

**AUDIT OF RESEARCH:
MEASURING THE CULTURAL, ECONOMIC AND SOCIAL
IMPACTS OF THE ARTS IN AUSTRALIA**
July 2004

Prepared by Joanna Winchester
University of Technology, Sydney



For Regional Arts NSW



This bibliography was commissioned by Lisa Andersen at Regional Arts NSW for the forum at the 2004 Byron Bay Writers Festival, "What do we reckon? Measuring the cultural, economic and social impacts of the arts in Australia."

It is hoped that the bibliography will develop as a comprehensive online resource for researchers and arts workers.

Special thanks are extended to Christopher Madden, International Federation of Arts Councils and Culture Agencies (IFACCA), for his contribution of International references for this document.

For further information or feedback contact Lisa Andersen at Regional Arts NSW on 02 92478577 x.4 or lisa@regionalartsnsw.com.au

SECTION ONE – AUSTRALIAN RESEARCH

Completed Research

Booz, Allen, Hamilton and dandolopartners (forthcoming, 2004)
Victoria: The State of Design Capability Report

Themes: economic impacts

Summary: The research has been informed by an extensive survey and by interviews and forums involving designers and users of design, educators and government representatives. Key findings of this research include:

- The Victorian design sector spans across 17 disciplines. Major categories in which design activities occur are physical design, industrial design, and visual and communications design. The annual spending on local design services exceeds \$4.8 billion. The direct contribution of the design sector to the Victorian economy is estimated to be \$2.9 billion. Its overall value-added contribution is up to \$6.8 billion (1.6% of Gross State Product).
- Victoria's design sector directly employs approximately 67,000 people, which is comparable in size to the State's information and communications technologies (ICT) industry.

Contact: Robyn White, Project manager
Email: robyn.white@iird.vic.gov.au

Communications Research Unit, DCITA (2003)

The Regional Impact of Cultural Programs: Some Case study findings

Themes: Economic and cultural impacts

Summary: The Department of Communications, Information Technology and the Arts (DCITA) and the Australia Council collaborated on a study to gather evidence on the economic and community impact of cultural programs in two regional centres, Port Lincoln and Maryborough. Both centres had recently opened major new cultural facilities, developed under the Commonwealth's Federation Fund program – the Nautilus Theatre and Walter Nicholls Gallery in the Port Lincoln Civic Hall redevelopment, and the Brolga Theatre and Convention Centre in Maryborough – and hosted a number of Commonwealth-funded touring programs. Both centres also supported a range of community-based cultural activity, assisted under Commonwealth, State and local government funding arrangements. The study examined the changes in the cultural, economic and social environment in both cities following the introduction of the programs. It drew on data made available by program managers and others and on field interviews with cultural and community representatives and business operators conducted in December 2002.

Contact: Stephen Cassidy, Manager Research, CRU, Research, Statistics and Technology, Department of Communications, Information Technology and the Arts

Email: stephen.cassidy@dcita.gov.au

Community Arts Network WA and Edith Cowan University (2002)

Conceptualising Community Cultural Development: the Role of Cultural Planning in Community Change

Themes: cultural and social impacts

Summary: In September, 2002. CAN WA and ECU entered into a research partnership to develop a better understanding of CCD processes by investigating the experiences of those who have been involved in these activities with CAN WA. The final report allows for the development of a better conceptual understanding of how cultural planning activities are experienced and seen to impact individuals and communities. The research shows that through cultural planning, participants are able to see themselves as creators of culture. Other perceived benefits for participants included networking, sense of identification, and feelings of belonging.

Contact: Dr Christopher Sonn, Edith Cowan University

Email: c.sonn@ecu.edu.au

Effective Change and VicHealth (2003)

Creative Connections: Promoting Mental Health and Wellbeing through Community Arts Participation

Themes: social impacts

Summary: Effective Change conducted an evaluation of VicHealth's Community Arts Participation Scheme. The aims of the evaluation were to:

- indicate the effectiveness of a selection of projects funded within the Scheme, and
- Identify models of good practice in health promotion within the Arts setting.

The research methodology was based on a process evaluation model and designed to provide opportunities for participant participation. VicHealth has produced a 15 minute video – *Creative Connections* – explaining the Community Arts Participation

scheme and profiling four of the projects, including interviews with project participants and community arts workers and excerpts of the project work.

The evaluation was documented in the VicHealth publication *Creative Connections: Promoting Mental Health and Wellbeing through Community Arts Participation*. The document can be downloaded from the VicHealth website: www.vichealth.vic.gov.au.

Contact: Clare Keating, Director, Effective Change
Email: clarekeating@effectivechange.com.au

Effective Change (2003)

Evaluating Community Arts and Community Well Being

Themes: social impacts

Summary: Effective Change prepared a guide for community arts practitioners to assist in evaluating community arts projects. The manual aims to assist practitioners self-evaluate community arts projects and to contribute to building a body of evidence about the work of the community arts sector, by supporting a consistent and structured research framework. *Evaluating Community Arts and Community Well Being* is available from the Publications section of Effective Change's website:

www.effectivechange.com.au

Prepared for: Arts Victoria, Darebin City Council, City of Whittlesea and VicHealth

Contact: Clare Keating, Director, Effective Change:
Email: clarekeating@effectivechange.com.au

Effective Change & Victoria University of Technology

Evaluation of the Freeza Program and Service Delivery

Themes: social impacts

Summary: Effective Change conducted a statewide evaluation of the Freeza program in association with Victoria University of Technology. The Freeza program funds Providers (local groups) to sponsor a Committee of young people to run local drug and alcohol-free live band and dance parties and cultural events for people aged 12 to 25. The Government and local communities have met in partnership to provide young people across the State with a range of opportunities to get involved. The evaluation assessed policy and programs, and the impact and effectiveness of Freeza projects across Victoria and within the youth sector.

Prepared for: Department of Employment, Education and Training – Office for Youth

Contact: Clare Keating, Director, Effective Change:
Email: clarekeating@effectivechange.com.au

Gibson, C and Robinson, D (2004)

Creative networks in regional Australia

Media Information Australia, special issue, 'Creative Networks' (in press)

Themes: economic impacts

Summary: Much recent academic and public discourse has centred on the fate of non-metropolitan Australia under successive federal neoliberal reform agendas. This paper discusses creative networks in non-metropolitan areas in light of this, with a focus on issues of youth unemployment and out-migration. First, it draws on research on creative industry development on the New South Wales Far North Coast to assess the efficacy of creative networks as a source of new job growth in rural areas. Second, and more broadly, the paper discusses the North Coast Entertainment Industry

Association, a nascent creative network in the region. Several observations are drawn from its experiences. Creative networks in non-metropolitan areas face problems of informal and itinerant membership, and anti-socialisation attitudes. Yet they appear to have a substantial role in improving the conditions of viability for vulnerable cultural producers. When conceived as part of interventionist strategies to promote youth employment and to stem the youth exodus from rural areas, they may also have socio-demographic implications beyond the scope of their original intent.

Contact: Dr Chris Gibson, University of New South Wales

Email: ChrisG@fbe.unsw.edu.au

Gibson, C and Homan, S (2004)

Urban redevelopment, live music and public space: cultural performance and the re-making of Marrickville

International Journal of Cultural Policy, 10, 1, 69-86, (2004)

Themes: cultural impacts

Summary: This article examines the use and promotion of popular music in inner-city spaces in Sydney. Inner Sydney is currently undergoing rapid gentrification. Residential developers have played upon the reputation of key suburbs as sites of creativity, lifestyle and ‘alternative subcultures’, focused around main street consumption spaces. Yet, resultant property market rises have threatened the ability of artists, musicians and others employed in the cultural industries to secure affordable housing and spaces for performance. At the same time, Sydney has experienced a decline in live music venues, in part fueled by competing revenue streams for publicans (such as slot machines, trivia nights and karaoke), but also exacerbated by the imposition of more restrictive licensing and regulatory laws. These trends have been the subject of much public debate. In the eyes of many within the ‘creative’ industries, newer gentrifiers have merely exacerbated this trend through excessive noise complaints, and changing consumer preferences that have resulted in a slump in demand for live amplified music.

One policy mechanism intended to arrest the decline of live venues is discussed in this article. Marrickville City Council, in Sydney’s inner-west, has recently funded a series of free live music concerts in the open spaces it manages, in response to a Live Music Task Force established to examine musical performance opportunities in the area. The concerts are deliberately intended as a response to criticisms over the lack of live spaces, but are also part of a wider campaign to celebrate and promote cultural vitality and diversity within the municipality. These policy moves are discussed in this article with regard to the politics of regulating live music spaces, and the role of local government in mediating the cultural impacts of urban redevelopment.

Contact: Dr Chris Gibson, University of New South Wales

Email: ChrisG@fbe.unsw.edu.au

Gibson, C (2003)

Cultures at work: why ‘culture’ matters in research on the ‘cultural’ industries’

Social Geography, 4, 2, 201-215(2003)

Themes: cultural and economic impacts

Summary: This article considers why ‘culture matters’ in the context of the ‘cultural industries’. The ‘cultural industries’ have become a more popular area of research in recent years, especially within economic geography, as the economic significance of

'creative' pursuits such as music, visual arts and film production to urban areas begins to be recognised.

Contact: Dr Chris Gibson, University of New South Wales

Email: ChrisG@fbe.unsw.edu.au

Gibson, C and Connell, J (2002)

Bongo Fury: tourism, music and cultural economy at Byron Bay, Australia

Tijdschrift voor Economische en Sociale Geografie (Journal of Economic and Social Geography), 94, 2, 164-187, 2002

Themes: cultural and economic impacts

Summary: While tourism has been somewhat neglected in literature on the 'cultural economy', it remains an important influence on cultural production, particularly within a global matrix of youth travel. A distinct cultural economy has emerged at Byron Bay, in Far North Coast New South Wales, Australia, which builds on connections between tourism and the production and marketing of music. Counter urban migration and tourism have contributed to transformations of regional identity, as the Far North Coast is increasingly perceived as an 'alternative' or 'lifestyle' region, attracting more overseas visitors than any other non-metropolitan area and transforming Byron Bay, a small ex-whaling town, into a unique site of backpacker subcultures. A crucial element of tourist consumption is popular music, produced specifically for youth markets, informed and influenced by the attitudes and style of backpacker cultures. These themes come together in the marketing and consumption of 'world music' and its artefacts to 'neotribal' subcultures. The article discusses the economic impacts and cultural discourse of these trends, emphasising the role of a politics of representation within economic and social geography.

Contact: Dr Chris Gibson, University of New South Wales

Email: ChrisG@fbe.unsw.edu.au

Gibson, C (2002)

Rural transformation and cultural industries: popular music on the New South Wales Far North Coast

Australian Geographical Studies, 40, 3, 336-356, (2002)

Themes: economic and social impacts

Summary: This article explores the emergence of popular music as a niche cultural industry, connected to economic and social transformations on the New South Wales Far North Coast. The various images of the New South Wales Far North Coast as a 'lifestyle' region, 'alternative' locale and coastal retreat have attracted a diverse mix of ex-urban professionals, unemployed persons, youth subcultures, backpacker tourists and retirees. Yet, despite population growth, the region continues to suffer unemployment rates among the highest in Australia. Against this backdrop, diverse popular music 'scenes' have emerged, constituting an industry with linkages to cultural production in Sydney, Melbourne and overseas. While the region's unique cultural mix has been suggested as a key site of comparative advantage, future employment is likely to remain transient, insecure, and governed by industry-wide labour relations. This case study illustrates some of the complexities underpinning contemporary urban-regional change in Australia, and provides cautious assessment of the capacity of the cultural industries to reinvigorate rural economies.

Contact: Dr Chris Gibson, University of New South Wales

Email: ChrisG@fbe.unsw.edu.au

Gibson, C, Murphy, P, & Freestone, R (2002)
Employment and socio-spatial relations in Australia's cultural economy
Australian Geographer, 33, 2, 173-189, 2002

Themes: Economic Impacts

Summary: This paper examines the significance and contribution of Australian 'creative' industry activities in light of recent debates on the emergence of the 'cultural economy of cities'. First, census employment data and business location counts are used to illustrate patterns of metropolitan primacy and concentration in the cultural industries both across states, and in Sydney. Second, the specificities of the locations of cultural production, and the links between cultural industry activities and wider urban-regional change are explored in more detail. A set of observations of urban-regional change is used to demonstrate how the notion of 'cultural economy' should include complex interactions between the material activities of consumers and producers, and the discursive worlds of image-makers and place marketers. Urban renewal, housing market pressures and intra-regional migration all mediate Australian experiences of the 'cultural economy'. Such interactions, in addition to key quantitative data on employment and business activity, suggest important policy considerations.

Contact: Dr Chris Gibson, University of New South Wales

Email: ChrisG@fbe.unsw.edu.au

Gibson, L (forthcoming, 2005)
Creative Industries/ Creative Cities: Panacea or Plague?

International Journal of Cultural Policy, Special Issue, (forthcoming in 2005).

Themes: cultural, economic and social impacts

Summary: 'The creative industries' have become the key tool in the development of 'creative cities' as this has recently been elucidated by cultural consultants and urban planners such as Charles Landry and Richard Florida. The panacea (or plague) of 'the creative city' has swept the developed and developing world with an almost religious fervour. However, the 'success' of so called 'cultural clusters' such as Temple Bar in Dublin, or the lauded effect of the European City of Culture program on Glasgow is questionable at best. Nevertheless, 'the creative city' panacea has been received with open arms by state and local governments across the Australia. Is 'the creative city' model imported by (primarily) European consultants truly the panacea they claim or is it another form of colonising cultural plague? By discussing the ways in which the economic development agenda of 'the creative industries' has been applied in a way that marginalises social and cultural development objectives in 'creative city' programs in Australia and Britain this paper will demonstrate the necessity of an equal balance in relations between the cultural, economic and social objectives in successful cultural policy.

Contact: Dr. Lisanne Gibson, University of Newcastle

Email: Lisanne.Gibson@newcastle.edu.au

Gibson, L (2004)
Port Phillip's Creative Class
Keynote Speech at Recreating Urban Culture Conference, Port Phillip City Council, Melbourne, March, 2004,
http://www.portphillip.vic.gov.au/understanding_gentrification.html#L2

Themes: cultural and social impacts

Summary: This paper outlines some of Dr Gibson's concerns regarding the increasingly high profile nature of cultural programs in inner city urban regeneration initiatives. Whether these initiatives come under the rubrics of 'creative industries', 'creative cities', 'cultural planning' or 'cultural development', they have at their core a nexus between urban planning and cultural programming. The logic of this nexus is to ensure urban development facilitates the possibilities for community and citizenly social democratic participation, culture is thought to be an ideal tool for ensuring both diverse community representation and participation. However, to what extent are the cultural components of such urban regeneration schemes window dressing for middle class cultural consumption, or are there real social and cultural benefits for those publics (and practitioners) who, although being priced out of many of the leisure, cultural and residential facilities provided, nevertheless, flock to its spaces?

Contact: Dr. Lisanne Gibson, University of Newcastle
Email: Lisanne.Gibson@newcastle.edu.au

Guldborg, H (2000)

The Arts Economy 1968-1998: Three Decades of Growth in Australia

Published by the Australia Council for the Arts

Summary: Along with the spectacular increase in the number of artists in Australia over the past 30 years, has come a worrying decrease in the average income for those artists. A similar expansion in the number and capacity of performing arts centres across Australia has brought with it a new vulnerability to economic downturns. The new challenge that faces the broader Australian community in the next century is how to revalue the creativity and innovative excellence of Australia's artistic community. Planning now to meet those challenges is critical. This paper charts the trends across 30 years of cultural statistics and indicators.

Madden, C (2001)

Using 'Economic' Impact Studies in Arts and Cultural Advocacy: A Cautionary Note

fuel4arts.com: 24 July, 2001, www.fuel4arts.com

Themes: economic impacts

Summary: 'Economic' impact studies have been popular in arts and cultural advocacy. Yet the application is inappropriate. 'Economic' impact studies are not designed for the purposes of advocacy. In the case of art and culture, they are more likely to be self-defeating. They also distract attention and resources away from the articulation of better advocacy arguments. Economists have warned against the use of 'economic' impact studies for advocacy, but their efforts have been only partly successful. This paper summaries the case against using 'economic' impacts for advocacy, concentrating on commonsense issues for easy digestion by non-economists.

Contact: Christopher Madden, Research Analyst, International Federation of Arts Councils and Culture Agencies

Email: c.madden@ozco.gov.au

Mardsen, S, & Thiele, M (2002)

Engaging Art: The Artful Dodgers Studio – 'a theoretical model of practice'

Jesuit Social Services, available for purchase at

<http://www.jss.org.au/research/archive.html>

Themes: cultural and social impacts

Summary: The Artful Dodgers studio is predominately a visual arts studio based in Connexions, an agency of Jesuit Social Services, and was set up by CCD artist Sally Marsden in 1996 to work with young people experiencing dual diagnosis (mental illness and substance misuse). In a research project conducted with the assistance of Martin Thiele, Sally examined the artistic and social achievements of participants from the Studio over a five year term. In this report they present their evidence and posit a theoretical model of CCD practice and consider a suitable evaluation framework for this type of work.

Contact: Sally Marsden

Email: sally.madsen@jss.org.au

Morrison, M (2004)

Future Culture Wars: the economic muscle of cultural capital

Paper presented at the 48 Hours of Visual Arts conference in Byron Bay, shortly to be found at www.tikitiboo.com.au

Themes: economic and cultural impacts

Summary: The link between cultural vitality and economic prosperity has been seriously explored by the arts community for a decade or more now. New evidence from the OECD identifies the cultural radicalism of the 60's in California as the primary force underpinning the birth of Silicon Valley, rather than the conventional wisdom that the high tech revolution came from the research breakthroughs of nearby Stanford University. Or, Francis Fukuyama's argument that the cultural dominance of a place is now the major criteria in determining a place's long term future.

This paper discusses how the cultural capital of a place provides some of the most critical influences in the future survival of places. If regions, cities and towns are not taking care of their cultural industries and not aware of how cultural capital operates as a magnet for sustainable investment, then they may be heading towards oblivion. The idea of mobilising cultural capital in order to mobilise financial capital is a new and exciting arena for arts research, but it requires that the arts sector takes an even broader look at its cultural definitions and premises.

Contact: Merran Morrison

Email: merranmorrison@ozemail.com.au

Rogers, M (2003)

Small Towns: Big Picture - Social sustainability indicators for rural communities

Chapter 2 in Bureau of Rural Sciences Monograph, The Social Dimension of the Triple Bottom Line in Rural Australia. Canberra, ACT.

Themes: social and economic impacts

Summary: The *Small Towns: Big Picture* project is a community development initiative that draws together the concepts of Triple Bottom Line auditing of performance, the development of community-based indicators of progress, and the need to stimulate and engage community in a collaborative and creative process. Over 1500 people from the townships of Dunolly, Wedderburn, Carisbrook, Talbot and Maldon, together with La Trobe University's Centre for Sustainable Regional Communities, the Cultural Development Network (Vic), and a team of community based artists, have been working together to develop a shared understanding of their progress toward social, economic and environmental sustainability. Integration of the

arts in the process has been critical to the community engagement process – enabling greater communication, more fun, and producing surprising, often unexpected outcomes.

Contact: Dr Maureen Rogers, Research Fellow, Centre for Sustainable Regional Communities (CSRC)

Email: m.rogers@bendigo.latrobe.edu.au, Tel: 03-54447523

Scott, C (2003)

Museums and Impact

Curator 46/3, July, pp: 293-310.

Themes: social and economic impacts

Summary: Since the 1980's, governments throughout the western industrialised world have required greater emphasis on fiscal and public accountability within the public sector. As a result, museum value has been constructed in response to economic rationalism and government policies without sufficient input from the museum sector itself. This paper asserts that any discussion of the role of museums, the contributions they make to societies and appropriate ways of evaluating their impact requires the perspectives and contributions of all stakeholders. It examines preliminary findings from a study that asked about the impact of museums from the perspectives of museum professionals and end-users. It reports significant areas of agreement between public and professional cohorts regarding the role museums play and the contribution they make both to individuals and to the social and economic development.

Contact: Carol Scott, President, Museums Australia

Email: carols@phm.gov.au

Throsby, D & Hollister, V (2004)

Don't give up your day job: an economic study of professional artists in Australia

Available on Australia Council website, www.ozco.gov.au

Themes: Economic impacts

Summary: This is a survey of the economic circumstances of 1063 practising professional Australian artists. *Don't Give up Your Day Job* is the fourth in a series carried out over the past 20 years at Macquarie University, with funding from the Australia Council. The surveys provide information about the economic circumstances of professional artistic practice across all major art forms, apart from film. This survey, undertaken in 2002 and covering the 2000-01 financial year, updates and expands the information collected in the earlier studies.

Contact: Professor David Throsby

Email: dthrosby@efs.mq.edu.au

Williams, D (1996)

Creating Social Capital

Published by: Community Arts Network of SA, 1996

Themes: cultural, economic and social impacts

Summary: In 1994-1995, Deidre Williams undertook a research project to identify the long term social, educational, artistic and economic benefits arising as a result of government funded community based arts projects. The study research 89 projects which were funded by the Australia Council 2 years earlier. The publication details the findings and demonstrates the links between the arts projects and the long term

benefits. This has become a seminal piece of research that practitioners and policy makers continue to draw on. Williams argues that community based arts strategies succeed in generating sustainable economic outcomes when they are supported within a broader cultural development focus incorporating related social and cultural objectives.

Funded by: Australia Council for the Arts

Current Research

Burton, C

Measuring the Social Impact of Museums in their local communities: a pilot study

Themes: cultural, economic and social impacts

Summary: The aim of this project is to develop methodologies that evaluate the range of impacts of local museums on their local communities and through this to identify types of programs or processes that lead to positive impacts of museums. This pilot study aims to:

- Develop methodologies to evaluate impacts museums have on their local communities
- Assist stakeholders, museum managers, staff and volunteers in making resource and policy decisions based on indicators of effectiveness of these facilities

The approach to the research taken is a case study approach. The three museums that are being examined are Parramatta Heritage Centre, Glen Innes Keeping Place, located in north-west NSW and Eden Killer Whale Museum.

Contact: Christine Burton, Senior Lecturer, University of Technology, Sydney

Email: christine.burton@uts.edu.au

Centre for Research & Education in the Arts, University of Technology, Sydney,

Education and the Arts Partnership Initiative

Themes: social impacts

Summary: The primary aim of the EAPI (Education and the Arts Partnership Initiative) project is to determine how an intensive arts-based program impacts on the school experience of upper-primary school children, the school and the community. Two schools with diverse student populations are participating in the project: Merrylands East Primary School in Fairfield and Kelso Public School a few kilometers east of Bathurst. While Merrylands East is a western suburbs school with a high multicultural student population, Kelso - the oldest school in Bathurst - is located in a semi-rural area, and has a socially and economically diverse student population that includes a large number of Indigenous students. The program involves students and teachers working intensively over a three-term period with the State's leading professional arts practitioners. While the teachers and Year 5 and 6 students in both schools are the focus of the project, the whole school community is also being encouraged to participate.

Project Participants: Co-researchers include the Department of Education and Training (DET) and the NSW Ministry of the Arts. The project also has the support of the Australian Theatre for Young People, Musica Viva in Schools, the Western Sydney Dance Action Program, Campbelltown Bicentennial Gallery and Bathurst Regional Gallery.

Contact: Dr Anne Bamford, Senior Lecturer, School of Teacher Education, UTS
Email: anne.bamford@uts.edu.au

**Creative Industries Research and Application Centre, Queensland
University of Technology**

Creative Digital Industry National Mapping Study

Themes: economic and social impacts

Summary: Over a three year period the project aim is to map the size, scope and structure of creative industries in Australia through quantitative mapping and statistical definitional collection processes and to test and measure the nature of creative inputs into service sectors such as education, health, government or business services. It also intends to test cluster and related theory by investigating how hot spots of creative digital industries have developed.

Project participants: CIRAC at QUT, AFC, Cutler & Co., NOIE, DCITA,

Contact: Peter Higgs, Project Manager, CIRAC

Email: p.higgs@qut.edu.au

**Creative Industries Research and Application Centre, Queensland
University of Technology**

***Queensland's Design Industry: Cluster Mapping and Value-Chain
Analysis***

Themes: economic impacts

Summary: The aim of the project is to examine the quality and nature of the linkages between the different members of the Queensland Architecture, Design and Visual Arts sectors including non-craft participants in the segment. It will then determine the degree to which actions to grow these linkages could be used to improve the international competitiveness and performance of the clusters. In turn the sectors of the Queensland Design Industry (and their customers) will demonstrate the best opportunity to establish a significant competitive advantage and thereby grow export revenues and profits.

Contact: Peter Higgs, Project Manager, CIRAC

Email: p.higgs@qut.edu.au

Gibson, L

***Culture Circuits: Exploring the International Networks and Institutions
Shaping Contemporary Cultural Policy***

Commissioned by: The Cultural Industries and Practices Research Centre, University of Newcastle.

Themes: cultural, economic and social impacts

Summary: Cultural Policy is expected to achieve an ever-expanding range of social, aesthetic, economic and cultural objectives. This project explores this agenda and the factors shaping it in four, historically connected countries - Australia, America, Britain and Canada. Specifically, the study tests the proposition that national cultural policy frameworks are increasingly being informed by inter- and supranational exchanges of ideas, personnel, principles and strategies. This task requires evaluating the influences of key nation-to-nation exchanges and the less obvious roles of suprastate bodies like UNESCO. The project aims to contribute to international debates concerning the formation of national cultural policy priorities and practices.

Contact Details: Lisanne Gibson, the Cultural Industries and Practices Research Centre, University of Newcastle.

Email: Lisanne.Gibson@newcastle.edu.au>

Henkel, C

Regional development of screen industries in the digital era: prospects for the Northern Rivers region of NSW

School of Media and Communications, CIRAC, Queensland University of Technology

Themes: cultural, economic and social impacts

Summary: Of central interest in this project is the extent to which screen industry activity and related services are beginning to emerge in non-metropolitan rural and regional settings. These locations have a high need for opportunities to participate in the benefits of economic renewal that are perceived to accompany 'new' economic development. These benefits extend beyond questions of economic prosperity to issues of social enrichment and cohesion. This three year study will test the proposition that advances in digital technology and screen industry convergence, provide new opportunities for regional development in non-metropolitan settings.

The project will map the development of screen industries in the Northern Rivers region over the period 2000 to 2004 and provide a profile of the sector. It will also seek to identify factors which contribute to sustainable regional screen industry development and growth, and examine the prospects for these industries over the next five to ten years. The study will build upon and enhance research conducted in 2000 which identified an active screen industry cluster in the Northern Rivers region and a significant number of experienced and credited producers and drivers of creativity (Henkel, 2001). Four case studies of screen industry activity in other Australian and international regional settings will be undertaken to assess the location choices and competitive advantages of non-metropolitan screen industry development in a variety of settings. The project will contribute new research data on the development of screen industries in non-metropolitan settings in a form valuable and accessible to Australian regional development agencies and screen industry stakeholders.

Contact: Cathy Henkel

Email: cathyhenkel@bigpond.com

Mackellar, J

How networks foster innovation - the case of a regional festival

Centre for Regional Tourism Research, Southern Cross University

Themes: economic impacts

Summary: Special events have long been regarded as a means to develop regional economies and communities. Traditional assessment of events emphasises economic, environmental and social analysis with little regard to the development of businesses participating in the event. While it is acknowledged that businesses may develop products and services through a number of strategies, it is suggested that this may also occur through effective networks which are able to foster innovation. This study utilises network analysis to identify and examine the inter-organisational coordination between businesses resulting from the development of a regional festival. From this analysis the study also aims to identify types of innovations that occur as a result of participation in the event. Finally, the study aims to discover how and why innovations occur as a result of being involved in a festival network. Using the Northern Rivers Herb Festival, in Lismore, Australia, the study utilises multiple case studies to identify and examine the inter-organisational network structure that

developed as a result of the event. It then identifies numerous types of innovations that have occurred throughout the community as a result of that network.

Contact: Jo Mackellar, Researcher, Centre for Regional Tourism Research, Southern Cross University

Email: jmackell@scu.edu.au

Richards, M

Regional Arts Delivery and the Queensland Arts Council: a Model of Product Development, Touring & Audience Partnerships

Creative Industries Research and Application Centre, Queensland University of Technology and the Queensland Arts Council

Themes: cultural, economic and social impacts.

Summary: This is an ARC, APAI funded research project, a partnership between Queensland University of Technology (QUT) and the Queensland Arts Council (QAC). It tests current theory on the impact of arts touring and community cultural development on regional communities, and compares and evaluates existing models. The investigation focuses on QAC and its associated network of more than 60 Local Arts Councils, and their contribution to the lifestyle and life-quality of regional communities and to the sustainability of these communities in a time of rapid multi-dimensional change. Findings will inform arts planning and implementation, the refining of existing models, and the development of new models of arts facilitation. Scheduled for initial release in October 2004.

Contact: Michael Richards, Chief Investigator.

Email: wordwork@powerup.com.au; Ph: 07 3844 2334 or 0438 886 496

Tait, A

Music for Learning for Life

An Education and the Arts Partnership Initiative

Themes: social impacts

Summary: *Music for Learning for Life* is a pilot project funded by the Australia Council in the Northern Territory, where an arts educator, community artist, and generalist teachers work together in mainstream classrooms with an arts-infused curriculum. The research project investigates the outcomes for Indigenous upper primary students at risk of not reaching national benchmarks, when the arts are a conduit for engagement, teaching-learning, and measuring progress in literacy and numeracy. The study uses qualitative as well as quantitative data to reveal learning outcomes across the curriculum, innovative teaching-learning practices and school leadership interventions. Research partners are the NT Music School of the NT Department for Employment, Education and Training, the Learning Research Group of Charles Darwin University, Arts NT, and two urban school communities with high Indigenous enrolments.

The student target group is Indigenous learners with very low levels of English oracy, literacy, and numeracy. Originally the project focused solely on the literacy and numeracy outcomes of an arts-infused curriculum for Indigenous students in urban upper primary classrooms. The results are still emerging and data analysis is at an early stage, however, it has now become clear that the learning communities model of professional development employed to support the classroom intervention has the potential to produce unexpected outcomes for teachers and the school community in general. Through practitioner partnerships with an artist and an arts educator, the

research project provides an opportunity for participating teachers to build understandings, confidence and competencies in arts pedagogy and to effectively demonstrate explicit links between the arts, literacy and numeracy.

This project is due for completion in August 2004.

Contact: Anja Tait, Music Advisory Support Team, NT Music School

Email: anja.tait@cdu.edu.au Tel 08 8946 6431

University of Melbourne

Risky Business

Themes: social impacts

Summary: Risky Business is a longitudinal study to identify effective diversionary programs for young people experiencing some difficulties in their lives and to analyse the potential impact of the creative arts to assess them and to reconnect them with their community. Over the period of the program up to ten individual arts-based projects are running in four broad geographical areas - Footscray, Dandenong, Parkville and Bendigo. A team of researchers explore the young people's experiences and perceptions of the programs, identifying the characteristics and processes of the programs which have the most significant impact and investigating the ways in which involvement in the different art forms affect personal and skills developments, self-esteem and social integration.

Although there is generally national and international agreement in the potential for arts-based programs to meet the young person's need for fun, risk and excitement while developing links to their communities, there is little rigorous research into the process or the outcomes of the use of such programs. This project will provide a detailed and close analysis of the content and process of art programs designed for young people across a range of art forms and communities. Risky Business aims to provide justice and social agencies with a model for effective youth program planning that will facilitate re-education and work opportunities.

Commissioning Body: Australian Research Council Linkage Project

Project Participants: School of Creative Arts; Department of Criminology; Language, Literacy and Arts Education at The University of Melbourne and key industry stakeholders in juvenile justice and the arts.

Contact: Christy Dena

Email: c.dena@pgrad.unimelb.edu.au

University of Western Sydney

Social Impacts of Participation in the Arts and Cultural Activity

Australian Expert Group in Industry Studies (AEGIS) at the University of Western Sydney for the Statistical Working Group (SWG) of the Cultural Ministers Council

Themes: Social Impacts

Summary: In 2003, the Statistical Working Group (SWG) of the Cultural Ministers Council commissioned the Australian Expert Group in Industry Studies (AEGIS) to conduct a study into the Social Impacts of Participation in the Arts and Cultural Activity. The project consisted of two stages: Stage 1 is a database containing a total of 104 entries (87 reports and 17 background papers) outlining the most recent and relevant papers dealing with arts impact research. Stage 2 is an analysis of the information in the Stage 1 database in the context of Australia's current arts and cultural policy frameworks. The study provides discussion of the three key areas of

evidence of social impact in the areas specified. The report also includes a discussion of gaps in existing and new research priorities and a review of trends in policy and program activities in Australia and in the selected countries overseas. It makes some recommendations for approaches which may come closer to providing reliable and usable evidence for the social impacts from interaction between participation in arts and cultural activities and changes in attitudes and behaviour.

Contact: Danielle Miller, Cultural Tourism Coordinator, Department of Culture and the Arts & Western Australian Tourism Commission

Email: Danielle.Miller@westernaustralia.com

Other Relevant Research

AIMIA

Rendering Perspective - The Digital Content Industry Technology Roadmap

Summary: 'Rendering Perspective - the digital content industry technology roadmap' is intended to map the entities, assets and connections forming the digital content sector, and to study the process of technology diffusion across the sector. The major class of asset in this sector is intellectual property, software, designs and the like which are expressed the forms of games, visual effects, three dimensional virtual environments and other products. The key to commercial success is the capacity to deploy cutting edge technology to create the most impressive visual and audio sensations to satisfy any increasingly demanding and sophisticated audiences.

Project participants: AIMIA, CIRAC at QUT, Bill Pattinson, David Court, Stephen Cassidy, SPAA, Content Strategies, Massive

Contact: Rachel Dixon, Project Manager

Email: rd@handshakemedia.com.au

Philip-Harbutt, L (2004)

'Look Out there's an Artist in the Business School doing Research' - A Quest for an Appropriate Methodology, **Arts and Cultural Management Program, International Graduate School of Management, University of South Australia**

Published at www.ccd.net/resources/Resources/index.html.

Summary: Decision-making in the arts sector is sometimes seen as problematical as many of the 'primary' decisions are made away from the 'primary' creative practice. The criteria for decision-making may be perceived as based on organisational or financial need, rather than creative output or social need. The view of the thesis suggests that the perceptions need testing. To do this there needs to be a way of understanding how decisions are reached in a variety of different contexts within the arts and cultural sector. Most would concede that decision-making is not a precise science. The quest thus became finding an appropriate research methodology for these explorations. Action research emerged as a useful framework for adding understanding within dynamic situations. This thesis reports on the usefulness of participatory action research as a tool for the exploration of decision-making processes by a range of people working within the arts and cultural sectors.

Contact: Lisa Philip-Harbutt

Email: lisa.p-h@cansa.net.au

University of Western Sydney

The Attraction of Strangers: Partnerships in Humanities Research

Summary: This project will conduct a comprehensive evaluation of the growing trend of a small but increasing number of Humanities researchers who have begun to develop collaborative research projects in conjunction with non-academic research partners, mostly in the broad cultural sector. These collaborations are being developed in order to take advantage of the funding opportunities provided by ARC Strategic Partnerships with Industry Research and Training Scheme (SPIRT) and Linkage Programs.

The research team is conducting a comprehensive evaluation of research collaborations involving Humanities scholars and representatives of cultural institutions (e.g. museums, libraries, media organizations, or relevant government ministries such as Arts ministries, peak bodies, etc). These collaborations are a relatively new development in the Humanities, where curiosity-driven individual scholarship has traditionally been the preferred model for research practice and knowledge production. A detailed and systematic evaluation is important now, in the early days of this kind of research practice, for it will assist humanities researchers, the Australian Academy for the Humanities, the Australian Research Council, the Government, and other stakeholders in assessing how the partnership model can best be encouraged and extended for Humanities research.

An Advisory Panel of Humanities scholars from both universities and cultural institutions has been established for the purpose of providing ongoing advice, feedback on research tools and data collection, symposium agenda setting, and overall communication and dissemination of results of the research. Preliminary results of the evaluation will be presented and discussed at a one-day symposium later in the year. A monograph will ultimately be widely disseminated among humanities academics and within cultural institutions across Australia.

Project Participants: Centre for Cultural Research at the University of Western Sydney, in partnership with the Australian Academy for the Humanities

Contact: Professor Ien Ang, Centre for Cultural Research at the University of Western Sydney

Email: i.ang@uws.edu.au

SECTION TWO – SOME INTERNATIONAL RESEARCH

Canada

Canadian Journal of Communication (2002)

Making Connections: Culture and Social Cohesion in the New Millennium

Vol. 27(2-3), <http://www.cjc-online.ca/viewissue.php?id=91>

Summary: A double issue dealing with social cohesion and culture. The concept of social cohesion is interesting for communication scholars because it speaks to one of their central concerns, the enrichment that communication brings about. One can find that concern expressed in James Carey, as Nancy Duxbury points out in her introduction to this volume. Carey speaks of the transformative elements of communication and specifically the building of human friendship and social bonds through communication. That same concern with the enrichment can be found

differently expressed elsewhere. For example, Robert Babe claims in both his article “Economics and Information: Toward a New (and More Sustainable) Worldview” (CJC, Vol. 21, 2) and in his subsequent book, *Communication and the Transformation of Economics: Essays in Information, Public Policy, and Political Economy* (1996, Westview), that there is a basic difference between communication scholars and economists. Communication scholars see exchange and interaction as enriching, and they seek to describe the nature of that enrichment. Economists, on the other hand, reduce exchange to its bare essentials from which one can predict behavior. Specifically, they reduce exchange to the price one person is willing to pay another for a good or service. Economists may be interested in the factors affecting a person’s willingness to pay a certain price, but the reductive exercise that price represents is the central issue for them.

Social cohesion is of interest to communication scholars because it represents a way of viewing enrichment brought about in part by communication in a cultural context. Social cohesion can also be seen as a desiderata, a goal of the design in societal communication systems that might, for example, find its way into a broadcasting or telecommunications statute in our increasingly heterogeneous societies within a homogenizing world

The Outspan Group and Perron, L (1999)

The Socio-economic Benefits Framework of the Cultural Sector

Government of Canada,

http://www.culturescope.ca/ev_en.php?ID=1991_201&ID2=DO_TOPIC.

Summary: This paper is a first attempt to create an economic assessment framework which will allow researchers, managers, policy analysts and others to view the benefits generated by the sector within a consistent, comparable and comprehensive format.

Poirier, C

Towards Broader Cultural Indicators? Performance Indicators and Justification of Cultural Policies in Quebec and Europe

Government of Canada, at

http://www.culturescope.ca/ev_en.php?ID=3708_201&ID2=DO_TOPIC

Summary: The main objective of this document is to report on a preliminary study, carried out at the request of Canadian Heritage, on the development of performance indicators in Quebec, Europe, and (in particular) the United Kingdom. The study’s goal is to review and analyze the main indicators developed by the governments of these jurisdictions. Indicators are recurrent and updated measures that allow individuals or organizations to describe conditions, record trends and identify results. They exist within a framework of evaluation procedures that examines whether or not set objectives are achieved. As such, developing performance indicators is a crucial step in the evaluation process, something the increasing number of conferences and documents on the subject indicates (see bibliography). This document is not the proper forum for a detailed analysis of how and why the evaluation policies sector has evolved. Instead, in the context of difficult choices concerning public investment priorities and the need for governments and organizations to be efficient and accountable, we emphasize the need, as expressed by artists, cultural organisers and government officials, for practical tools to evaluate, measure and justify the impact of their practices and policies.

Arts Council England (2004)***The Impact of the Arts: Some Research Evidence***

Arts Council England at

<http://www.artscouncil.org.uk/documents/publications/phpu4qvJQ.doc>.

Summary: In a review published by the then Arts Council of England in 2002, Reeves (2002) argued that, since the 1980s, there has been a growing interest in measuring first the economic and then the social impacts of the arts. More recently, (Hewitt, in press) there has been a call to explore and research the transformational effect which the arts have on individuals. This document draws together some of the evidence which currently exists.

Many claims are made about the impact of the arts and, on a wider level, of culture. Some of these are well supported by evidence, others are less well-supported. This does not mean that these impacts do not occur, but that some have been more rigorously researched or evidenced than others. There are still many gaps, particularly in the area of social impacts. Arts Council England is committed to strengthening the existing evidence base on the impact of the arts, by analysing our administrative data, by commissioning original research and by drawing on work carried out by other policy and academic researchers.

In addition to existing work and in recognition of the important and timely nature of work on impact measurement, Arts Council England and the Arts and Humanities Research Board (AHRB) have collaborated to establish and fund up to three new Fellowships in the area of impact evaluation. They have identified the need for:

- Better methodologies, systems and data for the evaluation of socio-economic impacts arising from the activities we fund and the sectors in which we operate
- Development of expertise and capacity to undertake impact evaluations in the respective sectors served by the two organisations
- The concept of impact evaluation to be embedded within the core work of our respective sectors.

Evans, G & and Shaw, P (2004)***The Contribution of Culture to Regeneration in the UK: A Review of Evidence***Department for Culture Media and Sport <http://www.culture.gov.uk>

Summary: This review was commissioned by the Department for Culture Media and Sport (DCMS) to inform the preparation of a policy document on the contribution of cultural activity to regeneration. It has been written primarily as a briefing for DCMS officials. Carried out over the summer 2003, responses and coverage of published and 'in press' information may not be as full as a longer research period would have allowed, however the review has been extensive within the culture and regeneration sphere. New reports and publications are emerging almost daily, in part due to the raised interest in and awareness of the subject, and these should be continually reviewed as policy formulation and implementation is undertaken.

Jermyn, H (2001)
The Arts and Social Exclusion: A review
Arts Council England at

<http://www.artscouncil.org.uk/documents/publications/298.doc>.

Summary: In January 2001 the Arts Council of England commissioned research to explore different models of social inclusion work occurring in the arts. Eighteen arts/community projects are participating in the research and all have aims relating to social inclusion. A number of arts partnerships are also being brokered between established arts organisations and organisations with a track record of working with disenfranchised groups. The range of practice included in the study stretches from community-led projects where the initiative for arts activity comes from local people or communities, to arts or community-based organisations with an established track-record, to that of established arts organisations who are relatively new to this area of work. The purpose of this paper is to place the research into a policy context and to inform the design of the research. Topics of relevance include:

- the concept of social exclusion, its definition and measurement
- different methods and models of evaluating the arts
- claims articulated about the personal, social, educational and environmental impacts or contribution of the arts and the evidence that exists to support such claims

Matarasso, F (1996)
Defining Values: Evaluating Arts Programmes,
SIAP Working Paper 1, Comedia,

<http://www.comedia.org.uk/downloads/DEFINI-1.RTF>.

Summary: The Social Impact of Arts Programmes' is Comedia's 4th major study of cultural policy, following research into libraries, parks and the creative city. It addresses key issues in contemporary arts practice, including the social purpose and value of participatory arts, through case studies and related research. The aim of the project is 'to develop a methodology for evaluating the social impact of arts programmes, and to begin to assess that impact in key areas'. This is being addressed by:

- Establishing a number of case studies to evaluate the social impact of specific programmes, and the assessment structures within which they operate.
- Reviewing existing literature on social impact in relation to arts programmes, alongside comparable thinking in other fields.
- Providing a background analysis of the value of arts programmes in achieving social outcomes more commonly targeted through other forms of intervention.
- Stimulating a debate around the social impact of arts programmes through the publication of working papers, and associated meetings and seminars.
- Publishing a comprehensive report outlining the findings of the research and proposing a workable methodology for the evaluation of the social impact of arts programmes.

Follow Matarasso's work through his 1997, *Use or Ornament? The Social Impact of Participation in the Arts* (Comedia,), to the public and often heated debates on this work in the International Journal of Cultural Policy:

- Merli, P., 2002, 'Evaluating the Social Impact of Participation in Arts Activities: A Critical Review of François Matarasso's Use or Ornament?', *International Journal of Cultural Policy*, vol.8(1); 107-118.

- Matarasso, F., 2003, 'Smoke and mirrors: a response to paola merli's "evaluating the social impact of participation in arts activities", IJCP, 2002, vol. 8(1)' *International Journal of Cultural Policy*, vol.9 (3); 337 – 346.

Matarasso, F (2001)

Cultural Indicators: A Preliminary Review of Issues Raised by Current Approaches

Comedia at <http://www.comedia.org.uk/downloads/ACEIND-1.DOC>.

Summary: This paper was drafted following a meeting held at the Arts Council of England in September 2000 and attended by representatives of a number of organisations involved in developing indicators for the arts and cultural sectors.ⁱ The purpose of the meeting was to begin a discussion about the nature and compatibility of the various initiatives currently in train, with the longer term aim of minimising the inevitable burden for everyone. Those present felt that it would be helpful for all involved to share documented thinking and consider their existing practice in more detail. This paper, drafted following a review of documents provided by the Arts Council and others, is intended to help in that process.

Reeves, M (2002)

Measuring the Economic and Social Impact of the Arts: A Review
Arts Council England,

<http://www.artscouncil.org.uk/documents/publications/340.pdf>

Summary: 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. Some of the objectives include collating and reviewing 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 and to assess the comprehensiveness of the existing evidence base.

Scottish Arts Council (1996)

Changing Lives: The Social Impact of the Arts

Summary: This booklet is one of a series produced by the Scottish Arts Council looking at the role of the arts in Scotland today. This publication looks in detail at the social impacts of the arts for individuals and for communities. The social benefits of the arts are increasingly recognized with funding partnerships between local authorities, economic development agencies and arts funding bodies.

Selwood, S (2002)

Beyond Statistics? The Politics of Data Collection in the English Cultural Sector

Paper presented at International Symposium on Culture Statistics, October 21-23, Montreal,

http://www.colloque2002symposium.gouv.qc.ca/PDF/Selwood_paper_Symposium.pdf

Summary: Since the Labour Party came to power in the UK in 1997, organisations funded by the government's Department of Culture, Media and Sport have been obliged to deliver government objectives through sets of agreed targets. A number of mechanisms, intended to monitor the effectiveness of cultural funding, have also been introduced. The delivery of some of the department's targets can be assessed

quantitatively, but others call for more qualitative approaches. Some of the most substantial challenges facing the Department for Culture and its agencies are: accounting for the impact cultural activities that they find, assessing what difference they have made, and complying with central government pressure to pursue evidence-based policy. Because of this, data collection has become a fundamental issue within the subsidised cultural sector. This paper considers the political context for, and the current state of play of assessments of the impact of subsidizing cultural activities, including the methodological and other difficulties involved.

United States of America

Americans for the Arts (2002)

Arts and Economic Prosperity: The economic Impact of nonprofit Arts Organisations and their audiences

www.AmericansfortheArts.com

Summary: A paper prepared for the *Taking the Measure of Culture* Conference, Princeton University, New Jersey, 2002. Guetzkow provides an introduction to the literature on arts impact studies, discusses key theoretical and methodological issues involved in studying the impact of the arts, and concludes with limitations of past research and suggestions for further research.

This report is an economic impact study of America's nonprofit arts organisations and their audiences. It provides compelling new evidence that the nonprofit arts are a significant industry in the United States – one that generates \$134 billion in total economic activity. This spending - \$53.2 billion by non profit organisations and an additional \$80.8 billion in event related spending by their audiences – supports 4.9 million jobs and delivers more then \$23 billion in total government revenue. This economic impact study sends a strong signal to communities that when they support the arts, they not only enhance the quality of community life, but also invest in its economic well being.

Centre for an Urban Future (2003)

The Creative Engine: How Arts and Culture is Fuelling Economic Growth in NYC Neighbourhoods

[I have left that details at home, I can email them to you when I get home]

Summary: One of New York City's biggest economic development priorities in recent years has been developing alternative business districts to better compete with Jersey City and other suburbs. NY must do a better job of understanding how, when, where and why cultural development occurs – and how its power can be harnessed in positive, balanced ways to benefit neighbourhoods. This report shows that the way to expand neighbourhoods outside of central Manhattan is not just through the creation of more office space, but with development from the ground up, often with arts and culture as a base.

McCarthy, K & Jinnett, K (2001)

A New Framework for Building Participation in the Arts

RAND, <http://www.rand.org/publications/MR/MR1323/>.

Summary: As arts organisations place greater emphasis on engaging their audiences, they often lack the expertise and resources needed to do so effectively. To respond to

this need, a new RAND book, This publication examines why people become involved in the arts, how arts organisations can influence their participation, and what lessons can be learned from leaders in the field. It also includes a chapter that presents an overview and critique of published research on arts participation.

RAND Corporation [2001]

Project Examining Why People Participate in the Arts

<http://www.rand.org/publications/RB/researchprofile/index.html>.

Summary: The Lila Wallace-Reader's Digest Fund has been spearheading efforts to make the arts and culture an active part of people's everyday lives. Increasingly, the Fund has been hearing from arts and cultural organisations that their audiences are growing and becoming more diverse. Arts organisations also are reporting that audiences are becoming more deeply engaged in their programs and activities. Institutions seeing the biggest gains are those that are making service to their communities as important as promoting artistic quality.

To better understand these developments, the Fund commissioned RAND to examine the innovative ways arts and cultural organisations attract new audiences, reach a larger share of existing audiences, and deepen the involvement of current participants. The study is exploring why people participate in arts and cultural activities and what institutions can do to encourage their participation. It is also looking at how arts and cultural organisations can balance the twin goals of fostering participation and ensuring artistic quality. As the first study to look at arts participation systemically, its findings should help arts organizations increase cultural participation in communities nationwide.

In the first phase of the study, the RAND team has developed a theoretical model to examine the factors that are most likely to influence an individual's decision to participate in the arts. This model is based on a review of related studies, as well as interviews with a number of arts organisations . During the second phase of the work, RAND is surveying more than 100 administrators of arts organisations that are engaged in similar efforts. With the survey results, the RAND team will refine the model and draw conclusions about the most effective ways to increase arts participation.

The Urban Institute

Culture, Creativity and Communities Program

At <http://ccc.urban.org>.

Summary: The Culture, Creativity, and Communities Program (CCC) at the Urban Institute (UI) is a research and dissemination initiative based on the premise that art, culture, and creative expression are essential elements of healthy communities. However, these elements and the roles they play are not fully understood or well documented and are often overlooked in assessments of community dynamics, conditions, and quality of life. To address this, CCC investigates how arts, culture, and creative expression are presented, valued, sustained, and documented in communities. Moreover, the program explores the intersections of arts, culture, and creative expression with various policy areas—community development and neighborhood revitalization, health, justice, education, and immigration, among others.

The program produces publications, topic-specific workshops and meetings, and a seminar series. Seminar topics have included community-building and neighborhood festivals, the role of arts and culture data in urban and cultural policy, and taking the measure of cultural vitality in communities. The program also brings coherence to a growing number of arts and culture-related research projects at the Urban Institute and connects to related research initiatives outside of UI. In all of its endeavors, CCC brings together various perspectives from policymakers, funders, practitioners, and researchers in the arts and other policy areas.

Walker, C, Scott-Melnyk, S, & Sherwood, K, (2002)

Reggae to Rachmaninoff: How and Why People Participate in Arts and Culture

The Urban Institute at <http://www.arts4allpeople.org/pdf/ReggaetoRach.pdf>.

Summary: In 1997, the Wallace-Reader's Digest Funds launched a major initiative to encourage community foundations to invest in broadening, deepening and diversifying cultural participation in 10 communities in the United States. The Community Partnerships for Cultural Participation (CPCP) initiative enlisted ten community foundations as partners and local leaders in encouraging participation in arts and cultural life. These community foundations raised local funding to invest in programs and institutions intended to spur broader, deeper, and more diverse cultural participation in their communities through a wide range of activities. In January 1998, the Funds commissioned the Urban Institute to evaluate the initiative. This publication presents findings from a telephone survey of cultural participation in five communities served by three of the community foundations. They offer findings to inform those whose aim is to broaden and diversify the cultural participation and promote the role of arts and culture in strengthening American communities.

Yoshitomi, G (2002)

Engage Now!: An Arts Worker's Guide to Deepening Experience and Strengthening Participation in the Arts

At <http://www.artsmarketing.org/marketingresources/files/JYNotes-Apr022003.pdf>

Summary: Engage Now! Is written to serve busy arts workers by summarising key points from recent research and identifying new fundamentals of participation. This guide was specifically prepared for arts workers – staff and trustees – working in and on behalf of arts organisations in Pittsburgh.
