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Social Impacts and Benefits of Arts and Culture: A Literature Review

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TABLE OF CONTENTS

EXECUTIVE SUMMARY

In Canadian and international cultural research communities, it is widely acknowledged that the arts and culture sector generates a broad range of economic and social benefits to individuals and society. With the launch of the Culture Satellite Account in 2014, Canada has taken an important step forward in measuring the economic contributions of culture, heritage and sport to national and sub-national GDP, however, it has prompted a call to standardize measurement and reporting of the social impacts of culture. Focusing on culture[1], this literature review aims to summarize research in the areas of theory, evidence, measurement frameworks and indicators of social impacts.

A glossary is included to aid with the understanding of the variety of concepts and terms utilized throughout the report.

This study begins with an overview of key theories underlying and framing research in the area of social impacts of arts and culture including the work of French sociologist Pierre Bourdieu, American sociologist Robert Putnam, Canadian political scientist Jane Jenson, and American economist Richard Florida. Here the origins of prevalent concepts such as cultural capital, social cohesion and the creative class are summarized. This section also includes a largely chronological review of studies finding wide evidence of positive effects of arts and culture in society.

The review continues by looking at frameworks for measuring social impacts from critical and practical perspectives. This section is complemented by a table which compares and contrasts selected social impact measurement frameworks (either proposed or implemented) and the inclusion of selected framework diagrams.

Next, an exploration of indicators for measuring the social impact of arts and culture is included. While much evidence is found of the difficulties in the development and measurement of indicators, it is also revealed that measurement is important in communicating to decision-makers and evaluating results.

This review concludes with the observation that while there is a preponderance of evidence that the arts and culture have wide-ranging, demonstrable positive social impacts and benefits, there is no consensus on how to measure these results.

[1] For the purposes of this report, the definition of culture follows that of the Canadian Framework for Culture Statistics (2011). Specifically, culture is defined as "creative artistic activity and the goods and services produced by it, and the preservation of heritage". As used in the Culture Satellite Account, culture is a broad term that includes the arts, cultural industries, and heritage.

PART ONE: INTRODUCTION

The successful launch of the Canadian Culture Satellite Account (CSA) in September 2014 was the culmination of a long collaborative process between Statistics Canada, Canadian Heritage, other federal departments, all the provinces and territories, as well as key non-profit organizations in the culture sector. The CSA has met a real need for economic data on the culture, heritage and sport sectors. Now the appetite to meet a complementary need – measuring social impacts – has come to the fore, raising interest in exploring what will be necessary to have comprehensive, reliable and timely data for the social benefits and impacts of these sectors. Contributing to this exploration is the following review of key theory, frameworks and indictors developed in Canada and around the world to explain and report on social impacts, focusing on arts and culture.

In Canadian and international cultural research communities, it is widely demonstrated that the arts and culture generate a broad range of economic and social benefits to individuals and society. These include: improved economic performance; enhanced opportunities for creativity and innovation; enriched quality of life, health and well-being; urban revitalization; greater community cohesion and civic participation; a deeper appreciation for diversity; improved community safety and social behaviour in youth at risk; opportunities for cognitive growth, learning and skills development; and more reflective and engaged citizens, to name only a few (for more examples see: Ishaq, 2009; Barker, 2010; Arts and Humanities Research Council (AHRC), 2013).

Throughout this review, the terms 'benefits' or 'impacts' will be used often to describe theory, frameworks and indicators. A good distinction is Sandra Hamilton's definition of a benefit as "a positive improvement in people lives" and an impact as "a measurable effect following a deliberate intervention" (Hamilton, 2014, p. 8). This review will use both terms to describe the effects that culture, heritage and sports have on a social level.

Please consult the glossary for more detailed definitions of 'benefits', 'impacts' and other terms used in this report.

Statistics Canada's Canadian Framework for Cultural Statistics, released in 2011, articulates the intent of Canadian policy for supporting public arts and culture: "Encouraging culture participation is a common strategic direction for many federal and provincial government policy departments [...] due, in part, [...] [to] the argument that culture participation makes important contributions to the connectedness of Canadians, the promotion of well-being, the empowerment of citizens, identity formation, social cohesion, value and behaviour change, and community development" (Statistics Canada, 2011, p. 74).

Such investments in culture are accompanied by a desire to measure their effects through accurate quantitative and qualitative measurement of impacts that can demonstrate their value, contribution and relevance to key objectives and outcomes. Thus, qualitative and quantitative data relating to the social impact of arts and cultural participation, production and consumption could be relevant to policy-makers seeking evidence that can support a more robust economic and social rationale for continued support for arts and cultural programs, as well as meet accountability needs.

This review begins with an overview of key theory and findings regarding the social impacts of arts and culture. It is largely chronological, beginning with Bourdieu and ending in the present day. Next, research and

studies proposing measurement frameworks or approaches are examined, followed by the closely related literature proposing or critiquing measurement indicators.

PART TWO: SOCIAL IMPACTS IN ARTS AND CULTURE – THEORY AND EVIDENCE

The current generation of researchers in the area of social impacts is inescapably informed by the work of French sociologist Pierre Bourdieu, who developed and promoted the concept of cultural capital in the second half of the twentieth century. Bourdieu defined four types of capital—economic, social, cultural and symbolic—with economic and cultural capital considered the most important. He posited that cultural capital has an important impact on how society reproduces its class structure and identified three conceptual elements of cultural capital: embodied capital (or habitus), the system of lasting dispositions that form an individual's character and guide his or her actions and tastes; objectified capital, the means of cultural expression, such as painting, writing, and dance, that are symbolically transmissible to others; and institutionalized capital, the academic qualifications that establish the value of the holder of a given qualification (Bourdieu, 1986, pp. 241-258). Bourdieu's conceptualization around the four types of capital is referenced in many of the reviewed research studies, either directly or indirectly (Knecht, 2010, pp. 81-82).

Bourdieu also defined the concept of 'fields'. Fields are, according to Bourdieu: "A network, or configuration, of objective relations between positions" (Bourdieu, 1993, p. 97). Bourdieu notes that these positions are defined by how they affect occupants and institutions around them. One of the fields that Bourdieu defines is the artistic field. He found that the artistic field was different than other fields because it is driven by 'beliefs' or 'impulses' rather than by economic or political goals. He felt that the artistic field was "the economic world reverse wherein to strive for economic success is the antithesis of the goals of artistic autonomy" (Knecht, 2010, p. 69).

Additionally, Bourdieu developed the concept of the 'state as meta-field'—the idea that while the state has power over other forms of capital, other spaces of power are capable of exercising power over the state (Bourdieu, 1992, p. 114). This means that once other fields develop capital they have political, economic and social influence over the state and therefore the wider social sphere. Scholars of Bourdieu's work have extended this idea to study the meta-capital of media or art. For example, in *Media Meta-Capital: Extending the Range of Bourdieu's Field Theory*, Nick Couldry explores the idea of media power as a meta-field, as it has an impact on the constitution of the social sphere (Couldry, 2004, p. 179). Scholars have also applied the idea of 'state as meta field' to the art and heritage industries, such as Ian Burkitt in *The Time and Space of Everyday Life* (Burkitt, 2004, p. 214) and Brigit Marite Knecht in *Performing under Pressure: Understanding the Relationships between Government and the Performing Arts* (Knecht, 2010, pp. 69-71).

In 1995, American sociologist, Robert Putnam, released an important work expanding on social capital theory called *Bowling Alone: America's Declining Social Capital*, followed by a full book on the topic in 2000. He distinguished between 'bonding' and 'bridging' capital; the former describing links between people of similar backgrounds with the latter describing connections between people of different classes, race, etc. (Putnam, 1995, pp. 66-67). Michael Woolcock, a social scientist with the World Bank, expanded Putnam's conception of 'bridging' and 'bonding' capital by defining the concept of 'linking social capital' in *The Place of Social Capital in Understanding Social and Economic Outcomes*. 'Linking' capital is reached through connecting to people in dissimilar situations (such as those outside the community) which enables members to leverage a larger range of resources in the community (Woolcock, 2001, pp. 13-14). Into the beginning of the 21st century, researchers in government and academia around the world built on and responded to Bourdieu, Putnam and others to develop an understanding of concepts such as cultural capital, social capital and social cohesion and their relationship to culture, particularly the arts.

For example, Jeannotte's 2003 article, *Singing Alone? The Contribution of Cultural Capital to Social Cohesion and Sustainable Communities*, focused on the idea that social cohesion can benefit not just from group cultural activity, but from individual cultural activity, which can build on shared meanings and contexts. She furthermore identified key definitions around social and human capital, the last not being one of Bourdieu's four types of capital. The Organisation for Economic Co-operation and Development (OECD) defines human capital

as "the knowledge, skills, competencies and attributes embodied in individuals which facilitate the creation of personal, social and economic well-being" (OECD, 2001, p. 18). Jeannotte drew from the research of Theodore Shulz and Gary Becker from the 1960s to explain while investments in human capital can have economic benefits, there are also non-economic benefits such as improvements in health, happiness, the educational prospects for the next generation and higher civic participation, volunteering and charitable giving (Jeannotte, 2003, p. 37).

Jeannotte's research also incorporated elements of Putnam's definition of social capital –"social networks and the norms of reciprocity and trustworthiness that arise from them" (Putnam, 2000, p. 19) – and in particular his concepts of 'bonding' and 'bridging'. Bonding, notes Jeannotte, refers to "social networks that reinforce exclusive identities and homogeneous groups" (Jeannotte, 2003, p. 38). Bridging refers to "networks that are outward looking and encompass people across diverse social cleavages" (Putnam, 2000, p. 19). She states that both bonding and bridging social capital "have been shown to be linked to improved health, greater personal well-being, and better care for children, lower crime and improved government" (Jeannotte, 2003, p. 38). She cites further research in which "there is growing evidence that greater cooperation and trust (an outcome or possible correlate of social capital) are associated with both stronger economic performance[2] and more effective democratic political participation"[3] (Jeannotte, 2003, p. 38).

To this point, a 1997 study looking at social capital and community arts programs (Williams, 1997) found that programs built social capital by boosting individuals' ability and motivation to be civically engaged, as well as building organizational capacity for effective action. The study observed that community arts programs often involve people who are disadvantaged in some way (at-risk youth, ethnic minorities, people in a poor neighborhood) and are designed in the context of some larger goal, such as neighborhood improvement (typically aesthetic) or learning and teaching about diverse cultures (multiculturalism). These goals are usually the basis for claims about the politically transformative potential of community arts projects.

Links between social capital and economic performance at the community or nation level were suggested by Tom Schuller in *The Complementary Roles of Human and Social Capital* (Schuller, 2001, p. 21). Additionally, he argues that high levels of health and well-being can carry economic benefits for the community and society.

Jane Jenson argued, in her 2002 article, *Identifying the Links: Social Cohesion and Culture*, that culture sometimes negatively impacts social cohesion in communities. For example, cohesive communities 'can suffer from too much bonding' and therefore often exclude newcomers or strangers (Jenson, 2002, p. 149). This type of behaviour leads to less overall social cohesion or community health. Jenson emphasized the need for identifying "the mechanisms and institutions needed to create balance between social justice and social cohesion," which she felt promoted equality fairness for diverse groups while fostering a capacity for social cohesion (Jenson, 2002, p. 150). Woolcock's conception of 'linking social capital' can also be seen in Jenson's arguments for ensuring that social cohesion takes diverse groups of people into account to avoid alienation. The Canadian Framework for Culture Statistics (CFCS) suggests that social cohesion can be built through people consuming the same type of culture (Statistics Canada, 2011, p. 74).

Besides measuring the impact of arts and culture on social cohesion, there is considerable literature on the importance of measuring economic and social impacts in general. In a review of economic and social impacts for the Arts Council of England more than a decade ago, Michelle Reeves (2002) identified weaknesses in measurement methodologies, impractical models of research such as comparisons between individuals or groups who have or have not participated in a program or activity, insufficient hard data on the regenerative impact of the arts, lack of baseline data, small sample sizes, reliance on self-reports with little corroborating evidence, over-reliance on official statistics, inter alia. She points out the need to consider complex issues such as associated

[2] She cites, Francis Fukuyama's "The primacy of culture," (published in the *Journal of Democracy* in 1995) and Stephen Knack and Philip Keefer's "Does social capital have an economic payoff? A cross-country investigation," (published in *The Quarterly Journal of Economics* in 1997), here to strengthen her point.

[3] She cites, Peter Hall's *Cities in Civilization* (published in 1998) and Dani Rodrik's "Participatory politics, social cooperation and economic stability," (published in *American Economic Review* in 2000), here to strengthen her point.

values and perceptions of individuals and communities, their social networks, economic status, quality of life, and skills. Many other studies reflect the need for common definitions, recommendations regarding multi-value approaches that recognize quantitative data, qualitative description and narrative, and the need for longitudinal research to asses both the sustainability of interventions and of outcomes.

For example, a pivotal study commissioned by the Council of Europe, *In from the Margins: A Contribution to the Debate on Culture and Development in Europe*, argued that a broader understanding of cultural impacts could inform the development of new foundations for cultural policy. This in turn could create new opportunities for disadvantaged and disenfranchised peoples by balancing "a harmonious empowerment of people as well as an equitable distribution of life chances" (Task Force, 1997, p. 277). According to the authors, arts and culture generate many complex influences in society such as: adding to human understanding; producing economic or social outcomes and are sources of human capital (Task Force, 1997, p. 237). This argument for a holistic orientation that would take into account the more extensive social and economic relationships and implications of arts and culture has influenced subsequent research in the past decade and continues to inform current initiatives such as the University of Pennsylvania's Social Impact of the Arts (SIAP) project (reviewed further on in this paper).

British researcher François Matarasso's study, *Use or Ornament? The Social Impact of Participation in the Arts* (1997) discusses how the arts and culture benefits social cohesion, community engagement and feeling of belonging (Matarasso, 1997, p. 74). The Canada Council of the Arts produced a paper which cited Matarasso's study, *Impact of the Arts on Canadian Life*, that provides evidence in a number of categories such as pleasure; community development and social cohesion; local identity and image; youth and education; civic support for public spending on the arts; arts participation; health; economic development; personal skills and knowledge; and municipal planning (Canada Council of the Arts, 2011).

Matarasso's conclusions were challenged in subsequent literature. For example, Paola Merli found methodological issues with Matarasso's collection of data in his study. She also found issues with Matarasso's theory of social impact for the arts and worried that his theory would contribute to the weakening of other social services and represent a kind of cultural colonialism (Merli, 2002, pp. 107-118). Matarasso responded to Merli's criticisms in a publicly published article, arguing that she was misrepresenting his research to make her point (Matarasso, 2003, pp. 338-341).

Criticisms of Matarasso are also discussed by Reeves (Reeves, 2002, pp. 45-46) and Galloway *et al* (Galloway *et al*, 2005, p. 41), in order to contextualize previous social impact research for the arts. Overall, while Matarasso's suggested impacts may be deduced or anticipated, there is little quantitative evidence to support them. At the same time, they remain useful as potential sources to inform the development of specific indicators.

A 1998 report by Donal Costello, *The Economic and Social Impact of the Arts on Urban and Community Development*,[4] studied research on community arts programs, which often involve disadvantaged community members (for example, at-risk youth, ethnic minorities, people in a poor neighborhood), and are designed with a larger goal such as neighbourhood improvement or building cultural sensitivity. Costello believes community arts programs are effective in building social capital by boosting individual ability and motivation for civic engagement and building organizational capacity (Guetzkow, 2002, pp. 4-5). Costello suggests this might be accomplished by: creating venues to draw people together; fostering trust between participants (thereby leading to greater overall trust); building experience in collective efficacy and civic engagement; increasing sense of pride for residents; learning technical and interpersonal skills; increasing the scope of social networks; and enhancing organizations' capacities (Guetzkow, 2002, p. 7).

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[4] Costello's report (Costello, Donal Joseph. 1998. "The Economic and Social Impact of the Arts on Urban and Community Development," Thesis project. Pittsburgh: University of Pittsburgh.) is heavily referenced in: Guetzkow, Joshua. 2002. "How the arts impact communities: An introduction to the literature on arts impact studies," Center for Arts and Cultural Policy Studies, Princeton University. U.S. http://www.princeton.edu/~artspol/workpap/WP20%20-%20Guetzkow.pdf.

A dominant current found in the literature throughout the 1990s and into the 2000s is research into the intrinsic vs instrumental benefits (or effects) of the arts. According to the Canadian Framework on Culture Statistics, instrumental effects are useful by-products from cultural activity. For example, music as therapy for mental illness or engagement in cultural activities that may help troubled youth (Statistics Canada, 2011, p. 75). It defines intrinsic effects as being inherent in cultural activity itself, i.e. culture for culture's sake.

A significant American study, *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts*, (McCarthy, 2004) commissioned by the Wallace Foundation, challenged the "prevailing view" of the early 1990s, which was that the arts primarily had public value because they were seen as instrumental in supporting policy arguments for promoting broad social and economic goals, such as economic growth and better academic performance. Intrinsic benefits, on the other hand, were of lesser priority and value to public policy because they were largely associated with impacts on the individual (for example, that the arts 'enrich people's lives') rather than society as a whole. In contesting the 1990s' ensuing social and political pressures on arts advocates to emphasize the public benefits of the arts, the Muse authors address the lack of analysis of intrinsic benefits and their potential contribution to public discourse and awareness. In particular, they point to two essential aspects of intrinsic benefits. One is that intrinsic benefits are a starting point for all benefits (i.e. individuals take part in cultural activities for intrinsic benefits such as pleasure or stimulation, rather than to improve test scores or stimulate the economy (McCarthy, 2005, p. 2). The second aspect is that intrinsic benefits are not necessarily of private value and might contribute to public welfare (McCarthy, 2005, p. 2).

One Canadian study cited in the report, *Effects of Three Years of Piano Instruction on Children's Academic Achievement, School Performance and Self-esteem* by Dr. Eugenia Costa-Giomi in 2004, found that piano instruction had a positive effect on children's self-esteem and sense of well-being. Piano instruction in this study also correlated to higher school music marks, but did not affect overall academic achievement in math and language[5] (Costa-Giomi, 2004, p. 139).

In 2002, economist Richard Florida's seminal work on the creative class, *The Rise of the Creative Class* shifted research focuses in the area of social impacts to cities and prosperity. Florida defined the creative class as a driving force in the post-industrial urban economy and divided it into two sections: super-creative core (i.e. workers 'fully engaged in the creative process'); and creative professionals (i.e. knowledge-based workers who use knowledge to solve specific problems) (Florida, 2002, p. 8). Florida also argued that cities which attract and retain creative residents prosper, and are more tolerant and diverse. Florida has continued to further research in the area of cities and prosperity and reissued *The Rise of the Creative Class Revisited* in 2012, where he updated and expanded his examination of the creative economy to include responses to his critics, particularly by including an examination of inequality, which was absent in the original (Florida, 2012).

While undeniably very influential in the cultural research field, Florida has been criticized for his economic basis for the creative class, for his definition of creativity, and for encouraging gentrification of urban communities and exploitation of low wage service workers (Jakob, 2010, pp. 193-198). Mark Stern and Susan Seifert have argued that one of the major problems with the 'creative class' theory in public policy is that it emphasises 'individual genius' over collective activity; and is willing "to tolerate social dislocation in exchange for urban vitality or competitive advantage" (Stern and Seifert, 2008, p. 13). In reaction to Florida, they suggested a neighbourhood-based focus on the creative economy instead exemplified by Philadelphia (Stern and Seifert, 2008, p. 11).

[5] As measured by standardized tests or school report cards.

Philadelphia is the nexus of the continuing Social Impact of the Arts (SIAP) Project at the University of Pennsylvania, begun in 1994 and led by Susan Seifert with Mark Stern as principle investigator. SIAP "conceptualizes the arts, culture, and humanities as integral to urban vitality and social wellbeing and develops ways to measure the impact of this sector on community life."[1] This important project publishes a wide variety of research into the relationships between the arts and civic engagement, communities and culture, culture and social wellbeing, among others.

They refer to a definition of the creative economy promoted by Karen Davis, President and CEO of the Greater Philadelphia Arts & Business Council: economic activity that arises from a highly educated segment of the workforce encompassing creative individuals (like artists, architects, computer programmers, university professors and writers), who work for a diverse range of industries, such as technology, entertainment, journalism, finance, high-end manufacturing and the arts (Stern and Seifert, 2008, p. 1). Furthermore, they observe that researchers (across the United States, Scotland, England and Canada) are interested in the relationships being generated within communities through artists and creators in non-profit, public, and commercial sectors. Within this environment, attention is shifting away from formal organizations toward non-chartered groups and other 'informal' cultural and creative practices. The links between 'informal arts' and other parts of the cultural system, and the contribution of the arts and culture to social networks and community building, are increasingly relevant to our understanding of arts and cultural experience (Stern and Seifert, 2008, p. 2).

The SIAP has analyzed the associations between cultural assets and social and community indicators, developing sub-indexes for nine dimensions of well-being: material standard of living, health, education, work/employment, housing, political voice, social connections, environment, and physical insecurity (Stern and Seifert, 2008, p. 16). It has documented a connection between community culture and child welfare using a range of indicators, however, the researchers note empirical holes in their research as they have yet to: measure a direct link between cultural participation and neighbourhood change; collect comparable data on other forms of community engagement to assess the effectiveness of culture in neighbourhood revitalization; or to "sort out the temporal relationship between cultural engagement, civic vitality and neighbourhood regeneration" (Stern and Seifert, 2008, p. 4 and Kreidler, 2008).

The SIAP also has documented links between "cultural engagement, social diversity, and community capacity-building", finding that "residents who participate in arts and culture tend to engage as well in other types of community activities" (Stern and Seifert, 2008, p. 4). Moreover, Stern and Seifert found that "the presence of cultural organizations in a neighborhood stimulates local community participation overall" (Ibid.). This "helps to stabilize heterogeneous communities as well as enhance overall community capacity" (Stern and Seifert, 2008, p. 4). Furthermore, urban neighbourhoods with ethnic, economic, and/or household diversity were more likely than culturally homogeneous communities to house cultural programs, participants or artists. It was also found that this demographic diversity is maintained over time in culturally active neighbourhoods (Stern and Seifert, 2008, pp. 3-4).

Another response to Richard Florida has been the work of American economist, Ann Markusen, in what she calls creative placemaking (Markusen and Gadwa, 2010). Her scope is narrower—looking specifically at the role of arts and culture in developing creative initiatives (anchored in a specific place) that help stimulate the economy and result in 'pay-offs' (impacts) such as improved livability, economic competitiveness, innovation for the cultural industries and sustainability. This research is based on a review of hundreds of placemaking examples in American cities and in-depth analysis of twelve of them.

A 2011 meta-study by the Culture and Sport Evidence (CASE) program for the British Department for Culture, Media and Sport, *The Art of the Possible: Using Secondary Data to Detect Social and Economic Impacts*

from Investments in Culture and Sport: A Feasibility Study, reviewed twenty four studies (including some Canadian studies) of young people between the ages 3 to 16 years old. It found that participation in structured arts activities (and in some cases attendance at arts-based events) improves: secondary school academic attainment; early literacy skills; young people's cognitive abilities; and young people's transferable skills (CASE, 2011, p. 1). Findings note that "there is promising, yet insufficient, evidence that participation in arts activities improves primary school aged children's academic attainment" (CASE, 2011, p. 1).

In Canada, a 2012 report, produced by The Alberta Foundation for the Arts (AFA), *Arts Impact Alberta: Ripple Effects from the Arts Sector* found that arts and culture contribute to thriving, livelier neighbourhoods (AFFTA, 2012, p. 8). Having a strong arts presence is key to maintaining the health of communities and attracting both new residents and tourists. Communities with a strong arts presence were also found to be more connected and engaged and more likely to have diverse groups who share common experiences, hear new perspectives and understand each other better (AFFTA, 2012, p. 8).

Recent studies have also found that life satisfaction, quality of life or happiness indicators positively correlate with participating in arts and culture activities. One study found that regular visits to museums, participating in the arts or being an audience in the arts community positively correlated with an increase in mental well-being or life satisfaction rates (Fujiwara, 2013, p. 35). Another study found that culture plays an important role in increasing physiological well-being, (Grossi, Tavano, Blessi, Sacco and Buscema, 2011, pp. 130-131) including among the elderly (Silverstein and Parker, 2002, pp. 528-547). The recently released *World Happiness Report* examines the many beneficial consequences of well-being (rather than its causes), and looks at the way policy makers can use well-being as a policy goal (Helliwell *et al*, 2013, pp. 54-79). Anecdotal evidence also suggests the importance of community arts programs for youth at risk. The 2012 Calgary Power of the Arts Forum discussed the case of the Antyx Community Arts in Calgary which suggests youth use arts and culture to effect social change. The forum featured testimonials from youth who had participated in arts programs at the Calgary Youth Offender Centre and the positive impacts it generated for them (Michaëlle Jean Foundation, 2012).

PART THREE: FRAMEWORKS FOR MEASURING SOCIAL IMPACT OF ARTS AND CULTURE

With the growing body of research theorizing and demonstrating the social impacts of culture, the need for conceptual frameworks to categorize (and ultimately measure) social impacts has become clear, partly driven by imperatives of evidence-based policy-making (Belfiore and Bennett, 2007, pp. 2-3).

In the past decade, several literature reviews have considered various methodologies and measures to assess the social impacts of arts and cultural projects, facilities and programs (Reeves, 2002; Galloway, 2005; University of Pennsylvania (SIAP), 2011; to name only a few). Studies conducted in Australia, the UK, and the US within the past decade (Reeves, 2002 (UK); AEGIS, 2004; Rand, 2005; Galloway, 2005; Stern and Seifert, 2008) are emphasizing the importance of understanding the impacts of arts and cultural activities on social outcomes, but acknowledge limited success in establishing causal relationships between such activities and outcomes, demonstrating the need for research to continue. More recently, a number of promising international projects are underway to develop innovative and accessible frameworks for measuring the value and contribution of culture. Finally, there are examples of national statistical institutions or government departments advancing measurement frameworks which include social impacts.

Literature Reviews and Studies

In a study for Social Impacts Scotland, *A Literature Review of the Evidence Base for Culture, the Arts and Sport Policy*, Janet Ruiz concludes that social impact is not only difficult to define, it is also difficult to measure in a 'hard', robust way. She argues that both quantitative ("to measure the extent of social impact across a particular population" (Ruiz, 2004, p. 13)) and qualitative ("to explore the type and depth of social impact on individuals and communities" (Ruiz, 2004, p. 13)) measurements are required. Ruiz defines 'social impact' as

impacts on individuals or communities in the following areas: personal development; social cohesion; community image/regeneration; health and well-being; and education and learning (Ruiz, 2004, pp. 13-14).

The essentially ubiquitous relationship of art within society is noted by Elizabeth DeMarrais and Johan Robb in a 2013 study, *Art Makes Society: An Introductory Visual Essay*. They argue that art is an integral part of everyday life and is often connected to occasions of ritual, political and biographical importance. Therefore they continue that 'no single explanation' can fully explore the social impact of art (DeMarrais and Robb, 2013, p. 20). They do cite four main social impacts of the arts, however: it helps to share understandings of the world; it allows individuals to create and express values; it allows individuals to assert social capital; and it creates venues and media for the performance of identities and social relations (DeMarrais and Robb, 2013, p. 3-4).

Brown's *Architecture of Value* reflects a construct of social benefits along a framework of time and individual-to-community experience, within a core component of human interaction. Three main categories of benefits – private, interpersonal, and public—are identified (Brown, 2006, p. 18).

Jennifer Novak-Leonard and Alan Brown, in a 2011 report to the National Endowment of the Arts (NEA), *Beyond Attendance: A Multi-Modal Understanding of Arts Participation*, argue that research suggests that measurement systems in the future should position arts and culture in the larger context of cultural vitality, civic engagement, and social capital and propose incorporating a broader concept of arts participation in order to take into account questions about conceptual models (Novak-Leonard and Brown, 2011, p. 27). They suggest that a more expansive benchmarking system which would account for participation across three modes (creation; engagement through media; and attendance) would produce more relevant figures and results for the arts community and the general public (Novak-Leonard and Brown, 2011, p. 12).

Novak-Leonard and Brown also propose five modes of participation in arts activities based on levels of 'creative control'. The five modes are defined briefly as follows: inventive participation (the act of artistic creation e.g. composing music, writing, painting, etc.); interpretive participation (creative self-expression that adds value to pre-existing works of art e.g. playing in a band, learning dance, etc.); curatorial participation (purposefully selecting, organizing and collecting art to the satisfaction of one's own artistic sensibility e.g. collecting art, downloading music, etc.); observational participation (experiencing other acts of participation e.g. attending live performances; visiting art museums, etc.); and ambient participation (encounters with art that the participant does not select e.g. seeing architecture and public art, hearing music in a store, etc.) (Novak-Leonard and Brown, 2011, pp. 31-32).

Novak-Leonard and Brown also support the Urban Institute's Arts and Culture Indicators Project (ACIP). This project is working toward a conceptual framework for defining and assessing cultural vitality, a framework that interprets arts and culture as part of a larger picture of active arts practice and places it in a wider range of artistic genres that reflect the values and preferences of communities. The ACIP notes in particular that the informal arts sector is associated with minority, immigrant, and other non-mainstream communities along with participatory creative activities, within informal settings, and as part of the "informal economy of under-employed professional and traditional artists" (Stern and Seifert, 2008, p. 3).

ACIP reports that findings from its field work in communities and its review of literature on arts and culture impacts point to the cultural venues, activities, and supports registered as important by people in communities around the country, including education; public safety; economic development; health, civic engagement; and arts and cultural development itself. ACIP recommends phenomena for tracking by three key domains of measurement: presence of opportunities for cultural participation; cultural participation itself; and support for cultural activities (ACIP, 2013).

The Learning Impact Research Project (LIRP) advances a framework which emphasizes the process of learning as active engagement with experience. The creators of the LIRP feel that effective learning leads to change, development and the desire to learn more (Hooper-Greenhill *et al*, 2003, p. 9). The authors also emphasize the potential for creativity and innovative thinking in learning within a cultural context. Their proposed

measurement approach defines learning as both a social and an individual activity (Hooper-Greenhill et al, 2003, p. 8). This measurement approach also accounts for the different learning contexts of learners. For example, users of libraries, archives and museums vary in the level and depth of which they learn (Hooper-Greenhill *et al*, 2003, pp. 18-19).

The continuing debate as to appropriate frameworks and mechanisms for assessing the benefits and value of arts and culture and the most useful indicators for identifying key social impacts is illustrated in two recent and related studies by David O'Brien and Clare Donovan for the UK's Department for Culture, Media and Sport (DCMS). O'Brien, in his 2010 report, *Measuring the Value of Culture*, advocates for the efficacy of economic valuation techniques, including the acquisition of financial or other quantitative data essential for capturing instrumental evidence to support large-scale investments in the cultural sector (such as supporting major national cultural institutions) (O'Brien, 2010, pp. 12-14). Donovan, in her 2013 report, *A Holistic Approach to Valuing Our Culture*, acknowledges the utility of economic valuation techniques, but notes they are often expensive, time-consuming, require a lot of expertise and are generally not suited for small-scale projects (Donovan, 2013, p. 5). Donovan favours a holistic approach to valuing culture that combines economic and non-economic approaches, depending on context. These range from economic valuation techniques to narrative approaches (Donovan, 2013, p. 5). This latter approach is gaining support as arts and cultural sector organizations "from small community-based projects to large national institutions […] seek to learn how best to articulate the value their activities generate for their various publics" (Donovan, 2013, p. 6).

In searching for a common approach for measuring cultural participation, the UNESCO Institute of Statistics provides this operational definition: "measuring cultural participation means measuring and understanding quantitative and qualitative aspects of the participation in any activity that, for individuals, represents a way of increasing their own cultural and informational capacity and capital, which helps define their identity, and/or allows for personal expression" (UNESCO, 2012, p. 51). Of key importance are "the meanings associated by an individual to the practices s/he engages in" (UNESCO, 2012, p. 51).

The UNESCO Institute points out that cultural participation is about individuals having a sense of identity based on a shared set of values and beliefs, which they can express without fear of discrimination and which can be passed through future generations. The Institute notes, for example, the findings of the New Zealand Immigration Service, which shows that New Zealand is becoming a cohesive society with a spirit of collaboration because all groups have "a sense of belonging, participation, inclusion, recognition and legitimacy" (Statistics New Zealand, 2009, p. 6). Specific arts policies and programs have had positive social impacts, such as the reduction of social exclusion, community development, improvements in individual self-esteem, educational attainment, health status, regional development, the capacity building and/or empowerment of specific social groups (e.g. ethnic minorities, population of outer urban areas) (AEGIS, 2004, p. 56). Participation and its positive impacts on the social capital of individuals are also key elements in achieving urban renewal, intended as an approach involving people in identifying and solving the problems that affect their own communities and to improve their quality of life.

Kevin McCarthy, Elizabeth Ondaatje, Laura Zakaras and Arthur Brooks, developed an example of an integrated framework in the aforementioned *Gifts of the Muse*, which illustrates a way of understanding the benefits of the arts across a spectrum of instrumental and intrinsic benefits that range from individual to public to global. Instrumental benefits are shown on top and intrinsic benefits on the bottom, both arranged along a continuum from private (benefits primarily of value to individuals) to public, to global (benefits primarily of value to the public, or communities of people or to society as a whole) (McCarthy *et al*, 2004, p. xii). In the middle range are benefits that enhance individuals' lives and have positive or desirable spillover effects on the public sphere (McCarthy *et al*, 2004, p. xii).

The authors considered four areas: evidence for the instrumental benefits of the arts; multi-disciplinary conceptual theories (that could offer insights about how such effects are generated, noting that it was "a subject largely ignored by empirical studies of the arts' instrumental benefits") (McCarthy *et al*, 2004, pp. 2-3); intrinsic effects of the arts (including works of aesthetics, philosophy, and art criticism); and participation in the arts (to

help identify factors that give individuals access to the arts and the benefits they provide) (McCarthy *et al*, 2004, p. iii). The authors assess the quality of the literature on community-level social benefits, noting a focus on two general categories: those that promote social interaction among community members, create a sense of community identity, and help build social capital; and those that build a community's organizational capacity through both the development of skills, infrastructures, leaders and other assets, and the more general process of people organizing and getting involved in civic institutions and volunteer associations (McCarthy *et al*, 2006, pp. xii-xiv).

The Arts Council England proposed a model in 2013 that sees culture as the main link among society, education, and economy (Knell, 2013, p. 14). In a model developed by the Americans for the Arts Project (AAP) social impacts emerge within a continuum of knowledge, dialogue, attitudes and values, capacity, action and sustainable change that are influenced by the perceptions, actions, and intentions at individual and collective levels (AAP, 2013). A study by Christopher Madden for the International Federation of Arts Councils and Culture Agencies (IFACCA) notes that research in international fora on impacts of arts and cultural activities has been ongoing for some time and within a variety of categories: social impacts, social effects, value, benefits, participation, social cohesion, social capital, social exclusion or inclusion, community development, quality of life, and well-being. Madden describes two main approaches in this research, where "[some] tackle the issues 'top-down', by exploring the social impacts of the arts, where 'social' means non-economic impacts, or impacts that relate to social policies. Others, [in particular] the USA, approach effects from the 'bottom up', by exploring individual motivations for and experiences of arts participation, and evaluating the impacts of particular arts programs" (Madden, 2005, p. 7).

A literature review by Susan Galloway examines the research evidence for the contribution of cultural participation to individual quality of life and discusses the utility of different types of Quality of Life (QOL) measurements for cultural policy making. Galloway observes that culture as a contributor to QOL has become part of the discourse of cultural policy partly due to top-down processes, but also as a result of pressure from below to help to make the case for discretionary rather than statutory expenditures in England (Galloway, 2006, p. 3). She defines the term 'culture' in this instance according to "those cultural forms within the remit of the relevant central government department, in this case, film, literature, the performing and visual arts, combined arts (including festivals), and heritage" (Galloway, 2006, p. 3). Galloway reviews the research evidence about the impact of cultural participation, so defined, on individual QOL and also identifies and appraises the usefulness of the distinct types of QOL conceptualization and measurement found in this literature (Galloway, 2006, pp. 7-10).

She found that there are few extant QOL studies, and very little empirical evidence to support the claims made by policymakers about culture and individual QOL. The author suggests that a multi-dimensional, rather than a global, conceptualization of QOL is best suited to the cultural policy making context as securing findings generalizable across all cultural forms, project types and all individuals or populations is not an achievable goal. She notes that methodologies need to be developed and tested to understand how and why cultural participation affects individual QOL domains and these need to take into account differences in types of cultural participation, the quality of the experience, and differences between individuals in different social circumstances and in different life stages (Galloway, 2006, p. 2).

International Projects

A social impacts research project underway is the two-year Cultural Value Project funded by the Arts and Humanities Research Council (AHRC) in the United Kingdom, conducted by Geoffrey Crossick and Patrycja Kaszynska. The project will establish a two-dimensional framework that will: examine the cultural experience itself and its impact on individuals and its benefit to society; and articulate a set of evaluative approaches and methodologies suitable to assessing the different ways in which cultural value is manifested (Crossick and Kasznyska, 2013, pp. 2-3). The principals will consider the strengths and weaknesses of the associated benefits of cultural experience, in areas such as economic benefits, creative industries, investment, innovation, health, medicine and well-being, urban regeneration and community cohesion, and cultural diplomacy. However, they

will also pursue an important area that is less-developed in the research, one that focuses on the role of cultural activity in shaping reflective and engaged members of society (Crossick and Kasznyska, 2013 p. 2). For example, intrinsic benefits lead to: "an improved appreciation of the other and an understanding of oneself; a sense of the diversity of human experience and values; an ability to reflect on difficult aspects of one's own life and that of others," (Crossick and Kasznyska, 2013, p. 2).

The transition toward an increased focus on the attributes of intrinsic benefits is prevalent in the frameworks being considered in the present time. Also there is focus on the extent to which such benefits influence society. Crossick and Kaszynska note that there are many methods of evaluating value which are based on individual benefits (Crossick and Kasznyska, 2013, p. 2). They argue that it is harder to capture the wider benefits to society. They also note the importance of exploring "the 'schism' between the intrinsic and the instrumental" as the "questions whether the experience of art and culture is worth undergoing for its own sake or whether it is beneficial in some other ways are not mutually exclusive" and that it may be a good idea to evaluate the instrumental benefits of culture through the lens of intrinsic benefits, as the decision to engage in culture often stems from interest in intrinsic rewards (Crossick and Kasznyska, 2013, p. 2).

Government Frameworks

In Canada, the Culture Framework for Culture Statistics (CFCS) was published in 2011 by Statistics Canada. It is the basis for the now implemented Culture Satellite Account (CSA) and includes a conceptual foundation for the measurement of both the economic and social dimensions of culture. It goes beyond recognizing the economic activity of formal or institutionalized culture to include the informal non-market activity of culture creation and use. It also takes into account the relationships between culture consumption and civic participation, health and well-being, social capital, and human capital. For example, it posits that consumption of culture creates bonds among those who have consumed the same type of culture, also called social cohesion. Similarly, the consumption of culture may create social capital, which represents the networks that strengthen communities (Statistics Canada, 2011, p. 17). In addition, it observes that many studies have linked economic and social benefits by suggesting that significant social benefits, such as a sense of national identity or 'connectedness' ensue from culture, ultimately resulting in indirect economic benefits (Statistics Canada, 2011, p. 17).
The CFCS is modeled on the 'creative chain for culture goods and services'. This chain consists of an initial creative idea, which than goes into production, is disseminated and is used by a consumer (Statistics Canada, 2011, p. 26). The CFCS also notes that the creative chain is not necessarily only a linear path, but also a circular path, as demand from consumer use leads to more creation (Statistics Canada, 2011, pp. 26-27).

> *Statistics Canada utilizes an official statistical definition of culture for the purposes of the CFCS: Creative artistic activity and the goods and services produced by it, and the preservation of heritage. This definition casts the net loosely around the meaning of culture, using groupings (called domains) which categorize culture goods and services, industries and occupations conceptually to bring precision to the framework. No single criterion is available to determine which goods and services are in scope for culture; a variety of criteria is necessary to pin down those that meet the definition (Statistics Canada, 2011, p. 9).*

Furthermore, the CFCS sorts cultural activities into several domains or sub-domains. The main domains and sub-domains include: heritage and libraries (archives, libraries, cultural heritage, natural heritage); live performance (performing arts, festivals and celebrations); visual and applied arts (original visual art, art reproductions, photography, crafts, advertising, architecture, design); written and published works (books, periodicals, newspapers, other published works, collected information); audio-visual and interactive media (film and video, broadcasting, interactive media); and sound recording (sound recording, music publishing) (Statistics

Canada, 2011, p. 39). It also includes transversal domains (i.e. education and training; and governance, funding and professional support); and sport (organized sport, informal sport, education and training, governance, funding and professional support) (Statistics Canada, 2011, pp. 60-61). One field of activity not explicitly included is cultural tourism, which is already measured by the Canadian Tourism Satellite Account Handbook (Statistics Canada, 2007, pp. 2-9). However, aspects of cultural tourism might be measured in the fields of activities of the CSA (Statistics Canada, 2011, pp. 61-62). For instance, a tourist visiting a heritage institution or attending a concert is counted in the Heritage and Libraries or Live Performance domains.

While not strictly a government framework, the Canadian Index of Wellbeing was developed after consultation with a variety of stakeholders, including government agencies and is operated out of the University of Waterloo. It is an extensive framework with eight domains, one being leisure and culture. The eight indicators chosen to measure this domain include amount of time spent on the previous day in arts and culture activities, number of hours in the past year spent volunteering for culture and recreational organizations and expenditures in the past year on culture and recreation.

In 2009, New Zealand produced a framework of five theme areas—engagement, cultural identity, diversity, social cohesion, and economic development—which broadly reflect key development goals for cultural activity in New Zealand. This framework includes a set of twenty-four indicators designed to monitor trends in the contribution of cultural activity to New Zealand society and its economy (Holden, 2009). As the country's Cultural Statistics Programme develops, and as the priorities for the cultural sector itself change, new indicators may be introduced (Holden, 2009, p. iii).

Informed by international research and practice, as well as by the New Zealand government's model, *Vital Signs: Cultural Indicators for Australia*, by Leigh Tabrett, proposes a conceptual framework for arts and culture in Australia built around three themes: economic development, cultural value and engagement and social impact. The report is intended to assist in monitoring outcomes of five goals, namely: enriching Australian citizens' lives; supporting vibrant cultural communities; projecting Australia to the world; building creative futures; and transforming cultural spaces and assets (Tabrett, 2011, p. 2). Tabrett notes that some of these matters, such as the contribution of cultural industries to employment, are already measured and monitored. Others, such as those relating to cultural strength and impact, are more qualitative, with the expectation that time is needed to develop and refine both the measures and the relevant research and data gathering processes to enable them to be used (Tabrett, 2011, p. 2). One observation of the development of frameworks and indicators of social impacts of culture in such countries as New Zealand and Australia is their connection to national goals.

PART FOUR: IDENTIFYING INDICATORS – PROGRESS AND CHALLENGES

This section, similar to Part Three, explores the possible indicators for measuring the social impact of arts and culture, as well as difficulties in the development and measurement of indicators. A 2014 examination of measurement challenges in the broad area of social impacts, not only arts and culture, baldly states: "Social impact measurement is one of the most difficult challenges facing the philanthropy and social sectors," (The Conference Board, 2014). The report identifies two major reasons for measuring impact: measuring and communicating the value of social outcomes; and evaluating past endeavours to assess if objectives are being achieved (The Conference Board, 2014, p. 15). After reviewing more than a dozen measurement frameworks in the area of social impacts and an examination of data challenges, it concludes there is no one methodology that will work for all social organizations and that indicator data has to be of useable quality.

The literature looking specifically at social impacts of arts and culture has identified promising indicators of social impacts but also difficulties in their development and measurement—such as a lack of consistent definitions or rationale for their use, or reliable, consistent and current data sources. Typically, quantitative data has been considered for indicators, for example, making connections between quality of life indicators (i.e. life satisfaction or well-being) and time spent on arts and culture activities. It has been noted by some, such as Christopher Madden, that indicators for social impacts or benefits are more difficult to develop as quantitative statistics are difficult to obtain for social impacts and benefits, and often do not adequately showcase the social

benefits and impacts of culture. Other models have suggested looking at language-based descriptions of cultural phenomenon as an alternative. Some frameworks look at indicators more specifically connected to social cohesion, such as comparing time spent on culture, heritage and sports activities with attachment to the nation or community

Statistics Canada' Canadian Framework for Culture Statistics (CFCS), suggests several measures that might be used to analyse the social impact of culture. For example, cultural demand might be measured through indicators like time use, activity, spending, attendance, availability of culture content, how consumers discover culture products, how they gain access to and use these products, or the impact of these culture products on their lives (Statistics Canada, 2011, p. 71). Other factors include: factors that motivate the use of culture products or participation in culture activities; the impact of new technology on culture participation; barriers to participation in culture activity; effect of changing democracy as a barrier to participation in traditional culture activities; the relationship between culture, health and well-being; the situation of vulnerable populations with regard to culture practices; and the impact of culture on social integration and the exercise of citizenship (Statistics Canada, 2011, p. 75). The framework also notes that some of this data is already available through Statistics Canada surveys and elsewhere (particularly on participation or time use) (Statistics Canada, 2011, p. 71).

According to the *Americans for the Arts Project (AAP)* on social impact, indicators measure the progress towards or achievement of outcomes, and in particular social impact indicators measure if "your actions are having a positive effect on people's lives" (AAP, 2013). The AAP also notes that the most robust type of indicator allows for both qualitative and quantitative data collection approaches.

Difficulties in the development of appropriate indicators of social impacts have been identified in the literature. In his study for the International Federation of Arts Councils and Culture Agencies (IFACCA), Madden summarizes the development and use of indicators and the importance of ensuring conceptual relevance of indicators. He notes the difficulty in describing indicators or how indicators are different from statistics (Madden, 2005, p. 28). Additionally, he feels that qualitative "language based descriptions of cultural phenomenon," might be more effective than quantitative statistics "at making sense of, or communicating the outcomes of, arts and cultural policies," (Madden, 2005, p. 16). According to Madden, framework developers should be clear about whether they want to measure audience numbers or artistic experiences and if the indicators are outputs, outcomes or impacts (Madden, 2005, p. 30).

Madden recommends consulting two reports from 2003—one by Peter York and one by Sara Selwood—to determine the distinctions between the three (Madden, 2005, p. 30). York defines outputs as a short term measure of program strategy implementation; outcomes as the short term and longer-term effects of program strategies on client behaviors; and impacts as the long term and aggregate effects of a sustained program or service on the overall target population (York, 2003, p. 8-9). Selwood defines outputs as being focused on efficiencies and effectiveness. She defines outcomes and impacts as being the differences that policies, earmarked funding and the sector itself make. She feels that it is more difficult to determine the value of outcomes and impacts due to less measureable data compared to outputs (Selwood, 2003, p. 4).

Many of Madden's observations on developments in the cultural indicators field can be seen in the development of social impact indicators relating to cultural experience. He identifies problem areas, such as analytical and research coordination issues (Madden, 2005, p. 5). For example: concern about the quality and relevance of statistics; confusion about what indicators are and how to use them; lack of data; unwieldy frameworks; vague policy objectives; too much similar research; and differences in approach to indicator development (Madden, 2005, p. 8).

Similar concerns regarding challenges in research on the benefits of the arts are expressed by McCarthy *et al* who note that empirical research on instrumental benefits often suffers from conceptual and methodological limitations, such as weaknesses in empirical methods; absences of specificity; and failure to consider opportunity costs (McCarthy *et al*, 2004, p. xiv). To address the weakness of lack of specificity McCarthy *et al* explore how effective different types of arts experiences may be in creating specific benefits. For example, they break arts

education into four types of arts experiences: an arts-rich school environment, art used as a learning tool, art incorporated into non-arts classes (such as history), and direct instruction in the arts (McCarthy *et al*, 2004, p. xv). This approach highlights the special advantages that hands-on involvement in the arts can bring; it also suggests the types of effects that might be expected from the different forms of exposure, as well as why some of these effects may be more significant and long-lasting than others (McCarthy *et al*, 2004, p. xv). One of the key insights from this analysis is that the most important instrumental benefits require sustained involvement in the arts (McCarthy *et al*, 2004, p. xv).

On the other hand Novak-Leonard and Brown note an example of a problem with specificity in measuring cultural engagement—the term 'arts participation'[6] is generally interpreted to mean arts attendance, which leads to a narrow, disproportionate focus on attendance metrics (Novak-Leonard and Brown, 2011, p. 26).

Recently, the Australia Council for the Arts released *Arts Nation: An Overview of Australian Arts*, which is an evolving report which aims to create and interpret a set of national indicators to understand the Australian arts industry. The report was separated into five broad themes: Australians Experiencing the Arts; Artists and the Arts; Australian Arts Internationally; Aboriginal and Torres Strait Islander Arts; and The Cultural Economy.

Under the theme Australians experiencing the arts, the report listed five measures and indicators: personal value from engaging with the arts; scale and mode of consumer engagement with the arts; scale of creative participation in the arts; diversity of audiences and participants; and affordability of the arts to consumers. Under the theme Artists and the Arts, there are three indicators: arts education and training; professional artist population; and diversity of artists. The theme, Australian Arts Internationally, has two indicators: impact of arts on international views of Australia; and presence of Australian arts internationally. Under the theme Aboriginal and Torres Strait Islander Arts there are four themes: engaging with Aboriginal and Torres Strait Islander arts; diversity of artists; presence of Australian arts internationally; and impact of arts on international views of Australia. Under the theme of The Cultural Economy there are three themes: population of organizations that contribute to the arts; level of direct government expenditure on culture and the arts; and private sector support to the arts (Australia Council for the Arts, 2015, pp. 7-8).

The 2009 UNESCO Framework for Cultural Statistics Handbook lists four key statistical indicators to consider in participation studies to track levels of engagement in the arts—whether about society at large or about specific sub-groups: participation rate in cultural activities (typically reported as a percentage of the population (or sub-populations) who participate during a given period); frequency rate in cultural activities (typically reported as average attendance per attendant (or subject) during a given period); time spent in cultural participation (typically reported as average attendance per attendant (or subject) during a given period); and cultural expenditure (typically measured as the share of total household expenditure devoted to cultural activities (consumption and production), or the average annual cultural expenditure per household) (UNESCO, 2009, pp. 2-6). It also provides guidance on topics linked to cultural participation that are commonly used in associated surveys: social capital[7]; education and literacy[8]; tourism[9]; and use of media[10] (UNESCO, 2008, v-vi).

Also in Australia, in its report, *Social Impacts of Participation in the Arts and Cultural Activity*, the Australian Expert Group in Industry Studies (AEGIS) found that while there is anecdotal and informal evidence of positive

[6] Traditionally, participation has been counted as the type and number of participants or time spent (e.g. reading, watching television, visiting carnivals, listening to radio, viewing museum exhibits) actively involved with culture products (Statistics Canada, 2011, p. 83).
[7] While, there is no universally agreed set of measures for social capital, examples of social capital modules can be found integrated into the Living Standards Measurement Survey (LSMS)
[8] The level of education has repeatedly been found to be associated with cultural participation. Usually gathered through surveys on the number of literate people
[9] Tourists, especially 'cultural tourists', may often take part in cultural activities. Many audience/visitor surveys are conducted to reveal patterns of tourist behaviour. The UN World Tourism Organization provides excellent guidance on tourism statistics
[10] The presence or use of receivers, television and radio, as well as the use of newspapers in a household, is covered by many international statistical standards. The UIS conducts international surveys of media, while UNESCO has also developed the Media Development Indicator Suite to examine national and sub-national media policy.

impacts from arts and cultural participation, there is little data to support the hypotheses (AEGIS, 2004, p. 10). The authors cited such reasons as: poorly designed studies; focus on outputs rather than longer term impacts; lack of consensus around definitions; lack of evaluation expertise in the culture field; and insufficient attention to mechanisms. They noted that the field is complex, because all terms have multiple definitions and interpretations leading to a lack of clarity. This means that there is no widely accepted model for investigation of the social impacts of participation (AEGIS, 2004, p. 10). An emerging trend identified by AEGIS was refocused attention on arts and cultural policy which focused on intrinsic values related to arts and cultural activities (AEGIS, 2004, p. 13).

The Department of Culture, Media and Sport (DCMS) in the United Kingdom developed voluntary performance indicators (NI8[11]; NI9[12]; NI10[13]; and NI11[14]) for local authorities to measure the impact of cultural investment based on monitoring the numbers of those engaged in the arts. However, recent reports for the department (O'Brien, 2010, p. 44; Donovan, 2013, p. 13) note problems with this model as its focus on audience development and engagement targets assume a consumer deficit model, which sees the problem to be addressed as people's lack of engagement in art rather than a lack of engagement with a particular type of art. It is felt that these indicators might be in keeping with the Arts Council of England's top-down approach of 'great art for everyone.' Cultural democracy presents as valid the public's chosen forms of cultural expression and engagement, rather than promoting a prescribed definition of what is included in 'the arts'. More recently, research into the impact of new technology focuses on creative participation and co-creation between artist and viewer through user-generated content, which encourages 'the art of with' (Leadbeater, 2009, p. 2) and blurs distinctions between professional and amateur arts.

The Arts Council of England's analysis of the findings from the *Taking Part* survey, mentioned above, highlights that the barriers to engagement are psychological, not practical, based often on an aversion to art that is not seen as relevant to people's lives (Bunting, Chan, Goldthorpe, Keaney and Oskala, 2008, p. 7).

Jackson and Herranz feel that while there is extensive documentation on the contributions of arts and culture to individuals and communities, there is no firm theoretical base or methods to "anchor this material to that base and appropriate methods to such narrative evidence," making generalised conclusions impossible (Jackson and Herranz, 2002, p. 33) (Galloway, 2006, p. 22). They also created a list of 'potentially important impacts'—both direct and indirect—that community cultural participation may have including: supporting civic participation and social capital; catalyzing economic development; improving the built environment; promoting stewardship of place; augmenting public safety; preserving cultural heritage; bridging cultural/ethnic/racial boundaries; transmitting cultural values and history; and creating group memory and group identity (Jackson and Herranz, 2002, p. 33; Jackson *et al*, 2003, p. 5).

British economist, Daniel Fujiwara, looks at deriving values for museums and the arts in regards to well-being measures in *Museums and Happiness: The Value of Participating in Museums and the Arts*. The Well-being Valuation approach assesses museums' impacts on well-being, looking at how a number of different variables (factors) related to the arts and museums, then deriving values for them for use in Cost Benefit Analysis (CBA), Social Return on Investment (SROI) and policy-making more generally (Fujiwara, 2013, p. 7). The advantage is that the Well-being Valuation approach can be undertaken using any dataset that includes measures of well-being and interviewers do not need to ask people to consult their preferences and state a value themselves for a good/service like attending a museum (Fujiwara, 2013, pp. 7-8). Fujiwara also notes the Well-being Valuation

[11] NI 8 measures the percentage of the adult population in a local authority who participated in sport and active recreation, at moderate intensity, for at least 30 minutes on at least 12 days out of the last four weeks (equivalent to 30 minutes on three or more days a week)
[12] NI 9 measures the percentage of adults in a local authority who have used a public library service in the past 12 months. Use is for leisure purposes, including informal learning and studying or research for personal interests.
[13] NI 10 measures the percentage of adults in a local authority who have visited a museum or gallery in the past 12 months. Visits are for leisure purposes, including informal learning and studying or research for personal interests. Online access to collections and outreach services are not counted.
[14] NI 11 measures the percentage of adults in a local authority who have either attended an arts event or participated in an arts activity at least three times in the past 12 months. Engagement must be for leisure purposes.

approach cannot account for all factors that may be driving any observed relationships between the arts, happiness and health. For example, extraverted people may be more likely to participate in the arts and also are more likely to report higher happiness and well-being, which means that any observed relationship between the arts and happiness may in part be driven by this personality trait rather than the act of participation itself (Fujiwara, 2013, p. 8).

A 2013 Canadian report by Hill Strategies examines data derived from Statistics Canada's 2010 General Social Survey Time Stress and Well-being Cycle that shows a strong connection between 18 cultural activities and eight social indicators of health and well-being, such as health, mental health, volunteering, feeling stressed and overall satisfaction with life (Hill, 2013, p. 1). Six cultural activities and three social indicators were selected for detailed statistical modeling (Hill, 2013, p. 1). The statistical models explore whether participation in these arts and culture activities have an association with social indicators above and beyond demographic information. That is, they examine whether cultural participants simply fit the demographic profile of healthy, socially-active citizens, or whether cultural participation might help explain aspects of health and well-being that are beyond demographic analysis (Hill, 2013, p. 1).

While the statistical models might provide evidence of a connection between cultural activities and well-being, some questions about variables that might have an association with the three indicators of well-being, such as the influence of smoking or alcohol consumption on health, were not available in the General Social Survey (Hill, 2013, p. 14). In addition, it is very difficult to provide evidence of a cause and effect relationship between the variables in a statistical model in the absence of an experiment to directly measure the impacts of culture on personal well-being. *The Arts and Individual Well-being in Canada* report shows a strong connection between participants in cultural activities and eight indicators of health and well-being, such as health, mental health, volunteering, feeling stressed, and overall satisfaction with life (Hill, 2013, p. 14).

Finally, in Canada, encouraging culture participation through programs and interventions is thought to create important contributions: to the connectedness of Canadians; the promotion of well-being; the empowerment of citizens; identity formation; social cohesion; value and behaviour change; and community development (Statistics Canada, 2011, p. 74). But what key indicators provide evidence of these results, and across what range and capacity? What are the distinctions between cultural indicators and social indicators? How are social impacts of cultural participation and exposure to the arts defined? What data is collected, how, and why? Why are social impacts important, compared to the economic impacts? Can they be compared at international levels?

PART FIVE: CONCLUSION

This literature review considers a range of interdisciplinary studies from Canadian and international sources to examine the theory and findings of studies exploring the social impacts of arts and culture. It then surveys the nature of frameworks and indicators of direct and indirect social impacts of arts and cultural activity on individuals and communities, focusing, where possible, on those that relate to Canadian people and society.

This review found a variety of competing approaches to theorizing and measuring social impacts of arts and culture, however, it also reveals an ever-growing mountain of case studies demonstrating positive social effects of arts and culture initiatives in a range a locations and milieus.

Significant issues exist in defining, measuring and evaluating social impacts in general, and in the domain of arts and culture specifically. The arts and cultural sector is diverse and must, therefore, encompass a broad definition of how individuals and communities engage in it. Social impacts may not occur immediately but may develop and compound over time. Social impacts are also the result of complex interconnections, making it difficult to isolate effects of specific initiatives in a cross-cutting framework.

Therefore, while there is agreement that arts and culture have multiple and positive impacts and benefits on society beyond the economic level, there is no consensus around measurement, beyond the opinion that it is very difficult.

GLOSSARY

This section provides context for relevant terms used in the literature and in this paper, in particular, 'culture', 'social impact', 'impact', 'indicator', 'value', 'benefits', and 'outcome'.

Benefit: A positive, long or short term effect produced by a development intervention, directly or indirectly, intended or unintended. Brown believes that benefits are different from values in terms of arts and culture as a benefit is seen as a more unconscious effect or outcome, compared to value which people are generally more conscious of (Brown, 2006, p. 18).

Bonding Capital: Ties between people in similar situations (ex: family, close friends and neighbours) (Woolcock, 2001, pp. 13-14).

Bridging Capital: More distant ties than bonding capital between like persons (ex: acquaintances, loose friends, co-workers, classmates, etc.) (Woolcock, 2001, pp. 13-14).

Causality: Linking participation in arts and culture with ensuing social impacts is not straightforward. Social impacts may not occur immediately, but may develop and compound over time, perhaps as a direct outcome of a particular cultural or arts activity, or indirectly at some future point. An experience may help an individual to develop a more confident sense of self that in turn could lead to increased social networking, employment or a better job, more activity in the community, leading to the creation of a better place to live, improved health and well-being, leading to a better quality of life, civic pride, and more. Conversely, there may be no long-term impacts on an individual or community (Galloway *et al*, 2005, p. 20). delayed); and indirect) -- domino, sequential, unfolding over time.[15] Various patterns of causality identified in the literature include: cyclic – impacts may be sequential, repeating, or simultaneous; may have no clear beginning; spiralling – may be sequential, with feedback loops, may have a clearer beginning; relational – two variables, may be comparative or different, work in relation to cause an outcome; linear (vs. non-linear) – sequential, immediate (vs. direct (vs. indirect) -- domino, sequential, unfolding over time.

Culture: Creative artistic activity and the goods and services produced by it, and the preservation of heritage (Statistics Canada, 2011, p. 81).

Cultural Vitality: The Urban Institute's Arts and Culture Indicators in Communities Project (ACIP) adopts a 'deliberately inclusive', expansive definition of cultural vitality as: "a community's evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life," (Jackson et al, 2006, pp. 13-14).The ACIP recognizes a much larger body of arts and cultural participation as relevant to communities, on its own terms and also integral to everyday life, community dynamics, and community conditions, noting that arts and culture are also "resources that come out of communities rather than merely resources that are 'brought to' communities from the outside," (Jackson *et al*, 2006, pp. 13-14).

Domains of impact: The European Task Force on Culture and Development (1997) defines domains of impacts, not necessarily as "final and definitive outcomes [but] as general contexts which give opportunities to individuals and groups and help to shape their capacities," (European Task Force on Culture and Development, 1995, p. 237). The Task Force describes direct and indirect economic, social, ideological and political impacts, relationships, roles and contributions of arts and culture.

Functional effects: Reflects how culture can function to sustain and develop society. For example, effects can include fostering civic participation, contributing to community development, building social cohesion, and enhancing collective understanding and the capacity for collective action (Statistics Canada, 2011, p. 75).

[15] Harvard Graduate School of Education. Understandings of Consequence Lab. Accessed 10 February 2014.

Impact: The Organisation for Economic Co-operation and Development (OECD) described it in the context of evaluation and results-based management as: "positive and negative, primary and secondary long-term effects produced by a development intervention, directly or indirectly, intended or unintended. These effects can be economic, socio-cultural, institutional, environmental, technological or of other types," (OECD, 2009, p. 24). Sandra Hamilton defines a benefit as "a positive improvement in people lives" and an impact as "a measurable effect following a deliberate intervention" (Hamilton, 2014, p. 8).

Indicator: OECD described it in the context of evaluation and results-based management as: a "quantitative or qualitative factor or variable that provides a simple and reliable means to measure achievement, to reflect the changes connected to an intervention, or to help assess the performance of a development actor," (OECD, 2009, p. 25). It is also discussed by Garbarino and Holland in *Quantitative and qualitative methods in impact evaluation and measuring results*: "examples of development interventions or factors are policy advice, projects, and programs. A 'development objective' is an "intended impact contributing to physical, financial, institutional, social, environmental, or other benefits to a society, community, or group of people via one or more development interventions," (Garbarino and Holland, 2009, p. vii).

Institutional value: "Derived from the practices organisations employ to engage with and create value for the public, such as in generating trust and providing social space to explore cultural experiences. And instrumental and institutional value can be measured in terms of outputs and objective outcomes," (Donovan, 2013, p. 7).

Instrumental effects: These are useful by-products from cultural activity. For example, music as therapy for mental illness or engagement in cultural activities that may help troubled youth. These effects might be subject to a cost-benefit calculus concerning return on investment to determine their value in comparison (Statistics Canada, 2011, p. 75).

Instrumental value: Found in the indirect social and economic benefits that can be derived from cultural engagement, for example, addressing social exclusion or creating health benefits (Donovan, 2013, p. 7).

Intrinsic effects: These effects are said to be inherent in cultural activity itself, i.e. culture for culture's sake. The value of intrinsic effects is only captured partially by the market through the price of their relation commercial transactions (Statistics Canada, 2011, p. 75).

Intrinsic value: "Deeply intertwined with instrumental and institutional value, and 'relates to the subjective experience of culture intellectually, emotionally and spiritually,' (Holden, 2006, p. 14). It is 'embodied or expressed through images, objects, experiences, performances, shared memories and the like,' (Holden, 2004, pp. 39-40), and 'operate[s] at a range from the personal through to the international,' (Hewison and Holden, 2004, p. 30). This form of cultural value is derived from attributes of cultural goods such as "their aesthetic properties, their spiritual significance, their role as purveyors of symbolic meaning, their historic importance, their significance in influencing artistic trends, their authenticity, their integrity, their uniqueness, and so on," (Throsby, 2003, p. 280). However, the perception is that governments are only interested in instrumental value and its social and economic impact, and so data collection to inform policy and funding decisions not only overlooks capturing intrinsic value, but the methods employed cannot grasp the essence of subjective experiences (Holden, 2006, pp. 32; 48)," (Donovan, 2013, p. 7). McCarthy *et al* challenge the widely held view that intrinsic benefits are purely of value to the individual. They suggest that people are drawn to the arts for their intrinsic effects such as pleasure and emotional stimulation, which are not only satisfying to individuals but can lead to the development of individual capacities and community cohesiveness that are of benefit to the public.

Linking Capital: Ties between people in dissimilar situations (ex: between those who live in the community and those who do not), which allows members of these ties to leverage a wider range of resources than are typically available in the community (Woolcock, 2001, pp. 13-14).

Outcome: OECD described it in the context of evaluation and results-based management as: "likely or achieved short-term and medium-term effects of an intervention's outputs," (OECD, 2009, p. 28).

Participation: Traditionally, participation has been counted as the type and number of participants or time spent (e.g. reading, watching television, visiting carnivals, listening to radio, viewing museum exhibits) actively involved with culture products (Statistics Canada, 2011, p. 83).

Preservation: Refers to activities concerned with maintaining or restoring access to artifacts, documents, and records through the study, diagnosis, treatment, and prevention of decay and damage. In the context of this framework, preservation includes conservation, which is the treatment and repair of individual items in order to slow decay or restore them to a usable state (Statistics Canada, 2011, p. 83).

Quality of Life (QOL): The improvement of QOL, particularly among young people, older people and families at risk, is often a government priority. Quality of life indicators are often used to measure the quality of life for all cultural and sporting activities based on the rationale that culture can help deliver improved QOL and local well-being (Galloway, 2006, p. 3).

Social cohesion: The ongoing process of developing a community of shared values, shared challenges and equal opportunity as well as the outcome of investment in social and culture programs and in social capital (Statistics Canada, 2011, p. 83).

Social dimensions of culture and **cultural participation** are found in the UNESCO Framework for Cultural Statistics (UFCS): **the social dimensions of culture** refer to "[...] the cultural skills and values, inherited from the community's previous generation and undergoing adaptation and extension by current member of the community that influence how people express themselves in relation to others and how they engage in social interaction…. focuses on the social outcomes of culture that are shared with other people and reflect the relations between them (e.g. the extent and quality of relationships with others), or how a community is respectful of others, cohesive and capable of empowering its citizens," (UNESCO, 2009, p. 1); and **cultural participation** covers both active behaviour, acts of creating and performing and inspiring others, and passive, as a member of an audience, seeking inspiration. Cultural participation would exclude activities carried out for employment purposes; for example, cultural participation would include visitors to a museum but not the paid guide (UNESCO, 2009, p. 1).

Social impact: Galloway *et al* and others acknowledge the difficulty of defining the term '*social* impact' of an intervention, programme or project, noting that social impact can cover many different aspects of life, whether personal (e.g. increased confidence, self-esteem, enhanced skills), or 'structural' (e.g. better housing conditions in a regenerated area, more pleasant area lived in). Various international organizations[16] presently engaged in studying 'social impacts' offer varying definitions; for example: the Centre for Social Impact (Australia), which defines 'social impact' as "the net effect of an activity on a community and the well-being of individuals and families," (CFSI, 2014); and Social Impact Scotland, which sees 'social impact' as "the change that happens for people as a result of an action or activity, project, programme or policy," (SIS, 2014).

Social Impact Assessment (SIA) and Social Impact Measurement: Definitions for **social impact assessment or measurement** vary by different sectors and applications. It is distinguished as "an interdisciplinary and/or transdisciplinary social science that incorporates many fields including sociology, anthropology, demography, development studies, gender studies, social and cultural geography, economics, political science and human rights, community and environmental psychology, social research methods and environmental law, among others," (Esteves *et al*, 2011, p. 34). It involves "the processes of managing the social issues associated with planned interventions," (Esteves *et al*, 2011, p. 34). The terms appear in literature regarding development and

[16]Centre for Social Impact, Australia, which partners with several universities and advisory councils representing public, private and non-profit sectors ; Social Impact Scotland, a legacy of the Scottish Government *Social Return on Investment Project (SROI)*, which completed in March 2011; The Social Impact of the Arts Project (SIAP), a research group started in 1994 in Philadelphia, PA, housed at the University of Pennsylvania, School of Social Policy and Practice.

non-profit, social enterprise evaluation practice (Zappalà and Lyons, 2010). The International Association for Impact Assessment (IAIA) defines "social impact assessment as the processes of analyzing, monitoring and managing the intended and unintended social consequences, both positive and negative, of planned interventions (policies, programs, plans, projects) and any social change processes invoked by those interventions."

Social impact assessment (SIA): "SIA requires an understanding of its core concepts such as culture, community, power, human rights, gender, justice, place, resilience, sustainable livelihoods and the capitals, as well as of the theoretical bases for participatory approaches. It is crucial to understand how these concepts influence the way social relationships are created, change and respond to change, and hence how such concepts should frame analysis in an SIA," (Zappalà and Lyons, 2010).

Social Impact Measurement: According to Social Impact Scotland (SIS), 'social impact measurement' seeks to understand the effects on people that happen as a result of an action, activity, project, programme or policy (SIS, 2014). These may be positive or negative, intended or unintended, immediate and direct, those that are more far-reaching and indirect, even to the extent that people or organizations may not know they are being affected although the 'impact' of the action may be very significant to them. Measuring, assessing or evaluating social impact focuses on the results or outcomes of an activity rather than on the activity or processes or outputs that deliver it (SIS, 2014).

Social Return on Investment (SROI): "SROI is a process and method to understand how certain activities can generate value and, importantly, a way to estimate that value in monetary terms. Like Return on Investment (ROI) it is also a way to gauge the magnitude or quantity of the value created compared with the initial investment," (Zappalà and Lyons, 2010).

Values: Brown uses the terms 'values' and 'benefits' interchangeably, noting that both words have several meanings. 'Value' refers to "derived utility, usefulness, or merit […]," contrasted with the "more transactional and less subjective context of 'benefit'," (Brown, 2006, p. 25). Brown further notes that "the sum of the many possible benefits resulting from an arts experience is its value," (Brown, 2006, p. 25).

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NOTE: "As of 31st March 2011 the Impact Database contents will be held at the CASE website hosted by the Department for Culture, Media and Sport. DCMS will also take over the updating of research information on the impact of culture and the arts through the CASE database. The transfer of all of the contents of Impact to DCMS have not yet taken place; this will be done within the next couple of months. A 'historic version' of the website (i.e. the website containing data up until 31st March) will be hosted by the Scottish Government. Once the transfer has taken place, subscribers will be informed of the new location. Until that time, this site will remain live."

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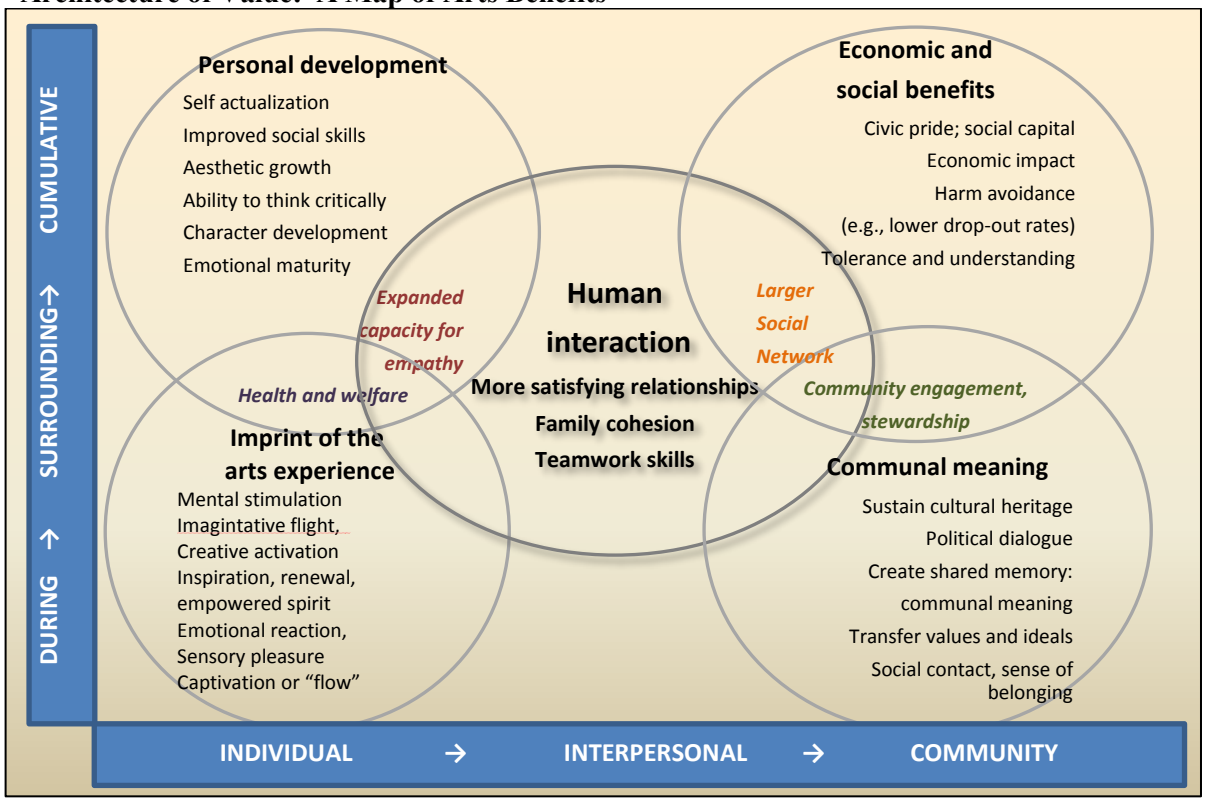
ANNEX A – FRAMEWORK COMPARISON TABLE

	Canadian Framework for Culture Statistics	Cultural indicators for New Zealand	Vital Signs: Cultural Indicators for Australia	National Indicator Set (NIS)
Types of arts, culture or sports studied	The framework defines six culture domains: Heritage and Libraries; Live Performances; Visual and Applied Arts; Written and Published Works; Audio-visual and Interactive Media; and Sound Recording. In addition to these culture domains, which are divided into core ancillary sub-sets, the framework provides two transversal domains that are measured across all culture domains: Education and Training; and Governance, Funding and Professional Support. It also discusses infrastructure domains: Mediating Products; and Physical Infrastructure.	The framework classifies cultural activity in New Zealand into categories. Nine categories of the framework have been developed: Taonga Tuku Iho; heritage; libraries; literature; performing arts; visual arts; film and video; broadcasting; and community and government activities.	Australian Bureau of Statistics classifies cultural activity into several categories: Literature and Print Media; Performing Arts; Radio; Film; Television; Visual Arts and Craftwork; Zoos; Parks; Gardens; Libraries; Museums; Galleries; Cultural Venues; Cultural Events; Work and Education in Culture; Cultural Funding; Cultural Tourism; and Cultural Trade.	NI 8 (sport and active recreation); NI 9 (public library service); NI 10 (museum or gallery); and NI 11 (art event/activity).
Indicators	The framework will support the development of indicators and the identification of important data gaps.	The New Zealand Framework has twenty-four indicators within five themes: Engagement (cultural employment; employment in creative occupations; median incomes from creative occupations; cultural experiences; barriers to cultural experiences; household spending on cultural items; heritage projection; and access to arts, culture and heritage activities and events; speakers of te reo Maori; local content on television; Maori TV ratings; the importance of culture to national identity; and New Zealand events); Diversity (cultural grants to minority ethnic groups; attendance at and participation in ethnic cultural activities; and minority culture activities); Social Cohesion; and Economic (income of cultural industries; value-added contributed by creative industries; and creative industries' proportion of total industry value-added).	The framework has 16 indicators under 3 themes: economic development (cultural employment; household expenditure on cultural goods and services; visitor expenditure on cultural goods and services; government support for culture; private sector support for culture; voluntary work in arts and culture; and economic contribution of cultural industries); cultural value (cultural assets; talent (human capital); cultural identity; innovation (new work/companies); and global reach); and engagement and social impact (cultural attendance; cultural participation; access; and education in arts and culture).	Percentage of adults in a local authority who have participated in the following activities (over the last 12 months): NI 8 (sport and active recreation); NI 9 (public library service); NI 10 (museum or gallery); and NI 11 (art event/activity).
Impacts	The Framework can support research to help us better understand the personal,	The cultural indicators presented in the report are designed to measure the	The report will also assist the CMC in monitoring the outcomes of the five goals	Improve central and local government relations; enhance efficiency;

	economic, and social impact of participation. A variety of conceptual approaches could be employed including social capital, social cohesion, social participation, civic participation, cultural diversity, the development of identity, citizenship, personal empowerment, social connections, social cohesion, and community belonging.	extent to which the cultural sector is moving towards, or away from, the high-level outcomes – that is, they indicate whether there is an improvement or deterioration in the well-being of the cultural sector.	namely: enriching our citizens' lives; supporting vibrant cultural communities; projecting Australia to the world; building creative futures; and transforming cultural spaces and assets	strengthen partnership working; and offer a framework within which local authorities can enhance their community leadership role.

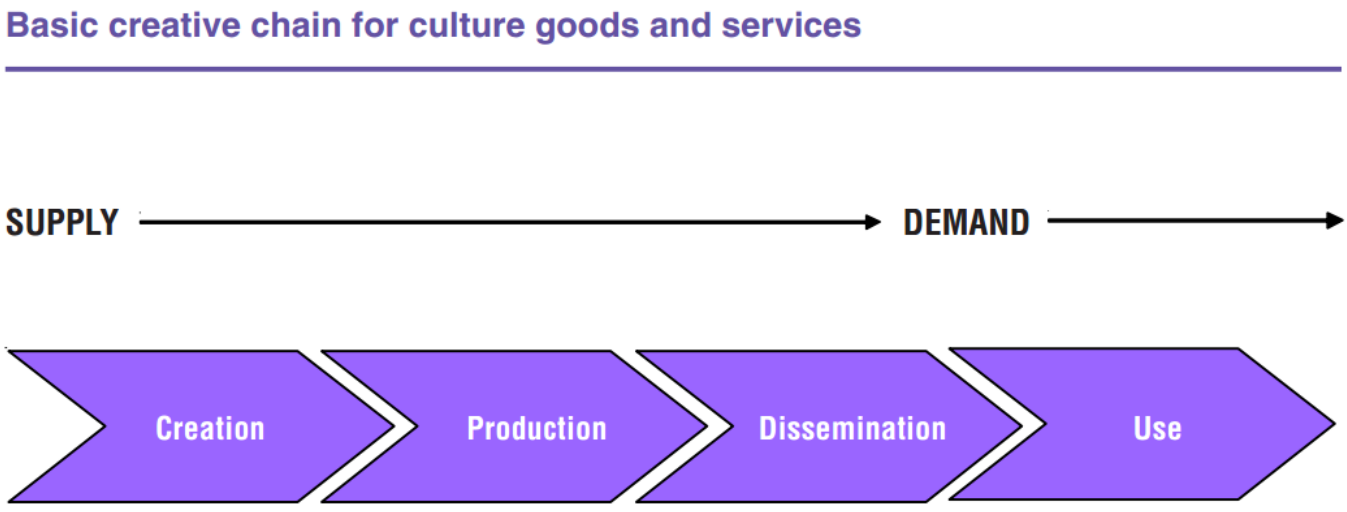
ANNEX B – GRAPHS AND CHARTS

"Architecture of Value: A Map of Arts Benefits"



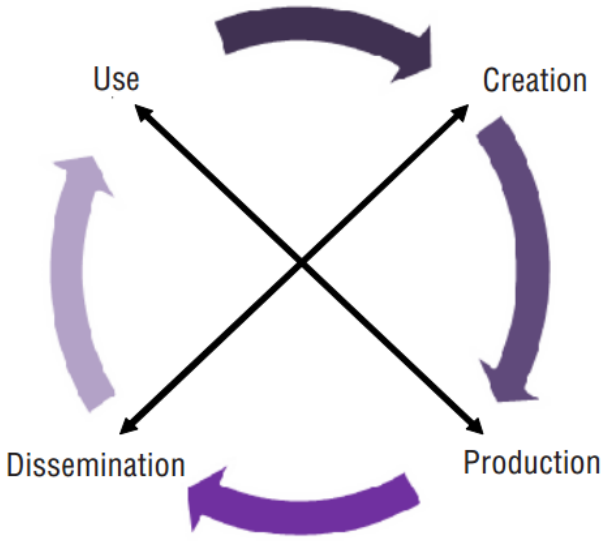
Adapted from: Alan Brown. "Architecture of Value". http://animatingdemocracy.org/resource/architecture-value, from adapted from *Gifts of the Muse*, RAND Corporation

Creative Chain



Statistics Canada, *Conceptual Framework for Cultural Statistics* (2011), Catalogue no. 87-542-X – No. 001 ISSN: 1927-2960, ISBN: 978-1-00-19294-9 p. 26.

Feedback process in the creative chain[7]



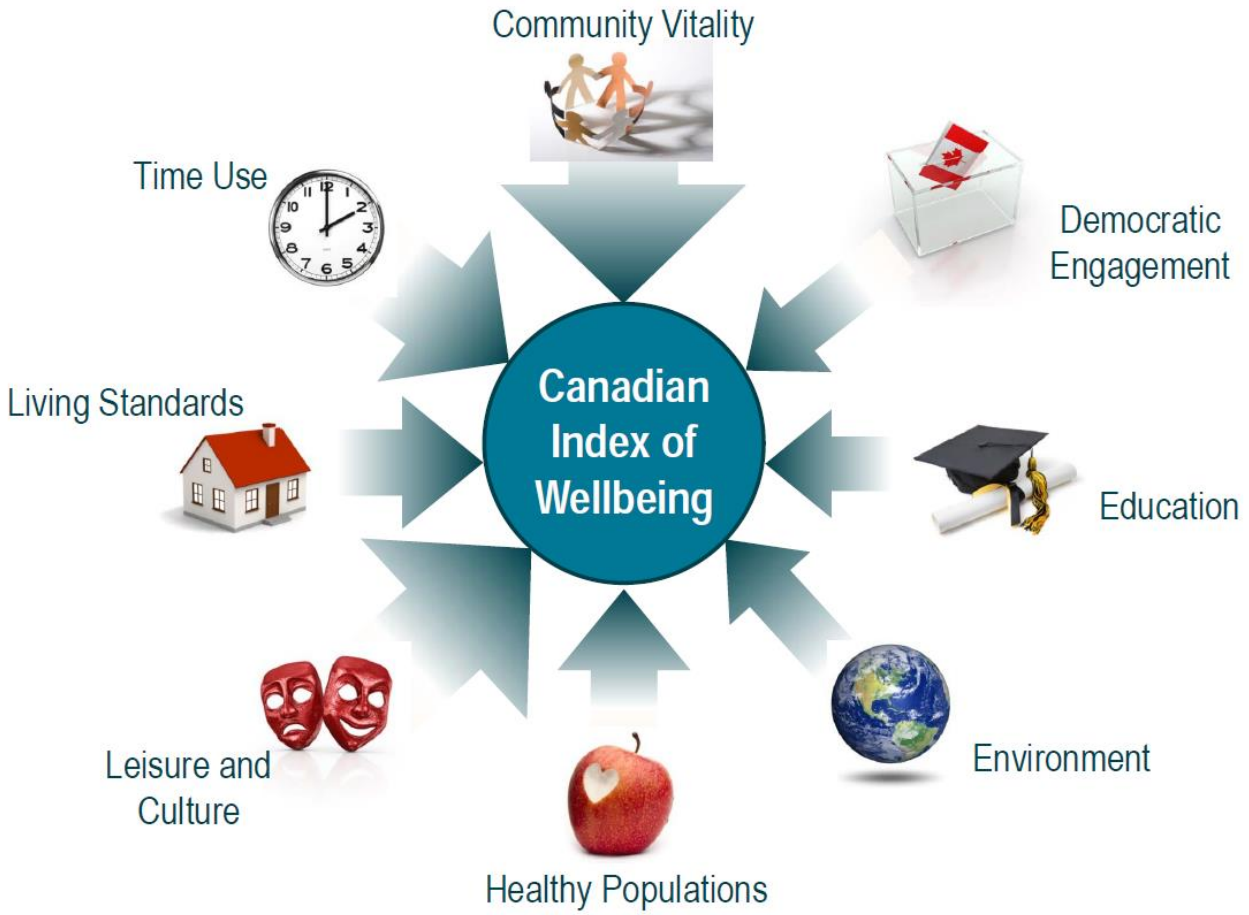
Statistics Canada, *Conceptual Framework for Cultural Statistics* (2011), Catalogue no. 87-542-X – No. 001 ISSN: 1927-2960, ISBN: 978-1-00-19294-9 p. 27.

Domains in the Canadian Framework for Culture Statistics (2011)

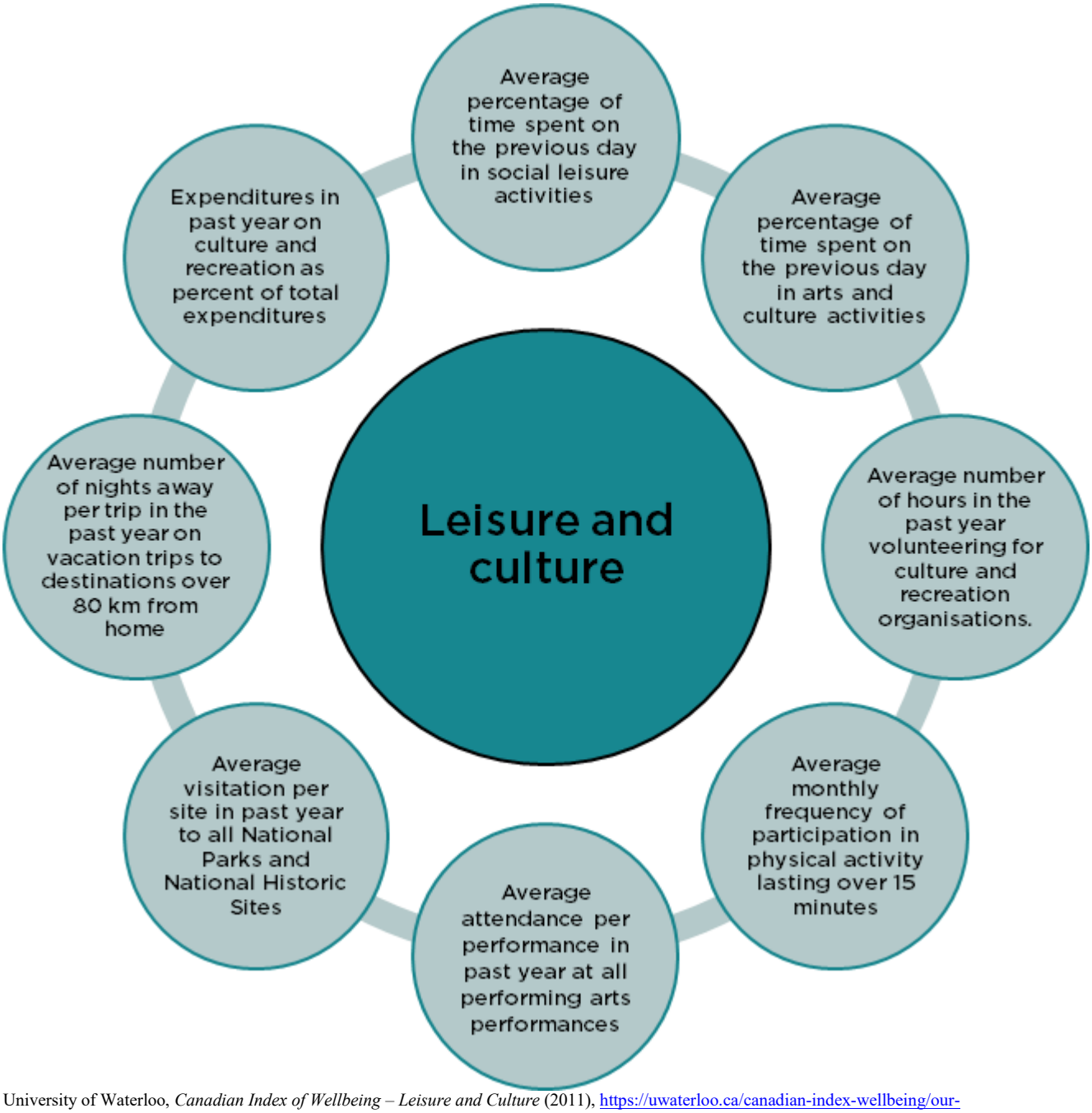
Culture Domains					
A. Heritage and libraries	B. Live performance	C. Visual and applied arts	D. Written and published works	E. Audio-visual and interactive media	F. Sound recording
Core Culture Sub-domains					
• Archives • Libraries • Cultural heritage • Natural heritage	• Performing arts • Festivals and Celebrations	• Original visual art • Art reproductions • Photography • Crafts	• Books • Periodicals • Newspapers • Other published works	• Film and video • Broadcasting • Interactive media	• Sound recording • Music publishing
Ancillary Culture Sub-domains					
		• Advertising • Architecture • Design	• Collected information		
Transversal domains					
G. Education and training					
H. Governance, funding and professional support					
Infrastructure domains					
I. Mediating products					
J. Physical infrastructure					

Statistics Canada, *Conceptual Framework for Cultural Statistics* (2011), Catalogue no. 87-542-X – No. 001 ISSN: 1927-2960, ISBN: 978-1-00-19294-9 p. 39.

Canadian Index of Wellbeing



University of Waterloo, *Canadian Index of Wellbeing* (2015), The contribution of leisure and culture to community wellbeing: Evidence from the *Canadian Index of Wellbeing*, p. 16.



University of Waterloo, *Canadian Index of Wellbeing – Leisure and Culture* (2011), https://uwaterloo.ca/canadian-index-wellbeing/our-products/domains/leisure-and-culture.