators	Printing and publishing of newspapers
380 Authors, writers, journalists	Musical instruments
381 Artists, commercial artists, graphic designers	Film production, distribution and exhibition
382 Industrial designers	Radio and Television services, theatres etc.
383 Clothing designers	Authors, music composers and other own account artists not elsewhere specified
384 Actors, entertainers, stage managers, producers and directors	Libraries, museums, art galleries, etc
385 Musicians	
386 Photographers, camera, sound and video equipment operators	
593 Musical instrument makers, piano tuners	

Source: O'Brien and Feist, 1995

The authors note that in applying the terms 'cultural occupations' and 'cultural industries' they are constrained by the groupings adopted by the Standard Occupational Classification, and the limited categorisation of the Standard Industrial Classification, which are somewhat outdated.

Pratt's investigation, on the other hand, focused on output and employment in the cultural industries sector. He used existing secondary sources: trade and employment data, to provide the first stage of a comprehensive analysis of the cultural industries. (Pratt, 1997)

Financial survey model

<p>Examples include:</p> <p>Arts Business Ltd, <i>Assessment of the Economic Impact of Battersea Arts Centre</i>, 1998</p> <p>Cambridge Arts Theatre <i>Economic Impact Study 1998–2000</i>, 2000</p> <p>A small number of studies have attempted a more sophisticated analysis through the incorporation of further analyses: proportional multiplier analysis (Myerscough, 1988), or some form of Input-output analysis.</p> <p>Relevant studies include:</p> <p>Myerscough, J, <i>The Economic Importance of the Arts in Britain</i>, 1988</p> <p>Travers et al, <i>The Wyndham Report: The Economic Impact of London's West End Theatre</i>, 1998</p> <p>Chichester Festival Theatre, <i>Economic Impact Assessment</i>, 2000</p> <p>Norfolk Arts Marketing, <i>Making Creative Capital, An economic study of the cultural industries in Norfolk</i>, 2000</p>	<ul style="list-style-type: none"> • provide a broad sweep of internal and external financial activity of a venue, facility, sub-sector cluster or the sector as a whole • typically based on quantitative analysis of financial accounts, box office data, attender or local business surveys etc. and market assessment.
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Example of the Financial survey model

In a study of the economic impact of West End Theatre, Travers (1998), used box office data, data on theatre and audience spend, respectively, as the starting point for calculating the economic impact of the theatre cluster, estimated at £1,075 million. He explains the rationale behind the 'ripple effect' of direct expenditure:

'Direct spending on theatre box-office and on ancillary items will lead to those sectors making purchases from other industries within the economy....in order to produce its output....This process....continues. As income levels rise throughout the economy, part of this extra income will be spent on goods and services in the economy, producing a further 'induced' effect on the economy'. (Travers, 1998)

Estimates of employment generated by the theatre cluster were calculated by taking the direct economic impact figures and making estimates of the likely range of such expenditure directly related to employment. The resulting total spending on employment was then divided by average earnings in the relevant sectors. A multiplier was then applied to direct expenditure data to estimate indirectly-induced employment. (Travers, 1998)

Input-output model

<p>Examples include: WERU and DCA (Cardiff) Limited, <i>The Economic Impact of the Arts and Cultural Industries in Wales</i>, 1998</p>	<ul style="list-style-type: none">• provides more comprehensive way of estimating money flows between sectors/sub-sectors, businesses, organisations and consumers and tracing the various multiplier effects through an economy• often used either to analyse the effects of macro economic changes to the local economy, or
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	<p>examine the contribution of particular sectors/establishments in the local economy</p> <ul style="list-style-type: none"> • Input-output models can also be tailored to specific local conditions and economies • problems in addressing economies of scale associated with changes of output.
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Example of the Input-output model

The Welsh Economy Research Unit and DCA (Cardiff) Limited (1998) in their investigation of the economic impact of the arts and cultural industries in Wales identified six broad sectors of activity as constitutive of the arts and cultural industries. These were:

- performing arts
- visual arts, craft and design
- literature and publishing
- media
- libraries, museums and heritage
- general cultural.

The authors adopted a narrow definition of economic impact covering cash flow, incomes and jobs. Quantitative data collected through questionnaires and interviews with a representative sample of individuals and organisations in the arts and cultural industries in Wales were then used to build a comprehensive quantitative picture of the sector, and of the qualitative issues and context surrounding it. This involved identifying the economic strengths and weaknesses of the sector, opportunities for (and threats to) growth and suggesting policy changes to maximise the economic impact of the sector. An Input-output table for Wales was also used to enable measures of impact to be produced.

A number of key information areas were identified within the survey questionnaire covering:

- activity
- employment characteristics
- total earnings by source
- purchases and estimates of the proportion of purchases brought within Wales
- revenue and grants (turnover)
- overseas earnings.

Data gathered in these areas, together with interview questions (grouped into six broad areas: organisational structure, history and location; finance, capital and general resources; human resources; business networks; products and markets; future opportunities), formed the common framework of inquiry.

Production chain model

This is a model used to describe the process of developing creative products. It focuses on the different stages of development from ideas generation, research through to distribution and presentation of products.

<p>Examples include: O'Connor, J, <i>The Cultural Production Sector in Manchester</i>, 1998</p> <p>This model has also been used in combination with an Input-output Table in the study, WERU and DCA (Cardiff) Limited, <i>The Economic Impact of the Arts and Cultural Industries in Wales</i>, 1998</p>	<ul style="list-style-type: none"> • concerned with examining dynamics, interdependencies and linkage within and between sub-sectors • focus on parts of the production chain responsible for the generation of 'creative content' • typically includes: analysis of SIC/SOC codes, primary data collection from sector players to gather information on work and trade patterns, business capacity and operations, information and networks, markets, sub-sectoral issues, needs and potential. • often used to identify/influence strategic interventions to grow sector/creative industries • often includes advocacy strategy to influence policy debate and development.
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Example of the Production chain model

The definition of the cultural production sector used by O'Connor, J (1998) in his comprehensive study of the sector in the former Manchester TEC Ltd area included:

• craft/design	• performance
• music	• visual arts
• photography	• heritage
• multimedia	• film/media
• advertising	• architecture
• authorship	• education

Source: O'Connor, 1998

The sub-sectoral model included sole practitioners and businesses concerned with the production of cultural goods and services as well as education institutions, intermediaries and 'soft infrastructure' such as business support agencies, training providers, sector-specific development agencies, etc. as representative of the wider relationships between and across the sector. The research team created a comprehensive database of cultural sector practitioners and enterprises as a means of auditing the sector and providing a tool which would allow the tracking of sector change over time. The audit used a combination of secondary data analysis, survey work, industry intelligence, telephone interviews and key informant discussion groups to collect data on employment and enterprise size, at sector and sub-sector levels, and undertake a SWOT analysis of the sector. Five broad areas of inquiry formed the framework for key informant questionnaires and discussion of the characteristics and dynamics of the different cultural sub-sectors. These were: strengths and weaknesses; key development needs; growth potential; comments on the research; potential future strategic interventions.

Research data were subjected to modelling and interpretation using two Comedia models as useful first steps for developing a cultural industries audit and strategy. The first aims to understand the different aspects of the cultural industries through a form of value-chain. It involves five distinct levels or spheres:

- beginnings: ideas generation capacity – creativity/training
- production: people, resources and productive capacity to transform ideas into marketable products – producers, editors, engineers as well as equipment
- circulation: impresarios, managers, agents and agencies, distributors and wholesalers, packagers and assemblers of product – also catalogues, directories, archives, stock inventories, medial outlets
- delivery mechanisms: platforms to allow cultural product to be consumed – theatres, cinemas, book shops, concert halls, TV channels, magazines, museums, record shops

- audience and reception: the extent to which local publics are aware of this curative activity through word of mouth, publications and media in general.

(Landry, cited in O, Connor, 1998)

O'Connor concedes that the limitations of the model lie in its essentially descriptive nature and the impression it gives of cultural production as a sequential process. He suggests that these features constrain its usefulness as a tool for strategic intervention.

The second analytical model, The Creative City Development Scale has been developed as a device to assess the relative strengths in terms of creativity of a city, and to provide a basic timeline to guide strategic intervention.

Table 8 The Creative City Development Scale

Scale	Characteristics of Local Cultural Economy
1	Basic activity, minimal support service. No public visibility of cultural form. Submerged activity, amateur and part-time. No public sector encouragement
2/3	Beginnings of local industry and self-consciousness by those that constitute the sector. Some visibility, some public sector encouragement, no strategy. Some local entrepreneurs with low level central contacts. No division of labour. Some production and exhibition facilities. Local aspirations. High leakage of talent.

4	More press for recognition. Higher quality facilities. Bigger market for local services. More venues and entrepreneurial activity. 'Take-off' level. Leakage of talent balanced and beginning to reverse.
5/6	A level of autonomy has been achieved, aspirations can be met locally. Support infrastructures within city. Connections to Europe and USA gaining credibility. Evidence of success attracting inward movers. Coordinated public activity. Leakage of talent reversed.
7/8	Recognition of importance of industry locally. Creatives can meet most aspirations locally. Support structures across 5 spheres: City can make credible foreign links without going through London. Creatives live and work in the area. Wealth retained in the area through production, post-production, management and administrative services. Location attractive to talent, but still lacks a few high level resources to fulfil its potential.
9	Known nationally and internationally for its cultural activity. Attractor of talent and skill. Nearly all facilities, nearly self-sufficient. Headquarters of important media/cultural companies and has most value-added services.

10	Virtually self-sufficient place for cultural industry – attractor of leaked talent and location for self reinforcing creation of value-added. Has high-level facilities and international flagships. Is a centre for strategic decision-making. Competes on an international level.
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Source: Landry, cited in O'Connor, 1998

While considered useful for allowing towns and cities to assess their comparative position and strength, O'Connor highlights problems stemming from: a tendency to see the local area as self-contained, where 'retention of talent' often means 'home grown talent'; a suggestion of controlled, incremental development, which fails to take into account the very real constraints which towns and cities may have in attempting to move up the scale within a strongly competitive environment; the limits placed on self-sufficiency by global tendencies and decisions; extremely competitive and exponential growth from level 7 upwards, which raises questions about whether it is realistic to talk of Level 10.

O'Connor further argues that 'the strategies that would have to be in place to deliver such a competitive strategy do not register on the Comedia scale. It would demand a higher level of corporate involvement and delivery than a simple 'cultural industries' strategy - it is about a rethink of the city and what it should be.' (O'Connor, 1998)

An advocacy strategy was also employed to ensure that key research findings were fed back to stakeholders and the industry itself, and allowed opportunities for the receipt of further comments and additions to refine the model. The resultant report suggested that some 18,058 direct jobs and 14,446 indirect jobs were attributable to the cultural sector, which had an estimated turnover from direct jobs of £627 million.

Sector mapping model

<p>Examples include: York Consulting, <i>The Impact of Creative Industries on the Yorkshire and Humber Economy</i>, 1998 Bretton Hall, <i>Cultural Industries: Key Data, The Cultural Industries in Yorkshire and the Humber</i>, 2000</p>	<ul style="list-style-type: none">• while not economic impact studies, incorporate elements of the Descriptive Research Method and the Input-output Model in terms using primary and/or secondary data to map and analyse the cultural sector or creative industries.• combined with case study or sub-sectoral analysis to identify strategic issues associated with the potential economic contribution of the sector as a whole and the sub-sectors within it.
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Example of the Sector mapping model

In 2000, Bretton Hall published *Cultural Industries: Key data* to provide baseline data and a snapshot of the industry in the Yorkshire and Humber region. It was based on an analysis of existing secondary data and new primary data gathered from a representative sample of cultural enterprises, entered onto a database. A postal questionnaire was employed to gather relevant data on: workforce patterns, sub-sector description, organisational profile, longevity of enterprise, geography and markets, turnover and resources, and investment and training needs.

The second phase of the research is intended to focus on particular areas to facilitate a more detailed examination of the sub-regional elements of the sector, while the third phase and ongoing phase will continue to gather data to create a continuing narrative for analysis to identify the success, failure, and

sustainability of different elements of the sector, and the effectiveness of public and private sector investment decisions.

There are a number of other models and methodologies for the evaluation of economic impact. Kelly and Kelly (2000) present an outline for a questionnaire for assessing economic, social and cultural impact in a holistic way. They suggest that information can be gathered, depending on the needs of the user, in 13 areas:

Table 9 Template for assessing economic, social and cultural impact

<p>1 Organisation: art form and activities, amenities provision and opening hours</p>	<p>7 Current and Future Plans and Challenges: facilities development</p>
<p>2 Income: contributed income—grants, lottery awards, donations, sponsorship, earned income—admissions, sales, fees, membership, room hire, café/bar, bookshop, interest</p>	<p>8 Cultural Benefits and Impact: work which took place which otherwise wouldn't have reached the area, new work created, role of organisation in promotion of a positive image for city/town, contribution to tourism</p>
<p>3 Outgoing: staff costs – wages, travel, training, running costs, marketing, fund-raising, VAT, National Insurance and PAYE, local trade as percentage of turnover</p>	<p>9 Social Capital: contribution to the communication of ideas, information and values, helping improve participant's skills in planning and organising, improving understanding of different cultures and lifestyles, improving the understanding of the role of arts and culture in the community, partnership building, active membership of staff/board in other organisations and artistic collaboration with others.</p>

<p>4 Capital Improvements: income and expenditure</p>	<p>10 Building and developing Communities: contribution to developing sense of community identity, social cohesion, recreational opportunities, development of local enterprise, improvement of public facilities and amenities, and help to convey history and heritage of an area</p>
<p>5 Attendances and performances: total number of audience opportunities (for example, performances, cinema screenings) in city/town, region, nationally and internationally, number of admissions/attendees (paid full, concessions, free, website and hits</p>	<p>11 Social Change and Public Awareness: contribution made to stimulating and developing public awareness of important issues and changing people's attitudes on political, ethnical, religious or moral issues</p>
<p>6 Staffing: paid, full- and part-time staff and volunteers, mix of artistic, marketing and technical staff, board</p>	<p>12 Human Capital: contribution to improving participant's human and communication skills, analytical and problem-solving skills, creative talents, and social awareness.</p>

Source: Kelly and Kelly, 2000

They also identify four other models for assessment. These include:

- Best Value and performance indicators
- the 'balanced scorecard'
- benchmarking
- gap analysis and other measures.

Under the Best Value Initiative, local authorities in England are required to report on their performance to their local communities. It is considered to offer

a good basis for assessment, since it enshrines the principle of working with communities locally, promote strategic planning, ensures a continuous improvement and offers a degree of flexibility. Seven Best Value Performance Indicators (BVPIs) have been established for Culture and Related Services in relation to regeneration activity for 2001/2002. These are:

Table 10 Best value performance indicators

Best Value Performance Indicator, 2001/2	Description
BVPI 113	<ul style="list-style-type: none"> • Number of pupils visiting museums and galleries in organised school groups
BVPI 114	<ul style="list-style-type: none"> • The adoption by the authority of a local cultural strategy
BVPI 115	<ul style="list-style-type: none"> • The cost per physical visit to public libraries
BVPI 116	<ul style="list-style-type: none"> • Spending per head of population on cultural and recreational facilities and activities
BVPI 117	<ul style="list-style-type: none"> • The number of physical visits per 1000 population to public library premises
BVPI 169a BVPI 169b	<ul style="list-style-type: none"> • The number of museums operated by the local authority • The percentage of that figure which are registered under the museums registration scheme administered by Resource
BVPI 170a BVPI 170b	<ul style="list-style-type: none"> • The number of visits to/usage's of museums per 1,000 population • The number of those visits that were in person per 1,000 population

Source: DTLR, The Beacon Council Scheme

There is currently debate within the arts sector about the establishment of a BVPI focusing on levels of attendance and participation in the arts. In addition, the Arts Council has commissioned research to collate and analyse evidence about the use and effectiveness of different local level performance indicators to inform the development of a library of recommended local performance indicators to assist local authorities in their implementation of Best Value.

Kelly and Kelly (2000) also highlight Gilhespy's policy matrix of performance indicators, designed to monitor: economy, efficiency, effectiveness and equity. His matrix, encompassing areas of performance, covers: access maximisation, attendance maximisation, diversity/multiculturalism, economy maximisation, education, excellence, innovation, revenue maximisation, service quality maximisation, and social cohesion. These strategic choices are weighted and linked with objectives and performance indicators.

The 'balanced scorecard' provides a means of measuring and analysing four categories of performance: financial performance, customer knowledge, internal business processes and organisational learning and growth. Another method identified is gap analysis, which has been used to assess and improve service quality. Gaps analysis provides a means of assessing the extent to which customer expectations and experiences of service concur with organisation's perceptions. A lack of congruence suggests the need to improve customer loyalty and development.

5.3 Current position of social impact research methods

There has been a growing policy and research interest in methodologies for measuring the social impact of the arts. More recently, this has focused on evaluative frameworks for assessing the contribution of the arts to neighbourhood renewal and social inclusion, but there is widespread consensus across the sector of the pressing need to develop comprehensive, robust and comparable methodologies for evaluating arts effectiveness, and toolkits for promoting and sharing best practice.

The development of evaluation frameworks for assessing the social impact of the arts are still at a relatively early stage, and the literature suggests that there are still a number of theoretical and methodological issues to be explored. These include:

- the relationship between social and economic development and arts impacts
- the transfer of effects into other situations
- development of more rigorous methods for assessing such attributes as human capital, personal confidence and esteem, outcomes associated with social capital
- education, and regeneration
- the relative performance of different cultural services
- factors and processes underpinning the effectiveness of arts activity.

(Jermyn, 2001; Coalter, 2001)

Policymakers, practitioners and researchers have also suggested that there is a need for longitudinal research and monitoring to evaluate the contribution of the arts to neighbourhood renewal, health improvement, crime reduction, etc; to provide supporting evidence of the long-term effects of arts participation and the work of arts organisations and projects in combating social exclusion; and to explore the sustainability of arts interventions and outcomes, and the relationship between intermediate and strategic outcomes. (Shaw, 1999; DCMS, 1999; ACE, 1999, Coalter 2001)

Five broad methods or approaches to social impact assessment of arts activity have been identified in this Review. Most of these approaches have adopted composite methodologies. These typically combine the development of quantitative and qualitative measures and analysis of quantitative and qualitative data gathered from: project visits, interviews, questionnaires, case studies, focus group discussion, participant observation and stakeholder research/observation or reference groups or other methods for gathering wider stakeholder testimony and opinion. In some cases assessment of finished artwork is also undertaken. Researchers have sought to balance

different types of data and a range of competing factors, not least practicability in implementing methods within varied project settings.

The majority of social impact assessments have examined individuals and their behaviour (micro-level); projects, organisations, communities, networks, or sectors/sector-wide initiatives, (meso-level) rather than focusing on national or international social structures (macro-level).

Social-impact research often uses evidence collected from a project or projects to carry out *formative* and/or *summative* evaluation. *Formative* evaluation refers to evaluation which takes place during a project to inform its development. It often takes the form of review meetings. *Summative* evaluation happens at the end of a project, summing up what has happened and its effects (Dust, 2001).

5.4 Towards a typology of methods of social impact assessment of the arts

Multiple-method approach

Method	Features
<p>The characteristics and outcomes of a set of cases or projects are described. Can also be used to understand the causes of social phenomena by comparing cases</p> <p>Examples include: Matarasso, F, <i>Use or Ornament?: The Social Impact of Participation in the Arts</i>, 1997 Matarasso, F, <i>Poverty and Oysters, The Social impact of local arts development in Portsmouth</i>, 1998</p>	<ul style="list-style-type: none"> • structured and systematic collection and analysis of information about key variables (e.g. attributes, behaviour, attitudes, beliefs) from a set of at least two cases or projects • frequently involves self-selecting sample • typically employs a range of techniques: analysis of monitoring or baseline data, questionnaires, interviews, observation, site visits, project documentation, wider

<p>Hill, R; Moriarty, G, <i>as broadcast in Beijing</i>, 2001</p> <p>Arts Council of England's Social Inclusion Research Programme testing three models of arts and social inclusion work.</p>	<p>stakeholder/community testimony</p> <ul style="list-style-type: none"> • analytical framework developed, identifying outcomes areas and indicators, against which to assess project outcomes • questionnaires often based on participant self-reports, but later studies attempt to gather corroborative evidence • used for summative evaluation or combined summative and formative evaluation, where the latter often involves supporting arts/community organisations to develop their own self-evaluation best practice
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Examples of the Multi-method approach

For his study of participation in community-based arts projects, Matarasso (1997) used a research framework to assess the outcomes of projects based on six broad themes:

- personal development
- social cohesion
- community empowerment and self-determination
- local image and identity
- imagination and vision
- health and well-being.

In addition, a list of key questions was drawn up to form a common framework of inquiry in each case study. These were:

1. What social impacts are the programme intending to achieve, and how have these been identified in relation to local needs?
2. By what process has the arts initiative been designed to achieve them?
3. Are project participants aware of the social impacts which have been identified?
4. Are they able to participate in this process, from setting objectives and indicators to evaluating and explaining results?
5. What indicators and standards of performance are to be used and why?
6. What systems and processes will be used to evaluate the programme's impact?
7. How does it integrate and compare with other social programmes (whether arts-based or not) being sponsored by the same agency?
8. How does the return on investment compare with that delivered by other social programmes?

Matarasso (1997) identified a list of 50 social impacts from the research. These are reproduced in Appendix 2.

An example of where both formative and summative evaluation are incorporated into the research enquiry is provided by the Arts Council of England's Social Inclusion Research Programme testing three 'ideal types' of arts and social inclusion work.

In this case, a literature review (Jermyn, 2001a) and consultation with participating organisations provided the basis for Jermyn (2001b) to develop an independent evaluation framework against which to assess the outcomes of 18 arts and community projects and four arts partnerships involved in the programme.

The framework is based on a number of best-practice themes and outcome areas. A range of indicators has also been identified against each theme or outcome area, consisting of core indicators which will be applied to all projects, and supplementary indicators which will be applied to projects as appropriate. These indicators are designed to allow comparison across

projects and to build evidence of the contribution of projects to combating social exclusion.

Best-practice themes identified, are:

- sufficient time, planning, resources, equitable partnerships
- embedded local control, responding to community needs
- clear objectives and evaluation
- flexibility
- issues around ownership, control of agenda, artist as collaborator
- values and principles
- importance of quality and/or pride in achievement
- sustainability and legacy.

Outcomes are grouped into four categories:

- 'hard' outcomes: improvements in health, educational attainment, crime reduction, increased employment levels
- personal impacts/human capital: increased self-confidence, enhanced self esteem, enjoyment, arts inclusion, skills acquisition, prospects and future outlook
- collective/group impacts: increased social contact, increased understanding and tolerance of other people, group identity and pride, skills such as teamwork, interpersonal skills, etc
- civic/community impacts: community involvement, community identity and pride, active community, local democracy.

(Jermyn, 2001b)

Evaluation of the programme will also involve interviews and discussion groups with participants, observation, interviews with artists, project coordinators and stakeholders, data collected from project records, alongside other project-specific methods eg. creative feedback. For those projects with the explicit aim of achieving the hard outcomes which correspond to the

DCMS's strategic social inclusion outcomes, other indicators and specific data collection strategies will also be employed.

Social auditing

Method	Features
<p>The social impact of an activity or organisation is measured in relation to its aims and those of its stakeholders</p> <p>Examples include: Matarasso, F; Pilling, A, <i>Belgrade Theatre social audit 1998-99</i>, 1999</p>	<ul style="list-style-type: none"> • addresses non-commercial objectives of organisations • holistic and multi-perspective • value-driven process • stakeholders determine assessment criteria • identification and collection of key benchmarks of performance • externally validated through audit by those without a vested interest • offers a means of comparing performance with other organisations or projects • feedback to stakeholders and public on achievements

Example of Social auditing

The Arts Council in conjunction with West Midlands Arts supported the first social audit of the Belgrade Theatre, conducted with Comedia and the New Economics Foundation. The social audit involved clarifying and agreeing the Theatre's objectives with its various stakeholders, and a structured review of how it was achieving them through a series of questionnaires, interviews, discussion groups and data analysis (Matarasso & Pilling, 1999). The Theatre's identified objectives, relating to five broad themes, provided the framework for the social audit and the goals against which a list of potential indicators could be set. These were:

- the Theatre and the arts
- the Theatre and the community
- the Theatre's partnerships
- the Theatre and the city
- the Theatre's standards

Examples of the indicator profile, reflecting the five objectives, are reproduced below:

Belgrade Theatre social audit indicator profile

The Theatre and the arts

- number of performances, workshops and other events
- assessment of audiences (rating scale)
- assessment of the professional arts community
- number of partnerships with local theatre companies

The Theatre and the community

- impact on personal development of participants in projects
- number of schools and community projects
- audience profile
- physical access improvements

The Theatre's partnerships

- percentage of partners feeling actively involved in the activities of Belgrade
- average length of partnership with community based organisations, private companies and other types of organisation
- recognition rate of activities at the Belgrade apart from traditional theatre

The Theatre and the city

- assessment by audiences of the theatre's welcome
- number of local arts development initiatives involving the Theatre
- number of local trading partners

The Theatre's standards

- staff assessment of the theatre as an employer
- average length of cooperation with partner

(Matarasso and Pilling, 1999)

The study made four important observations about the value of the social auditing process for arts organisations. These were that it:

- is feasible and rewarding
- produces useful information for tracking performance and impact year on year
- creates a framework for dialogue with their communities
- renews their relationships with the rest of society.

(Matarasso and Pilling, 1999)

Longitudinal research method

Method	Features
Data collected from the same case(s) at two or more points of time Examples include: Moriarty, G <i>Brightmet Arts Impact Assessment, Set-up year 1999–2000</i> , undated; Harland et al., <i>Arts in Secondary Schools: effects and effectiveness</i> , 2000	<ul style="list-style-type: none">• structured collection and analysis of data of characteristics and outcomes from a single case or a set of cases over an extended period of time• can involve self selecting or representative sample• useful for understanding processes

Examples of Longitudinal research method

Some commentators may question whether the examples presented are truly longitudinal studies since they only cover timescales of 3 years, however they

are included to provide an illustration of research where there has been an attempt to track the outcomes of interventions over a more extended period.

Moriarty (1999–2000) reported on the evaluation of the first year of a 3 year study of the Greenroyd Art House art project in Brightmet, Bolton. A full report of the 3 year study will be published in Summer 2002.

The project was led by Brightmet Arts and involved local children. She used a questionnaire to assess perceptions of the Art House by parents whose children attended activities at the project, and members of the Greenroyd Action Group. Their satisfaction levels were measured using a 12-point scale. The questionnaire was based on two sets of five questions: the first addressing perceptions of the role of the Art House and its effect on participating children, and a second set testing perceptions of the effect of the Art House on them, and the area where they lived.

Table 11 Greenroyd Art House project questionnaire

1 The Art House has given my children something positive to do rather than just an activity.	6 The Art House offers a safe place for my child(ren)
2 The Art House has helped to improve the confidence of my children	7 Do you think the Art House could help to reduce crime and trouble making among children?
3 The adults at the Art House are friendly and approachable	8 Over the past 6 months, the Art House has increasingly become part of the area where I live
4 If the Art House were to close, would you miss its activities?	9 Do you think the Art House will help to make Brightmet a better place?
5 Overall, how satisfied are you with the Art House?	10 The Art House has become part of this community and reflects the value of this area

Source: Extract from Moriarty, undated

Early work on the project also identified a list of 35 social indicators, based on three categories: environmental indicators; indicators of changes in attitude and behaviour; and indicators for key agencies and local people, to provide a framework for future assessment. Examples are reproduced below:

Table 12 Greenroyd Art House project social indicators

Environmental indicators	Attitude and behaviour change indicators	Key agency and local people indicators
less litter	decrease in bullying	cheaper access to leisure facilities
more trees and flowers	less complaints about nuisance	fewer empty properties (especially shops)
less vandalism in parks and play areas	a better image and profile for the area - changing outside perceptions	better venue, funding, resources, equipment, volunteers within Withins Youth Club
Streets quieter at night time	more extended long-term tenancies	more music through Brightmet Arts for 13–15 year olds
Bus shelters either broken less often or designed differently to discourage vandalism	less kids hanging about on the streets	more thought given and action taken to offer employment safety nets

Source: Extract from Moriarty, undated

Impacts derived from Brightmet Arts included: plans to expand the Art House; positive local media coverage of the Art House which was seen as bringing people together and offering a feel-good factor; the inclusion of Brightmet Arts as a strategic partner in Bolton Metropolitan Borough's SRB 6 bid. The bid aims to use the arts and creative industries to build a sustainable community, and together with the Local Cultural Strategy, to change the image of the area.

In the field of arts education, Harland et al (2000) undertook a 3 year study of arts education in English and Welsh secondary schools. The research involved:

- case studies of five secondary schools – including annual interviews with two cohorts of pupils (approximately 79 in total each year), interviews with school managers, art teachers, observation of art lessons, analysis of information on a total of 27,607 pupils from 152 schools in three cohorts of Year 11 pupils taking GCSE's compiled through NFER's QUASE⁵ project
- individual questionnaires to 2,269 Year 11 pupils in 22 schools, alongside a school questionnaire, and interviews with employers and employees.

Based on their interim report (Harland et al, 1998), Harland et al, (2000) proposed a provisional typology of ten possible effects of school-based arts education, as seen by teachers and heads of department of arts-oriented subjects, and members of senior management. The typology had been constructed based on analysis of 52 staff interviews in the five case study schools of claims about the effects, desirable outcomes and achievable aims associated with arts subjects. The provisional typology was developed and revised in the light of pupil's accounts of the learning outcomes to accrue from their experiences of arts-related provision. It provides a model of arts education outcomes.

The model identified two broad types of outcomes: effects on pupils and effects on others. The effects on pupils comprised seven main sets of outcomes:

- intrinsic and immediate effects
- arts knowledge and skills

⁵ The QUASE (Quantitative Analysis for Self-Evaluation) service provides information to schools about their own performance, relative to what might be expected in the light of their pupil's prior attainment and their social context.

- knowledge in the social and cultural domains
- creativity and thinking skills
- communication and expressive skills
- personal and social development
- extrinsic transfer effects.

Each of these seven types of outcomes contained further subcategories.

Broad outcomes for the effects on others included three main sets of outcomes:

- on the school
- on the community
- art itself as an outcome.

Within the model, the effects on pupils are presented to signify a progression from the most immediate and direct outcome categories ie. intrinsic enjoyment, through categories that entail a slight degree of transferability, ie. knowledge of the social and cultural domains, to categories that represent a significant degree of transferability ie. personal and social development. However it is not suggested that in progressing from intrinsic to extrinsic outcomes, pupils advance in a mechanistic or linear manner. Rather, evidence suggested that learning proceeds as a result of a complex series of cyclical interactions between the various categories depending on the type of provision experienced. (Harland et al, 2000)

Community based multi-method approach

Method	Features
The relationship between art and the well-being of individuals and/or communities is explored through a focus on factors such as self-esteem and social connectedness	<ul style="list-style-type: none"> • Adapted from HDA's (2000) typology of evaluation strategies • offers ways of theorising and understanding the role of arts initiatives in the context of building social capital

<p>Examples include:</p> <p>HDA, <i>A review of good practice in community-based arts and health projects and initiatives which impact on health and wellbeing</i>, 2000</p> <p>Walker et al, <i>Prove it! Measuring the effect of neighbourhood renewal on local people</i>, 2000</p>	
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Examples of the Community based multi-method approach

Working in partnership with Groundwork, Barclays plc. and local communities for the Barclays SiteSavers Programme, the New Economics Foundation developed a framework to measuring the impact of neighbourhood renewal on local people. Premised on Putnam's conceptualisations of social capital which identify social capital as *'features of social life...which enable participants to act to together more effectively to pursue shared objectives.'*, the framework (and indicators chosen) highlighted key components of human and social capital:

- skills
- local connections and trust.

Table 13 Part of framework for evaluating the impact of the Barclays SiteSavers programme in Groundwork

PART OF FRAMEWORK
HUMAN CAPITAL
Self-confidence
<ul style="list-style-type: none"> • Self-esteem/self-respect/self-confidence • Attitudes towards place eg, sense of belonging • Attitudes towards getting involved • Skills and knowledge • Behaviour eg, trying new things
SOCIAL CAPITAL
Trusting each other
<ul style="list-style-type: none"> • Standards of behaviour • Reciprocity eg, people looking out for each other • Networks and connections: places to meet • Networks and connections: friends • Networks and connections: participation, eg, in community organisations and events • Networks and connections: diversity, eg, learning about other people's cultures
Trusting them
Community and voluntary organisations and agencies
<ul style="list-style-type: none"> • Number • Services provided • Effectiveness • Community involvement: knowledge, eg, of what organisations there are • Community involvement: participation in these groups • Community involvement: democracy and accountability, eg, are there organisations controlled by local residents? • Community involvement: equal opportunities • Networks and partnerships between organisations

Source: Extract from Walker et al, 2000

Another study which adopted a community-based approach is the HDA's (2000) review of community-based arts projects and initiatives which impact on health and well-being. In adopting an analytical framework conceptualised around social capital, the authors suggested that social capital 'serves as one coherent construct which will allow us to progress the debate and discussion about the general importance of social approaches to public health and health promotion.' See Appendix 2 for HDA's analytical framework.

Survey method

Method	Features
<p>Quantitative data collected through a survey instrument</p> <p>Examples include: Annabel Jackson Associates, <i>Social Impact Study of the Millennium Awards</i>, The Millennium Commission, 2000</p>	<ul style="list-style-type: none"> • systematic collection of quantitative data and opinion from a number of individuals or projects • allows aggregate analysis and comparisons across individuals and projects

Example of the Survey method

Annabel Jackson Associates in their social impact study of Millennium Awards (2000) used a questionnaire to inform telephone interviews with award recipients to gather data on the impact of award projects which had taken place prior to 1 July 1999. This data together with project baseline and output data and perceptions of award recipients of the future effects of the project, was used to assess the effectiveness of Millennium Commission funding of the scheme and synthesise lessons of good practice. Project impacts were divided into four areas: personal skills, personal knowledge, personal practical experience and community impacts.

Table 14 Millennium Awards social impact study

Impact areas	Indicators
Develop personal skills	<ul style="list-style-type: none"> • confidence • motivation • team working • leadership • communication and public speaking • negotiation skills • literacy/numeracy • other skills
Develop personal knowledge	<ul style="list-style-type: none"> • environment • health • social issues • community • other
Develop personal practical experience	<ul style="list-style-type: none"> • making something • how to engage the community • research • arts and sport • teaching or training others • caring, therapy • computing • managing projects • business planning • fund raising • media and publicity
Community impacts	<ul style="list-style-type: none"> • raised awareness of an issue • provided new service or facility • improved the quality of life • improved the environment • reduced isolation/enabled

	<p>networking</p> <ul style="list-style-type: none"> • increased local pride • strengthened links within the community • increased understanding of local history • other
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Source: Annabel Jackson Associates, 2000

The study reported that 90% of award recipients interviewed said that their project had been a success in terms of its effects on them, and 81% said it had been a success in terms of its effects on their community. Further, projects showed a high degree of additionality with 62% of recipients saying that the effects on them would not have happened if it had not taken place and 70% of projects planned to continue or extend their project in the future. Based on the average time spent on a Millennium Award project, Annabel Jackson Associates calculated that the total hours of work spent on projects funded by the 40,000 grants planned could add up to some 40 million hours (AJA, 2000).

Other methods of social impact assessment identified by commentators, include before and after models (especially appropriate to new projects) and assessment of additionality: the difference which projects made. (Kelly and Kelly, 2000)

Section Six

6 The Contribution of the Arts

6.1 The literature

This section presents examples of studies and research concerned with the impact of the arts which have used the different research methodologies or frameworks outlined in the previous section. The purpose of this section is to provide a broad overview of the findings and conclusions identified by a selection of existing research and it should not be regarded as a comprehensive review of all research in this area. While there is now a wealth of arts impact research, there is also a recognition that the robustness of research methods and the quality of evidence gathered across the literature is variable. This section therefore attempts to include a brief commentary on each research study to draw out particular strengths which can be used to inform the development of methods and techniques which others can build on and adapt for their own use for future research. The commentary also endeavours to highlight gaps in information and aspects of methodology where greater clarity or explanation would have helped the reader to gain a better understanding of how the methodology was carried out, and any attendant limitations of the findings.

The literature is presented in tabular form and is divided into two main areas: research which aims to add to our knowledge base about the economic characteristics and contribution of the arts and creative industries and studies exploring the social impact of the arts.

6.2 Table 15 Selection of research exploring the economic impact of the arts

Study and methodology	Impacts
<p>Title: Myerscough, J, <i>The Economic Importance of the Arts in Britain</i>, Policy Studies Institute, London, 1988</p> <p>Purpose: To provide an assessment of the economic contribution of the arts to the British economy.</p> <p>Country/area: Merseyside (former Merseyside Arts region); Glasgow (Glasgow travel-to-work area); Ipswich (covering four district councils)</p> <p>Method: Financial Survey Model</p> <p>23 surveys undertaken in total, including census of arts organisations and enterprises in the three regions to establish business information and identify geographical and sectoral spending patterns; surveys of particular cultural industries, arts customers, ancillary businesses, resident population in the three study areas, and of middle managers; interviews with senior business executives; enquiries to individuals in the arts, business, tourism sectors, public agencies and local authorities,</p>	<p>Main findings: The arts:</p> <ul style="list-style-type: none"> • form a significant economic sector in their own right, with annual turnover of £10 billion • give direct employment to 496,000 people or 2.1% of total employed population • are an expanding, high value-added sector of the economy, which also generate growth in ancillary industries • are a catalyst of urban renewal, improving the image of a region and making it a better place to live and work <p>Conclusions: Increasing the economic contribution of the arts to national life is a task for many partners. Understanding the economic value of the arts is central to grasping the opportunity.</p> <p>Assessment: A milestone Report for the sector, establishing for the first time the sector's economic contribution. Clear</p>

<p>small postal surveys, survey of the arts trade.</p> <p>For national overview Report, the following additional surveys carried out: a survey of overseas tourists at arts events/attractions; a survey of visitors at temporary loan exhibitions; and a small survey of non-overseas customers at London arts events/attractions.</p> <p>General empirical approach involved collation of quantitative data and description of the arts sector, covering organisational structure, turnover and value-added, employment, markets and overseas earnings, assessment of the economic prospects for the sector, sub-sector interactions assessed by placing independent provisions alongside subsidised activities.</p> <p>Economic impact analysis also applied to the three regional case studies focusing on the indirect effects of the arts sector on income and jobs in other sectors, and their differential effects on other parts of the arts sector. Achieved using a proportional multiplier analysis: arts multipliers developed for the three regions: Merseyside (2.8); Glasgow (2.7); Ipswich (1.8).</p> <p>Research also included a public expenditure analysis of the cost</p>	<p>description of research objectives and methods. Good discussion of limitations of secondary data sources used, methodology and strategies employed to address limitations.</p> <p>Good analysis of market, organisational structure and characteristics of the arts sector, and policy implications for increasing the contribution of the arts to the national economy and quality of life. The use of almost identical methodologies in the three case studies allows comparisons between the regions.</p> <p>Limitations: Customer effects based on surveys of attendees requiring recall and prediction which may have introduced some inaccuracies.</p> <p>Economic impact analysis based on proportional multiplier analysis and assumes a constant relationship between jobs and spending. This may not take into account the costs of extra jobs under particular labour market conditions eg, excess labour supply, etc.</p>
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<p>of generating extra jobs through the arts attempts to take account of substitution, potential inflationary and displacement effects. Analysis of benefits arising from public expenditure on alternative projects to provide comparative context of economic benefits of the arts. Exploration of external benefits such as impact of arts on location decisions, the image and self-confidence of the city or region also undertaken.</p>	
<p>Title: O' Brien, J and Feist, A, <i>Employment in the arts and cultural industries: an analysis of the 1991 Census</i>, ACE Research Report No. 2, Policy Research and Planning Department, Arts Council of England, London, 1995</p> <p>Purpose: To fill gaps in knowledge about the extent, distribution and characteristics of employment in cultural occupations and industries through an analysis of the 1991 Census of Population.</p> <p>Country/area: Great Britain</p> <p>Sample: Data on 12 Standard Occupational unit groups and 9 'cultural industries' divisions of the 1980 Standard Industrial Classifications from 10% Census Sample.</p>	<p>Among the noted findings were:</p> <ul style="list-style-type: none"> • Approximately 649,000 individuals in the cultural sector in 1991, or 2.4% of the total economically active population, rising to 664,400 if self-employed craftspeople included • number of individuals with cultural occupations and number employed in cultural industries increased by 34% and 16% respectively, between 1981 and 1991 • cultural sector employment concentrated in London. 31% of individuals with cultural occupations and 29% of individuals in the cultural industries resided in this area • around half (51%) of those with cultural occupations employed full-time. Compared with the total economically

<p>Method: Descriptive Research Method (Quantitative Analysis) Statistical data from specially commissioned tabulations from the Office of Population Censuses and Surveys, on individuals within 12 cultural occupational unit groups and 9 cultural industries from the 1991 Census was grossed up by a factor of around 10 – 11, refined and analysed. Authors note that grossing up has negligible effect on the margin of error when considering the whole population.</p>	<p>active population, a very high proportion of those with a cultural occupation were self-employed (34% compared with 11% in the total economically active population).</p> <p>Conclusions: A mixture of factors reflecting increased demand for, and supply of, individuals in cultural occupations have brought about changes in employment in the cultural sector between 1981 and 1991, including growth in media and related industries, technological/legislative changes, changes in public sector spending, occupational flexibilisation and flexible work patterns, demographic changes. Changes in wider economy and structural change in the cultural industries have influenced cultural sector employment.</p> <p>Assessment: An important reference work for the sector, notable for its comprehensiveness and high quality, despite dated statistics. Robust and reliable methodology outlined in detail in report. Authors acknowledge limitations imposed on data analysis by OPCS data. Presents data down to Regional Arts Board region level. Overall balanced analysis of the arts and</p>
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	cultural industries sector.
<p>DCMS, Creative Industries Mapping Document 2001, Department for Culture, Media and Sport, London, 2001</p> <p>Purpose: To provide an understanding of the current state of the creative industries, its contribution to the UK economy, growth potential, issues affecting, and opportunities for, growth.</p> <p>Country/area: United Kingdom</p> <p>Method: Descriptive Research Model (Quantitative Analysis)</p> <p>Collection and analysis of quantitative and qualitative data from secondary data sources. Initial data collection and analysis led by the City University London's Department of Arts Policy and Management with contributions from other researchers and government contacts.</p>	<p>Key findings include:</p> <ul style="list-style-type: none"> • UK creative industries generate £112.5 billion in revenues and employ 1.3 million people • exports contribute £10.3 billion to the balance of trade; industries account for over 5% of GDP • in 1997– 98, output grew by 16%, compared to under 6% for the economy as a whole • creative industries concentrated in London and South East, but increasing recognition across the UK <p>Conclusion: Exploiting the growth potential of the creative industries depends on addressing issues such as: stimulating creativity and innovation; facilitating greater creative and business skills; responding to global opportunities and promoting UK creativity abroad. At regional level, there is a need for: further mapping to enhance sector activity and inform policy development; and to encourage retention of creative talent in their regions.</p>

	<p>Assessment: Provides a broad overview of the creative industries sector, looking at seven key indicators: industry revenues, market size, balance of trade, employment, industry structure, regional dimensions, international critical acclaim, as well as secondary economic impact. Highlights policy implications of sector/sub-sector profiles for national and regional economies.</p> <p>Limitations: Robustness of definition of the creative industries contested within the sector. Some lack of comparability with other data sets and studies. Methodology requires greater attention and more rigorous analysis.</p>
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Travers Tony, The Greater London Group at The London School of Economics, MORI, *The Wyndham Report, The Economic Impact of London's West End Theatre, The Society of London Theatre, London, 1998*

Purpose: To provide a detailed and impartial estimate of the impact West End theatre makes on the London and UK economies.

Country/area: Central London

Sample: Based on data from 50 plus theatres owned by and in use by members of the Society of London Theatre (SOLT).

Method: **Financial Survey Model**

Box-office data drawn from Box Office Data Report; MORI survey of West End Theatre audiences; tax estimates based on box-office data; sales data of hotels, restaurants and other outlets; estimates of the numbers of people working as a direct result of the West End theatre-related expenditure, both in theatres and in other sectors; government employment data, and basic rates of income tax and National Insurance, 'Other

Main findings include:

- economic impact of West End Theatre on the UK economy in 1997 estimated at £1,075 million
- West End theatregoers spent £433 million on restaurants, hotels, transport and merchandise
- West End theatre produced tax revenues of more than £200 million contributed a £225 million surplus to the UK's balance of payments
- 41,000 jobs depend on West End theatre, 27,000 directly and 14,000 indirectly
- the West End is one of the UK's biggest tourist and leisure attractions, with more theatres, shows and larger audiences than Broadway

Conclusions: Theatre in London's West End is a major economic activity, generating private-sector expenditure and jobs in London and indirectly, elsewhere in the UK economy. Clustering of theatres within a small area of London is essential to its economic success. The steady growth of the industry has failed

taxes' calculations were subjective estimates of such taxes as corporation tax, customs and excise duties, business rates, fuel tax and other levies. Employment estimates calculated by taking direct economic impact figures and making estimates of likely range of such expenditure directly related to employment (generally in the range 55– 75%). The mean of these extremes used. Resulting total spending on employment divided by average wages in the relevant sectors taken from the New Earnings Survey. Indirectly – created employment estimated by applying a multiplier of 1.5 to the direct expenditure data and assuming consequent impacts on employment.

to keep pace with tourism growth. There is a need for greater promotion to raise the profile of the West End. Considerable further growth possible with appropriate encouragement.

Assessment: High-quality, astute research with appropriate and robust methodology. Overall factually accurate conclusions based on evidence.

Limitations: Lack of sampling information and details of response-rates for MORI and London Tourism Board Studies present difficulties in assessing representativeness and therefore accuracy of derived estimates. Fuller explanations of grossing up procedures for ancillary spend, total visitor spend and tax revenues required. Lack of detail of how overseas earning from productions and 'other taxes' calculated.

Comparison between world-wide box-office takings of blockbuster films and West End musicals fails to acknowledge that the musicals are much older than the films and therefore films are unlikely to have reaped the financial returns which could be expected at a comparable stage of their product life.

**Centre for Local and Regional Economic Analysis (CLREA)
at the University of Portsmouth, *The Chichester Festival
Theatre Economic Impact Study, Chichester District
Council, University of Portsmouth, Chichester, 2000***

Purpose: To determine the economic impact of the Festival Theatre on the Chichester District economy.

Country/area: The district of Chichester

Sample: Employers survey: 475 local firms; Theatre attender survey: 500 people drawn from 46,000 box-office records of audience for the Festival and Minerva Theatres.

Method: Financial Survey Model

First phase: interviews with theatre management, other on-site associated activities, and statutory bodies; review of relevant theatre literature e.g. business plans and published balance sheets; desk research. Phase two: statistical analysis of theatres' accounts to determine value of direct inputs made by the theatre and its activities to the local economy; survey of sample of local businesses within Chichester District to estimate

Main findings include:

- Chichester festival directly provides 200 FTE jobs in the local economy
- in 1998/99, over 350,000 attendances, with 75% coming from outside the district in Winter and 80% in the Summer season. 65% of audience drawn from catchment area within 45 minutes drive time
- estimated income from all on-site activities between November 1998 and 31 October 1999 approximately £7.5 million, with the bulk of income derived from box office receipts
- estimated 'induced' additional expenditure into Chichester £9.5 million. Of which approximately £5 million estimated total direct expenditure into the district local economy generated by 'out-of-district' theatregoers on local retail outlets, hotels and catering sectors
- total impact of theatre on the Chichester economy (output and jobs) estimated at between £7.8 and £26.6 million. Between 1.1% and 2.5% of all FTE jobs are supported in the

<p>direct expenditures by theatregoers in local businesses outside the theatre complex. Phase three: construction of a bespoke input-output model of the local economy, which was run to determine the overall effect of the theatre on the local economy, allowing multiplier effect of the theatre's activities to be calculated.</p>	<p>wider economy for every one at the theatre</p> <p>Conclusions: The theatre is a significant direct contributors of expenditure to the local economy, which provides incentives for more than 200,000 theatre visits to Chichester from people residing outside the district. The benefits from the theatre are concentrated in hotel and catering, social welfare and recreation sectors.</p> <p>Assessment: Clear research objectives.</p> <p>Limitations: Poor-quality survey used at a critical point in the methodology has implications for the end results. Considerable lack of transparency on methodology, sampling, and assumptions informing weightings, grossing up, calculation of percentage of wages artists and crew's, etc., associated with touring shows, and longer Summer season productions. The majority of the out-of-district theatregoers spend figure of £2.62 million in the district last year (ie, £1.87 million in hotel and catering) is based on the subjective estimates of replies from 20 businesses, with no cross-verification. These estimates have</p>
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	<p>been grossed up. Evidence base therefore questionable.</p> <p>The Report does not state whether businesses are locally-owned business so the benefits and profits of economic transactions resulting from theatre do not necessarily stay in the local economy but go back to business headquarters.</p>
<p>Welsh Economy Research Unit and DCA (Cardiff), <i>The Economic Impact of the Arts and Cultural Industries in Wales</i>, Arts Council of Wales, The Welsh Development Agency, the Development Board for Rural Wales and S4C, Cardiff, 1998</p> <p>Purpose: To measure and analyse the economic impact of the arts and cultural industries in Wales.</p> <p>Country/area: Wales</p> <p>Sample: Representative sample of 986 individuals, organisations and firms in the arts and cultural industries. Sample frame to reflect relative importance of sub-sector (outputs and jobs), significance of output and spatial distribution.</p>	<p>Main findings: Arts and cultural industries in Wales:</p> <ul style="list-style-type: none"> • employ 28,600 people (2% of working population) • account for approximately 16,000 FTEs • have estimated total turnover of £836 million and spend approximately £546 million in Wales • account for approximately 23,000 FTEs and £1.1 billion turnover, through direct and indirect impacts <p>Conclusions: Arts and cultural industries have a significant impact on the economy of Wales. Policy shifts to enhance this impact could increase sector prosperity and the contribution of arts and culture to economic development in Wales.</p>

<p>Methods: Input-output Model</p> <p>Questionnaires to individuals and organisations gathering data on trading relationships. Questionnaires allocated to different sub-sectors and regions to reflect shares of employment (189/986 responses); sub-sectoral analysis of questionnaires, interviews with sample of 72 individuals and organisations in each sub-sector, multi-sectoral input-output table.</p>	<p>Assessment: Clear research objectives, appropriate methodology, balanced conclusions. Fair assessment of sub-sector interventions</p> <p>Authors acknowledge limitations:</p> <ul style="list-style-type: none"> • in interpreting the economic multipliers used predicated on the assumption that Welsh economy is not subject to supply side constraints • in comparing the analysis with other art sector studies within and outside Wales due to different methodologies and modelling framework • of 'static' input-output table which does not take into account the changing dynamics within the sector • in comparing level of economic activity and direct impact of the sector with GDP because GDP defined differently <p>Limitations: Low response rate to questionnaires. No information on how input-output table is used to estimate economic significance of arts and cultural industries on other industrial sectors.</p>
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O' Connor, J, *The Cultural Production Sector in Manchester, Research and Strategy*, Manchester City Council, North West Arts Board in association with Manchester TEC and Manchester Investment and Development Agency (MIDAS), Manchester, 1998

Purpose: To identify, quantify and map the cultural production sector in Manchester and the City Pride Area, and develop a strategic approach to guide future interventions.

Country/area: Areas covered by former Manchester TEC Ltd (cities of Manchester and Salford, metropolitan boroughs of Tameside & Trafford)

Sample: 3,734 enterprises (sole practitioners and businesses) across 12 cultural industry sub-sectors.

Method: Production Chain Model

Creation of cultural sector database; information search and survey work to access secondary data; written questionnaire to key industry players; postal survey of sample of enterprises on database, followed up with telephone and personal enquiries; 10

Main findings:

- known cultural sector enterprises in Manchester TEC area generate 18,058 direct jobs (3.56% of working population).
- direct and indirect cultural sector employment responsible for 32,505 jobs in Manchester TEC area (6.41% of working population).
- sector accounts for 28,241 direct employments, and 50,833 indirect and direct jobs in Greater Manchester.
- estimated sector turnover from direct jobs in Greater Manchester is £627 million per annum
- sub-sector employment strengths in film/media, authorship and architecture
- large enterprises (> 50 workers) dominate the sector, followed by sole practitioners and SMEs

Conclusion: Manchester has potential to be England's second cultural city, with relevant infrastructure and cultural capital in place, but a number of specific weaknesses. A broad coalition of industry producers, education and policymakers should be built

<p>sub-sector based discussion groups (some broken down to facilitate discussion); quantitative and qualitative analysis of extent and distribution of sector/sub-sector employment, enterprise size, sub-sector characteristics and dynamics; industry needs analysis; model building to review research/theoretical material and set in strategic context; small key player session and one-day seminar involving workshop discussion to outline findings and gain sector feedback.</p>	<p>around a strategic orientation to the sector.</p> <p>Assessment: Presents model for understanding sector dynamics and informing strategic interventions, guided by the experience and practice of the sector and grounded in contemporary cultural theory debates. Use of innovative methodology which attempts to address limitations of SIC/SOC codes. Generally good transparency of research methods.</p> <p>Limitations: Lack of information on: process and value of sub-sector weightings and margin of associated error, multipliers used and basis of usage. Precise details of the process for extrapolating employment estimates from Manchester TEC area to Greater Manchester, not provided.</p> <p>Lack of employment and enterprise data from other sources to contextualise decisions informing weightings/extrapolations from sample to sub-sectors.</p> <p>Lack of details of process for calculating sector turnover.</p>
<p>Bretton Hall, <i>Cultural Industries Key Data, The Cultural Industries in Yorkshire and the Humber, Leeds, 2000</i></p>	<p>Among the key findings are:</p> <ul style="list-style-type: none"> • total workforce is 100,530, of which 58,200 are full-time,

<p>Purpose: To analyse the cultural industries sector in Yorkshire and the Humber to assist those working in the field.</p> <p>Country/area: Yorkshire and the Humber</p> <p>Sample: Representative sample of 25% of total cultural industries database (3,075 enterprises).</p> <p>Methods: Sector Mapping Model</p> <p>Construction of database of 12,300 cultural industry enterprises from secondary data sources and personal contacts, postal survey questionnaire piloted to ensure it met sector needs and sent to a representative sample of 3075 enterprises on database. Response rate represented 4.1% of original eligible database (Total database minus 5% of enterprises for which a sub-sector ascription was not possible). Survey analysed using Snap-4 software.</p>	<p>19,400 part-time, 14,330 freelance and self-employed, 8,600 voluntary workers</p> <ul style="list-style-type: none"> • music and combined arts are the largest sub-sectors, each comprising 10.4% of total number of enterprises • 9.4% of enterprises have less than 50 employees • majority of enterprises were formed in the 1990s • biggest concentrations of enterprises are in Leeds (16.1%) and Sheffield (19.6%). • turnover of cultural industries (exc. education and training) is £3.8 billion – 3.3% of the combined turnover of all enterprises in the region. <p>Conclusions: Report makes available for the first time consistent, systematic and verifiable information to help realise effective regional policy through direct action and advocacy.</p> <p>Assessment: High-quality Report based on transparent and robust methodology. Presents detailed picture of cultural industries, their strengths, characteristics, key training needs and barriers to training.</p>
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	<p>Robust sample for sector-wide analysis.</p> <p>Limitations: Possible sample weaknesses when disaggregated to sub-sectoral level. Does not provide explanations for some of its assumptions and analytical processes eg, work patterns of voluntary workers, ascription of enterprises to sub-sector descriptors.</p>
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Section Seven

7 Conclusion

7.1 Supporting social and economic development

The Review has shown how interest in, and recognition of, the impact and value of arts and cultural activity has grown since the early 1980s. Its impetus has come from a number of factors: efforts on the part of local authorities and regeneration agencies to find solutions to economic restructuring and the decline of traditional manufacturing industries, from a recognition of the creative and knowledge industries as rapidly expanding sectors of the economy, from the government's commitment to exploring innovative solutions for neighbourhood renewal and addressing social exclusion, and the imperatives of its modernising agenda, demanding greater efficiency and accountability in public services. The sector itself has embraced economic and more recently, social rationales for its activity, alongside aesthetic and cultural rationale, in order to argue for increased recognition of the contribution of arts and creativity to wider social and economic well-being, and for increased public investment in the face of competing public policy priorities.

7.2 Building the evidence base

There has been a growing body of research and studies which have claimed to demonstrate the positive economic and social benefits of arts interventions, alongside a wealth of anecdotal evidence. There have also been vigorous debates about the feasibility and efficacy of measuring the impact of arts activity. There is currently a lack of consensus across the sector about the priorities for a future arts impact research agenda, but a number of consistent themes have emerged from the literature and such debate, including:

- agreement around the need for common definitions and concepts to underpin measurement of arts outcomes and consistency in their use
- the need for systematic evaluation and more robust methodologies and evidence
- to embrace a multi-value approach to impact/outcome measurement which recognises both quantitative data, qualitative description and narrative
- the need to establish the relationship between intermediate and strategic outcomes accruing from projects
- some degree of standardisation of methodologies to enable comparison between different levels of intervention, and between different scales of organisations and initiatives, but which allows flexibility to address specific contexts, sector/sub-sector needs and priorities, and target groups
- the need for more in-depth evaluations, case studies and documentation to increase understanding about project processes, factors influencing successful outcomes and best practice
- and the need for longitudinal research to assess both the sustainability of interventions and of outcomes.

Although work in this field is still in its infancy, existing research indicates that the foundations and tools for a more robust analysis are available, and that there is scope for the development of a national framework for arts impact research which builds on the methodological strengths and practical experiences of the best of these studies.

7.3 Research needs and future arts impact agenda

The Review highlights the range of approaches and methods that have been used and criticisms which can be levelled at existing studies. These include: lack of conceptual clarity and narrow conceptualisations of social and economic impact, the use of small samples, the reliance on self-reports with little corroborating evidence of impacts, over reliance on official statistics which presents a partial picture of the arts and creative industries, lack of methodological transparency, especially with regard to sampling frames and methods, sample representativeness, survey response-rates, procedures for

applying weightings, multipliers and extrapolating findings, lack of a common framework of research principles, assessment processes and standards for evaluation and impact assessment; simplistic and naïve explanations for attributing positive outcomes to arts projects, which fail to acknowledge the often complex issues associated with changing the perceptions and behaviour of individuals and communities, their skills, social networks, economic status and quality of life; and overclaiming in conclusions and recommendations through unfair comparisons of the impacts of products at different stages of their product life cycle, or cultural economies at different stages of maturation.

In some cases, there is a lack of baseline data which makes it difficult to assess the extent to which outcomes are accrued from projects or interventions. There is also some evidence from the Review that where composite methodologies are used, the strengths of some methods have been undermined by the weakness of others, with a detrimental impact on the overall quality of evidence. While it has been of great value to test out a range of different methodologies during this early period of arts impact research, there is a need now to focus greater attention on perhaps a more limited range of methods which appear to offer the best opportunities for gaining meaningful and robust data. This is not to suggest a mode of 'one-size-fits-all', but rather to argue for a more critical appraisal of research methods and scoping to develop high-quality research strategies and evaluation frameworks.

Further work is also required to develop and test methods which can more accurately reflect the characteristics of production and assess the impact of key drivers such as skills, technology, etc. , which may change and affect productivity within the creative industries sector, and to develop local multipliers for the sector.

In devising research methods for evaluating the impacts and outcomes of projects or initiatives, research tools and instruments must be engaging and designed with a clear idea of the proposed end user in mind. They must be able to be practically implemented and appropriate to the individuals or

groups concerned, otherwise there is a risk that the tools themselves will undermine the process of evidence gathering.

Use of clear language, understandable terms and concepts, and ensuring that the level of information required is appropriate to the time and level of support available to respondents, will greatly enhance the quality of resultant data.

Further, there is some evidence of sample inflation due to higher estimates being quoted without clear indications being given that this is the case. Even where samples appear to be representative at sectoral level, there is a tendency for research data to break down when disaggregated to the level of sub-sectors.

Although there have been initial explorations into longitudinal research, there is a real need for further work in this area. There are further issues concerning to what extent the impacts of short-term arts and cultural interventions are sustained over a longer period, and how can conceptualisations of social impact recognise the different rates of maturation of impacts, within different projects? Establishing additionality and the relative effectiveness of different interventions and services are also areas warranting further exploration. The main body of studies of social impact have focused on community-based arts practice and participative activities and there has been no research to date comparing the outcomes of community-arts projects against other arts interventions, or which has attempted, through the use of control groups) to explore social outcomes where there are no arts interventions. It is also significant that there have been no attempts to test the impacts produced by arts projects or programmes against other types of interventions, both in or outside the sector. At the same time, there is policy interest in exploring ways of establishing the cost-effectiveness of projects in relation to their objectives.

Many of these issues are acknowledged within the sector. Work is underway to address ways of improving the quality and responsiveness of data vital to the assessment of the impact of the art and creative industries and to strengthen impact methodologies and evaluation practice, through case-study

pilots, dissemination of research findings and sharing of knowledge and best practice across the sector. It is hoped that this Review will make a useful contribution towards ongoing debates and research in the sector, which will lead to the development of a more robust evidence-base and research methodologies which are fit for purpose and therefore widely accepted and owned.

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www.artsusa.org/education/youth.html

Centre for Arts and Humanities in Health and Medicine (CAHMM)

www.dur.ac.uk

Comedia

www.comedia.org.uk

Department for Transport, Local Government and the Regions

www.detlr.gov.uk

Forum on Creative Industries

www.mmu.ac.uk/h-ss/sis/foci/welcome1.html

Health Development Agency (HDA)

www.hda-online.org.uk

Local Government Association

www.lga.gov.uk

National Network for the Arts in Health

www.nnah.org.uk

The Quality, Efficiency and Standards Team (QUEST)

www.culture.gov.uk/quest.html

The Arts Council of England

www.artscouncil.org.uk

The Joseph Rowntree Foundation

www.jrf.org.uk

World Bank

www.worldbank.org.htm

Notes to Appendices

A selection of existing frameworks and indicators for measuring performance and impact are reproduced in Appendix 2. They are offered to assist individuals and organisations working in this field in developing their own evaluation and impact assessment frameworks and measures. This list should not be seen as definitive.

Appendix 1 Quality assessment criteria for research design and methodology

ACE draft standards	NFER guidelines	
<i>Quantitative research</i>	<i>Quantitative research</i>	<i>Qualitative research</i>
<i>Information standards</i>	<i>Information standards</i>	<i>Information standards</i>
<ul style="list-style-type: none"> • research methodology: <ul style="list-style-type: none"> – research objectives – questions asked – sample size (intended and achieved) – response rate (intended and achieved) – time-scale – geographical location – use of incentives – interviewers and researchers used • sampling information: whether random/non-random, describe research population • confidence levels and confidence intervals (where appropriate) • how totals are calculated such as cumulative percentages or other statistical reporting techniques if used • standardisation of classifications: ensure comparability of data • procedures to present disclosure of confidential information 	<ul style="list-style-type: none"> • adequacy of information: <ul style="list-style-type: none"> – design – sample – programme/initiative – research method – analysis – response-rate – size of sub-samples – number of drop outs over time – total on which % are based • sources of information: eg, self-reported behaviour, observation, second-hand accounts, etc. <ul style="list-style-type: none"> – how and from whom info. Obtained – questions asked – corroborative evidence from other sources 	<ul style="list-style-type: none"> • research questions addressed • data collection methods • quality of methods used • strategies to minimise bias

<i>Analysis standards</i>	<i>Analysis standards</i>	<i>Analysis standards</i>
<ul style="list-style-type: none"> • data capture checks • base sizes: details of sample bases on which means, % are calculated • statistical significance • data weighting/grossing up: method and effect on data quality • form of average: mean, median or mode • non-response: indicate possible biases and procedures to minimise non-response • partial response: method used to address this and affect on variables 	<ul style="list-style-type: none"> • appropriateness of methodology • adequacy of analysis • whether claims are based on evidence • are correlations treated as evidence of causation • consideration of other explanations 	<ul style="list-style-type: none"> • quality of evidence • interpretations supported by evidence

Source: Hutton (2001); Sharp and Benefield (2001)

Appendix 2

Performance and impact measurement – indicators and other tools

1 Matarasso (1997) – list of 50 social impacts identified through Comedia's study of participative arts programmes

<ul style="list-style-type: none">• increase people's confidence and sense of self-worth• extend involvement in social activity• give people influence over how they are seen by others• stimulate interest and confidence in the arts• provide a forum to explore personal rights and responsibilities• contribute to the educational development of children• encourage adults to take up education and training opportunities• help build new skills and work experience• contribute to people's employability• help people take up or develop careers in the arts• reduce isolation by helping people to make friends• develop community networks and sociability• promote tolerance and contribute to conflict resolution	<ul style="list-style-type: none">• facilitate the development of partnership• build support for community projects• strengthen community cooperation and networking• develop pride in local traditions and cultures• help people feel a sense of belonging and involvement• create community traditions in new towns or neighbourhoods• involve residents in environmental improvements• provide reasons for people to develop community activities• improve perceptions of marginalised groups• help transform the image of public bodies• make people feel better about where they live• help people develop their creativity• erode the distinction between consumer and creator• allow people to explore their
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<ul style="list-style-type: none"> • provide a forum for intercultural understanding and friendship • help validate the contribution of a whole community • promote intercultural contact and cooperation • develop contact between the generations • help offenders and victims address issues of crime • provide a route to rehabilitation and integration for offenders • build community organisational capacity • encourage local self-reliance and project management • help people extend control over their lives • be a means of gaining insight into political and social ideas • facilitate effective public consultation and participation • help involve local people in the regeneration process 	<ul style="list-style-type: none"> values, meanings and dreams • enrich the practice of professionals in the public and voluntary sectors • transform the responsiveness of public service organisations • encourage people to accept risk positively • help community groups raise their vision beyond the immediate • challenge conventional service delivery • raise expectations about what is possible and desirable • have a positive impact on how people feel • be an effective means of health education • contribute to a more relaxed atmosphere in health centres • help improve the quality of life of people with poor health • provide a unique and deep source of enjoyment
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Source: Matarasso, 1997

2 Williams (1997) – key outcome areas for the arts in community cultural development

Outcome areas	Indicators
Building and developing communities	<p>Stronger sense of community identity</p> <p>A decrease in people experiencing social isolation</p> <p>Improved recreational options for community</p> <p>Development of local or community enterprises</p> <p>Improvements to, and increased use of, public facilities</p>
Increasing social capital	<p>Improved levels of communication in community</p> <p>Improved levels of community planning and organisation</p> <p>Greater tolerance of different cultures or lifestyles</p> <p>Improved standards of consultation between government and community</p> <p>Increased appreciation of community culture</p>
Activating social change	<p>Increased community awareness of an issue</p> <p>Community action to resolve a social issue</p> <p>Greater tolerance of different cultures or lifestyles</p> <p>Increased in local or community employment options</p> <p>Increased levels of public safety</p>

Developing human capital	Improved communication skills Improved ability to plan and organise Improved problem solving abilities Improved ability to collect, sort and analyse information Improved creative ability
Improving economic performance	Cost-savings in public services or programs (sic) Increase in local or community employment options Improved standards of consultation between government and community Development of local or community enterprises Increased business investment in community cultural development Increased resources attracted into community and spent locally

Source: Williams (1996), quoted in Williams (1997)

3 Institute for Employment Studies (2000) guidance for recording 'soft' outcomes and 'distance travelled' by beneficiaries of projects funded under ESF Objective 3 programmes

Types of 'soft' outcomes	Examples of indicators
Key work skills	The acquisition of skills – team working, problem solving, numeracy skills, information technology
	No. of work placements
	The acquisition of language and communication skills
	Completion of work placements
	Lower rates of sickness related absence

Attitudinal skills	Increased levels of motivation
	Increased levels of confidence
	Recognition of prior skills
	Increased feelings of responsibility
	Increased levels of self-esteem
	Higher personal and careers aspirations
Personal skills	Improved personal appearance/presentability
	Improved levels of attendance
	Improved timekeeping
	Improved personal hygiene
	Greater levels of self-awareness
	Better health and fitness
	Greater levels of concentration and /or engagement
Practical skills	Ability to complete forms
	Ability to write a CV
	Improved ability to manage money
	Improved awareness of rights and responsibilities

Source: IES, reported in Dewson et al (2000), *Guide to Measuring Soft Outcomes and Distance Travelled*, IES, DFEE

4 QUEST's (2000) – Key Performance Indicators

Objective	Key performance indicator (KPI)
To sustain and develop quality, innovation and good design; create an efficient and competitive market and promote Britain's success in the fields of culture, media and sport at home and abroad	<ul style="list-style-type: none"> Profile of income sources (numeric)

<p>Broaden access for all to a rich and varied cultural and sporting life and to our distinctive built environment; and encourage conservation of the best of the past</p>	<ul style="list-style-type: none"> • Visitors profile (numeric/survey) • Visitor sense of reward/quality of experience (numeric/survey)
<p>Develop the educational potential of all the nation's cultural and sporting resources; raise standards of cultural education and training; ensure an adequate skills supply for the creative industries and tourism</p>	<ul style="list-style-type: none"> • Numbers receiving funded educational programmes (numeric) • Schemes reaching stated outcomes (numeric) all split by educational audiences • Quality of academic research (Following HEFCE guidelines) • Links with education and training institutions (narrative)
<p>Ensure that everyone has the opportunity to develop talent and to achieve excellence in the areas of culture, media and sport</p>	<ul style="list-style-type: none"> • Number of participants by demographic (numeric/survey) • Profile of grants showing new grants, exiting grants and grants terminated (numeric) • Performance against external quality benchmarks (narrative)
<p>Maintain public support for the National Lottery and ensure that the money raised for good causes supports DCMS's and other national priorities</p>	<ul style="list-style-type: none"> • N/A
<p>Promote the role of the Department's sector in urban and rural regeneration, in pursuing sustainability and in combating social exclusion</p>	<ul style="list-style-type: none"> • DCMS/match funding for regeneration and social inclusion (numeric) • Change in satisfaction with the physical environment in relation to specific projects (numeric/survey)

	<ul style="list-style-type: none"> • Profile of spend on new and existing facilities (numeric) • Social inclusion schemes meeting stated outcomes (numeric)
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Source: Quest, 2000

5 DETR (2000) – framework and menu of 29 local indicators of sustainable development

Characteristics of a sustainable society	Local quality of life indicators in the menu
Protect and enhance the environment	Environment
<ul style="list-style-type: none"> • Use energy, water and other natural resources efficiently and with care • Minimise waste, then re-use or recover it through recycling, composting or energy recovery and finally dispose of what is left 	Prudent use of resources <ul style="list-style-type: none"> • Energy use (gas and electricity) (1) • Domestic water use (2) • Household waste arisings (3) • Recycling of household waste (4)
<ul style="list-style-type: none"> • Limit pollution to levels which do not damage natural systems • Value and protect the diversity of nature 	Protection of the environment <ul style="list-style-type: none"> • Number of days of air pollution (5) • Rivers of good or fair quality (6) • Net change in natural/semi-natural habitats (7) • Changes in population of selected characteristic species (8)
Meet social needs	Social
<ul style="list-style-type: none"> • Protect human health and amenity through safe, clean, pleasant environments 	Better health and education for all <ul style="list-style-type: none"> • Mortality by cause (9)

<ul style="list-style-type: none"> • Emphasise health service prevention action as well as care • Maximise everyone's access to the skills and knowledge needed to play a full part in society 	<ul style="list-style-type: none"> • Qualifications of young people (10) • Adult education (11)
<p>Ensure access to good food, water, housing and fuel at a reasonable cost</p> <p>Encourage necessary access to facilities, services, goods and other people in ways which make less use of the car and minimise impacts on the environment</p> <p>Make opportunities for culture, leisure and recreation readily available to all</p> <p>Meet local needs locally wherever possible</p>	<ul style="list-style-type: none"> • Access to local services and travel • Homes judged unfit to live in (12) • Homelessness (13) • Access to key services (14) • Travel to work (15) • How do school children travel to school? (16) • Overall traffic volumes (17)
<ul style="list-style-type: none"> • Creative or enhance places, spaces and buildings that work well, wear well and look well • Make settlements 'human' in scale and form • Value and protect diversity and local distinctiveness and strengthen local community and cultural identity 	<p>Shaping our surroundings</p> <ul style="list-style-type: none"> • New homes built on previously developed land (18) • Public concern over noise (19) • Recorded crime per 1,000 population (20) • Fear of crime (21)
<p>Empower all sections of the community to participate in decision making and consider the social and</p>	<p>Empowerment and participation</p> <ul style="list-style-type: none"> • Social participation (22) • Community well-being (23)

community impacts of decisions	<ul style="list-style-type: none"> • Tenant satisfaction/participation (24)
Promote economic success	Economic
<ul style="list-style-type: none"> • Create a vibrant local economy that gives access to satisfying and rewarding work without damaging the local, national or global environment • Value unpaid work 	Sustainable local economy <ul style="list-style-type: none"> • Employment/unemployment (25) • Benefit recipients (26) • Business start-ups and closures (27) • Companies with environment management systems (28) • Social and community enterprises (29)

Source: DETR Local quality of life counts – in a nutshell, A summary of a menu of local indicators of sustainable development, available online at www.detr.gov.uk/environment/sustainable/localind/nutshell/index.htm

6 Health Development Agency (2000) – impact of work identified by arts projects in survey of community-based arts projects which impact on health and well-being

A literature review and expert advice from an advisory panel of experienced practitioners enabled the Health Development Agency to identify the following criteria:

- Congenial atmosphere: demonstrating comfort, congeniality, improved conversation, etc
- organic connection with participants
- sustainability beyond ‘catalytic individuals’ or ‘individual champions’
- clear mission statement/vision/agenda

- cross-sectoral working
- improved physical/social environment
- ‘valued’, rather than ‘value for money’ projects
- high-profile and impact artwork
- health economic infrastructure
- improved education
- reflective practice
- ongoing aims/aspirations
- distinctive contribution

Health and well-being	<ul style="list-style-type: none"> • support to vulnerable individuals/groups • health education • pleasure – quality of life
Social cohesion	<ul style="list-style-type: none"> • promotion of neighbourhood security • rehabilitation of offenders • intergenerational contact • increased friendship • increased contact with other cultures
Community empowerment/self-determination	<ul style="list-style-type: none"> • building organisational skills/capacity • transferable organisational skills • control over lives • regeneration: partnership between residents/public agencies • local democracy • increased sense of individuals’ rights • individuals with keen involvement in the future
Local image/identity	<ul style="list-style-type: none"> • development of local identity/sense of belonging • affirmed pride/image of marginalised groups • involved community in environmental improvements • changed perception of public agencies/local authorities • people feeling more positive about where they

	<p>live</p> <ul style="list-style-type: none"> • people keen to help on local projects
Changed perspective	<ul style="list-style-type: none"> • participants felt more creative and confident • participants/professionals tried new things/changed their ideas • art impacted on professional work practice • professionals became more responsive to community's views/interests • professionals became more prepared for risk-taking

Opinion was also sought from projects about their perceived impact on areas such as quality of life, local involvement, personal development and creation of public art. Categories identified are reproduced in the table below:-

Making life better	<ul style="list-style-type: none"> • increased take-up of health/social services • reduced take-up of health/social services elsewhere • reduction of visits to GP • improved dialogue with healthcare practitioners • reduced waiting lists • reduction in prescriptions • reduced area transfers/relocation • reduced expenditure on vandalism • pain reduction • increased individual happiness (friendships, etc) • lifestyle change (smoking, diet, etc) • stress reduction • increased employment • increased literacy • increased assertiveness • improved environments
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Local involvement	<ul style="list-style-type: none"> • numbers involved in planning • involvement of all sections of community • people making new friends • use of play areas/new public space • reduced crime or fear of crime
Personal development	<ul style="list-style-type: none"> • increased confidence • involvement with other community activities • sought new skills • sought personal development via training • developed language/creative/social skills • employment
Creation of public art	<ul style="list-style-type: none"> • increased number of art objects in area • positive peer assessment response – or just any response • reduced vandalism to artwork • increased number of temporary arts activities/workshops • involvement of participants beyond local area

Source: HDA, 2000, reproduced in Jermyn, 2001

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