

BRANDING THE ARTS

Demonstrating Impact – Four Case Studies of  
Public Art Museums

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## Executive Summary

Public art museums are cultural and educational institutions with intrinsic links to community. These institutions range in purpose, collections and programming, yet they share a common necessity in being accountable to a range of stakeholders. This accountability has evolved over time and public art museums are increasingly expected to incorporate a focus on the economic and/or social impact of their institution. While the body of work exploring the economic and social impact of the arts has grown, it has been hijacked by a discourse that is focused on measurement issues alone. Such debate has impeded the public art museum sector from focusing on the benefits of economic and social impact assessment. We believe that it is critical for the sector to get beyond concerns with the technicalities of how to measure the, often intangible, impacts of the visual arts and focus on capturing and communicating the long-term value that they create.

There is a general concern that demonstrating economic and/or social impact is highly complex, requiring detailed technical expertise that is best outsourced to external consultants. This is driven by a focus in the past on objective measurement of impact, which is characterised by an obsession with explicitly demonstrating cause and effect and quantifying the return on investment of funded art institutions. The fundamental gap in the field is that the experiences, objectives and activities of the actual public art museums have been largely ignored. The overall goal of this current research study is not to continue the unconstructive debate about measurement, but contribute more practically by improving Victorian public art museums' understanding of economic and social impact and their ability to tell their own impact stories.

**Economic impact** refers to the effect of public art museums on such economic factors as: direct employment (in public art museums) or indirect employment through tourism expenditure resulting in new employment opportunities; economic growth and development (i.e. attraction of new businesses and investment to a region/area); personal economic impact (i.e. wages, which flow to the community, and artists fees and sales of work) and visitor expenditure on food, accommodation, services and retail.

**Social impact** has been described as the effects that have a continuing influence upon, and directly touch people's lives. Social impacts encompass improvements in health and wellbeing, self-confidence and self-esteem, and the ability to express emotions; understanding and tolerance of others; community identity and pride; social cohesion and identity; social regeneration; decrease in social isolation and the development of local enterprises. **Intrinsic impact** can also form part of an organisation's social impact. Intrinsic impact focuses on the arts as a means of: feeling; social bonding; aesthetic development; creative and cognitive stimulation.

This study offers a novel approach to exploring economic and social impact in the arts, by sharing the experiences of four public art museums along their journey to impact (Bendigo Art Gallery, Shepparton Art Museum (SAM), Linden Centre for Contemporary Art and Arts Project Australia). Through this research we can begin to understand the economic and social impact of public art museums; what drives and impedes art museums' ability to assess this impact; and the benefits (for art museums and their stakeholders), which come from assessing impact. Profiling best practice case studies has the additional benefit of generating new knowledge in the sector and provides public art museums with a range of possible approaches that they can adopt in the future.

The study identifies a range of models and approaches used to document and assess both economic and social impact. It is clear that no single model has garnered universal support, but they do highlight the importance of stakeholder engagement throughout the process and encourage an assessment framework that is embedded within organisational processes. Our recommendation for the sector is that the Logic model presents a process that enables organisations to engage with internal and external stakeholders. The model focuses on capturing data, both qualitative and quantitative, that can be used for multiple purposes (i.e. funding applications, Annual reports, marketing and media and induction manuals and strategic reviews). Moreover, the Logic model (containing inputs, activities, outputs, outcomes and impact) can be largely implemented internally and is adaptable to various sized public art museums.

## **General Findings**

In regards to the economic and social impact of public art museums in general, it is evident that public art museums provide substantial long-term benefits for their communities.

### ***Social impact***

A dominant theme emerged with many external stakeholders prioritising the social impacts of public art museums. In particular, there is a strong view that the intrinsic impact of the visual arts is often undervalued. Visual art, as a means of creative stimulation, learning and thinking, is also seen as a way to foster social belonging. For stakeholders this is seen as part of the core purpose of a public art museum. The ability of public art museums to foster social cohesion, decrease social isolation and encourage a strong community identity is particularly valued by stakeholders with a philanthropic background.

### ***Economic impact***

The ability of public art museums to make an economic contribution to their region is not prioritised as highly as their social impact. Whilst, economic impacts are valued, external stakeholders do not feel that these should be top priorities for public art museums. Rather, by contributing to community identity, pride and social cohesion public art museums have an indirect economic impact. The ability of public art museums to assist in economic regeneration and growth is particularly valued. Much of the economic contribution relates to the cash injection from cultural tourists. Cultural tourists are attracted because of the strong personal and collective benefits (i.e. enjoyment, creative stimulation, social bonding) that they derive from an experience at a public art museum. The provision of such culturally rich experiences also enhances the perceived liveability of an area. Many participants felt that the image of an area, which public art museums directly contribute to, is inextricably linked to investor confidence, the retention of skilled workers and attraction of young professionals.

### ***Drivers of economic and social impact assessment***

Public art museums have started to prioritise capturing and articulating their economic and/or social impact. However, the key drivers of this increasing focus on impact come from external stakeholders. Our research identifies three key factors driving economic and social impact assessment in the public art museum sector. First is the competitive funding climate. With an increase in the number of grant seekers, but a decrease in the amount of financial support available to the arts, funding bodies are finding new ways to distinguish between the quality of applications. As a result, funding bodies are driving the impact conversation. The second factor driving a focus on economic and social impact is government support. Participants from both state and local government feel that, as they are responsible for

spending public money, the public must derive demonstrable benefit from the organisations that receive funding.

Whilst, the recent focus on impact assessment can certainly be seen as quite a reactive move by public art museums, they are also proactive in seeking to articulate their impact more effectively. This desire to use economic and social impact as a way to engage external stakeholders more effectively is the third driving factor. Impact assessment is seen as a way to capture their story more effectively and provide public art museums with the tools to communicate it more successfully. External stakeholders also recognise how persuasive an impact story can be: “It just might persuade some people who are doubters to accept that it has a role”.

All three drivers reveal a common underlying factor: persuasion. Documenting the economic and/or social impact of a public art museum is powerful. Data is compelling and can provide a solid foundation for a discussion with stakeholders about the ongoing need to fund and support public art museums.

### ***Barriers and challenges when assessing economic and social impact***

The assessment of impact is not without its challenges. Obviously the primary impediment to public art museums documenting and communicating their impact relates to financial resources. In a climate where public art museums are trying to serve diverse members of their communities on ever reducing funds, the cost of impact assessment is seen to be too high. Many participants feel that public art museums would be forced to divert funds away from programming in order to support an impact assessment. Philanthropists also noted that, whilst they want evidence of impact, they are yet to change their funding models to support both programs and impact assessment

The cost barrier of impact assessment is exacerbated by a perceived lack of capabilities in the sector. Many internal stakeholders believe that impact assessment is time consuming, requires measurement expertise and training in documenting assessment. The difficulty in measuring social impact, which is often intangible, is seen as a major barrier to impact assessment in public art museums.

Finally, the greatest barrier to impact assessment in public art museums is fear. It is natural to be apprehensive when collecting data about the performance of an organisation. This is the case for many organisations, both for-profit and not-for-profit, when faced with difficult questions. Many organisations fail to ask the questions about impact because there is a sense of trepidation as to what the data may reveal.

### ***Benefits of demonstrable impact***

Despite the barriers and challenges associated with economic and social impact assessment, many participants emphasised the significant benefits of being able to capture and communicate the impact of public art museums. Many stakeholders see impact as a way of telling a more compelling story to funding bodies. When government, philanthropic bodies, foundations and corporate sponsors are all inundated with funding applications, a clear impact story can be a valuable differentiator.

The other key benefit of impact assessment and communication relates to stakeholder engagement. The process of assessing an organisation’s impact can be a powerful tool to unify and motivate staff. Impact assessment, whether economic or social, also provides a foundation for a constructive dialogue between public art museums and their external

stakeholders. The reporting and communication of economic and/or social impact enables public art museums to engage stakeholders in a conversation about the role their institution plays in their community.

## **Bendigo Art Gallery**

Bendigo Art Gallery's journey to impact is based on a strong foundation. The funding and governance structure, combined with strong Council support and the coalignment of related portfolios, enables the gallery team to aggressively pursue local, national and international opportunities. All stakeholders also attested to the fact that Karen Quinlan's, entrepreneurial and motivational leadership approach is a key organisational resource driving the institution's achievements.

The Bendigo Art Gallery is an example of an institution with a clear strategic focus on core activities. The team has a strong strategy to bring exhibitions of quality and significance to regional Victoria. Key to its activities in recent times has been the large recognisable international exhibitions, several from within the art and design arena, and photography exhibitions. Such exhibitions achieve widespread appeal and attract a range of audiences into the Bendigo Art Gallery. The art museum also has a strong focus on community minded programming. Providing activities for connecting with the local community is a key driver of the gallery's social impact.

Much has been said about the effect of the Bendigo Art Gallery's activities on tourism within the region. However, the institution has also played a major role in increasing social contact, arts inclusion and skill acquisition in the region. For instance, the art museum has a large volunteer program. This program enables people who may experience a degree of social isolation when family members move out of the area, to connect with other members of the Bendigo community. Other significant outcomes from the community development and public programs relate to the focus on creating inclusive opportunities that can also facilitate the development of new skills. The programs provide access points for members of the community to engage with the visual arts in a range of ways. This is particularly important in regional communities where distance or cost can create an obstacle to feeling included in the arts community.

Our research reveals that the Bendigo Art Gallery impacts its community in four significant areas: community identity and civic pride, regional development, economic growth and intrinsic impact. The Bendigo Art Gallery has a significant impact on community identity and civic pride for the people of Greater Bendigo. Put simply: "I think if you don't have an art gallery you might not have a city".

The activities and the social and economic outcomes generated by the Bendigo Art Gallery have changed the way the community sees itself and engendered a strong sense of civic pride. The Bendigo Art Gallery also plays a pivotal role in the ongoing development of the City of Greater Bendigo. It achieves this impact by influencing perceptions of the city in terms of liveability, which, in turn, influences its attractiveness. Tied to regional development is the impact the Bendigo Art Gallery has in terms of driving economic growth in the region. Clearly the increase in tourism in the region has been a major source of economic growth. The audience that has been attracted to Bendigo through the international exhibition program is a particularly valuable one. Finally, the Bendigo Art Gallery has a substantial personal impact on the individuals who engage with its collection, exhibitions and programs. The intrinsic impact of the visual arts in terms of creative stimulation, aesthetic development, learning and thinking is particularly important in such a large regional community.

## **Shepparton Art Museum (SAM)**

The primary resources contributing to SAM's economic and social impact include infrastructure, council support, external supporters and advocates and leadership. Whilst local government support is an important facilitator of SAM's activities, the external supporters and advocates play a pivotal role in SAM's future. External supporters including Andrew Fairley and Carrillo Gantner were mentioned by nearly all stakeholders as critical to SAM's ability to reach its full potential. Moreover, SAM's Director, Kirsten Paisley, was recognised as a valuable asset in terms of her dedication to creating opportunities for local artists and the professional development of her curatorial staff. Kirsten was recognised for her unique ability to engage such a diverse and, often, disenfranchised community.

In terms of the curatorial focus at SAM, the senior management team prioritise the development of in-house curated exhibitions. This focus on co-production of exhibitions and connecting with the local community is a key driver of SAM's social impact. There is a great sense of dynamism and energy when external stakeholders discuss SAM. The cultural development program also plays an important role in fostering a sense of community in the Greater Shepparton region.

SAM's activities result in a number of important personal and collective outcomes. These outcomes include a boost to tourism in the region, new opportunities for local artists, increased social contact and improvements in health, confidence and self-esteem for members of the Greater Shepparton community. A significant outcome from the community development programs is the improvement in mental health, confidence and self-esteem for the indigenous community in the Greater Shepparton region.

The community development programs at SAM and the focus on encouraging members of the community to co-create experiences at the art museum contribute directly to a greater sense of social cohesion in Shepparton. The community in the Greater Shepparton region is multi-cultural and it would be easy for different ethnic groups to feel quite marginalised and isolated. In terms of social impact, SAM is a major facilitator of social cohesion, community identity and civic pride. Such social impacts are inextricably linked to SAM's economic impact in regards to the economic and social regeneration of the region. SAM has captured the imagination of a number of influential stakeholders. SAM now plays a role in driving a new agenda that can help secure the future of Shepparton.

## **Linden Centre for Contemporary Art (Linden)**

Firstly, Linden's new leadership is a key contributor to the organisation's current and future economic and social impact. In particular, Melinda Martin's drive, willingness to challenge the status quo and entrepreneurial approach are valued by many stakeholders. This more externally oriented leadership style is interlinked with the Director's approach to relationship management and partnerships. These are important ingredients in the art centre's current performance and provide a solid platform for the future.

Linden engages in a number of core activities with the findings in this project highlighting the importance of four activities: programs, exhibitions and prizes, studio residencies and professional development. Its programming is noted to be often risky by its very nature, challenging the role and purpose of a community art museum. An important part of Linden's identity is one of its longest and most well recognised exhibitions, The Linden Postcard Show. This show in many ways provides a relevant and accessible experience for audiences new to contemporary art and those more experienced.

The residency program, the workshop activities and the depth of programming are interlinked in a network of activities associated with the professional development of artists. The evolution of an artist within today's arts world requires more skill and expertise in managing personal identity than any generation in the past. To achieve personal outcomes, artists must have clear insight into who they are, as an artist, and how to communicate this identity to the audience and commercial marketplace. Contemporary artists who emerge through Linden's programs and activities are fortunate to go through a professional environment which leads naturally to artists developing confidence in who they are and perceptions of self worth. The Innovators Program in particular provides the opportunity for artists to exhibit in a dynamic exhibition program. Linden provides the gallery spaces free of charge, participating artists receive an artist fee and the exhibition is accompanied by a catalogue, invitation and media/marketing support as well as technical installation

The long term and community-wide economic benefits derived from Linden and its presence in the St Kilda and Port Philip area are clearly evident. Linden is part of a repertoire of attractions and destinations, which improve the attractiveness of the area and lead naturally to improved economic benefits for the precinct. Moreover, the contemporary nature of Linden's artists and their work organically leads to more challenging and stimulating conversations. The impact Linden has achieved is that they have ensured contemporary art, while sometimes controversial and challenging, is accessible. This invites new audiences to experience the power of art. Linden's intrinsic impact is its ability to stimulate discussion inherent in a civilised society.

Through the activities and resources afforded artists at Linden, they ensure that the contemporary art community has a place for emerging contemporary artists who are grounded in the realities of working in a commercial and audience oriented world, which also is balanced with curatorial rigour and excellence.

### **Arts Project Australia**

Arts Project Australia's studio is a unique environment and a critical foundation for the activities it offers. Without this asset, the creative skills of the artists attending the studio may not be fully realised. The studio is more than its physical space and the creative professional culture within the studio is described as a key asset.

It is the human capital at the heart of Arts Project Australia that is a key precursor to impact. The staff are a key facilitator of each artist's personal achievements, through their genuine care and interest in each artist. Congruent with the professional gallery and studio environment is the leadership capabilities of the Director. The transformation of Arts Project Australia under the direction of Sue Roff was acknowledged by all external stakeholders. In particular Sue's ability to establish efficient processes has enabled Arts Project Australia to respond with agility to external opportunities. In a sector that is often impeded by bureaucracy and is slow to change, such leadership is a valuable asset.

The findings regarding activities clearly identify the depth and breadth of activities undertaken by Arts Project Australia. They contribute in six key strategic areas of activities, as recognised by their internal and external stakeholders including; professional support, studio access visits, advocacy, curated exhibitions, commercial sales, and training and development. It is the combination of these activities that generate significant positive outcomes in terms of self-confidence and self-esteem, personal economic benefits and increased social contact. Through their association with Arts Project Australia, studio artists are able to receive financial recognition of their talents and artistic work. For all artists,

economic outcomes provide them with a sense of achievement and provide a tangible means of professional validation.

Arts Project Australia, therefore, has a tremendous impact on their immediate community and society more broadly. This includes the intrinsic impact of the visual arts in terms of creative stimulation; increasing understanding and tolerance, which influences community identity; and a decrease in the social isolation of people with disabilities. Social isolation is a problem experienced by many diverse communities and those with a disability are not spared from the negative effects of social exclusion. Arts Project Australia is able to directly play a role in decreasing this community's sense of social isolation.

## **Conclusion**

The four exemplar case studies profiled in this project, demonstrate the tremendous benefits of impact assessment. The project itself has been a conduit for reflection, stakeholder engagement and collaboration. Each of the organisations has followed their own path to economic and social impact. They have prioritised a range of core activities including exhibition and collection management, cultural development programs, public programs, advocacy and studio opportunities. The resources that have provided a platform for these initiatives include leadership, council support, governance structures, funding, staff and infrastructure. The four art museums have provided substantial personal and collective outcomes for members of their communities. These range from improvements in self-confidence and self-esteem, social contact, arts inclusion and skill acquisition to tourism, new opportunities for artists and personal economic outcomes. Finally, it is evident that the public art museums profiled in this study make meaningful long-term contributions to their communities. The visual arts program at each of the institutions has a significant intrinsic impact, particularly in terms of creative stimulation, social bonding and critical thinking. The economic impact of the Bendigo Art Gallery has been well documented, but other institutions like SAM and Linden also contribute enormously to the economic growth and health of their communities. All four institutions play important roles in community identity, civic pride and social cohesion.

In conclusion, an expectation that public art museums should and must demonstrate their economic and/or social impact to their stakeholders is a reality. Measurement may seem impossible, or at least incredibly difficult, so sometimes institutions become paralysed and assume it's not worth thinking about impact at all. By making that assumption, they can miss out on everything they might learn about themselves and impede their ability to communicate compelling stories about their contribution to community.

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## Partners



### Melbourne Business School Asia Pacific Social Impact Leadership Centre

The Asia Pacific Social Impact Leadership Centre (APSILC) is Melbourne Business School's hub for education, research and action in the field of social impact and innovation. The centre aims to spark positive social change in Australia and across the Asia Pacific region by collaborating with the non-profit, business, philanthropic and government sectors. APSILC helps current and emerging leaders to solve some of society's most pressing problems. We do this through postgraduate and executive education, thought leadership, workshops and master classes, and a range of initiatives that connect MBS to the wider community.

### Deakin University

Established in 1974, Deakin was Victoria's fourth university and the first in regional Victoria. Deakin has been strengthened by a series of successful mergers with strong partners, each of whom has contributed significantly to its character and approach. Today, Deakin operates in a global, connected world with the digital economy influencing every aspect of its activities with a continued focus on regional education and research. The School of Management and Marketing is a leading teaching and research school with specialty Arts Management.

### Arts Victoria

Arts Victoria is the State Government body which advises on, and implements arts policy. It is charged with making the arts available and accessible to all Victorians and with supporting and developing Victoria's artists and creative industries. Arts Victoria encourages innovation and diversity and values indigenous culture, and believes the arts play a vital role in strengthening communities. Arts Victoria is a part of Victoria's Department of Premier and Cabinet and reports to the Minister for the Arts.

### Public Galleries Association of Victoria

Established in 1957, the Public Galleries Association of Victoria (PGAV) is the peak body representing the public art museum sector in Victoria. The PGAV provides leadership, development and promotion of its members through a range of targeted programs and

initiatives. Its vision is for a well-resourced public art museum sector in Victoria, which provides enriching and rewarding cultural experiences for large and diverse audiences. The PGAV represents fifty-three public art museums across Victoria. Members range from large institutions such as the National Gallery of Victoria to university art museums and public art museums across metropolitan and regional Victoria. Member art museums provide a range of cultural and educational experiences for visitors enhancing audience understanding, appreciation and engagement with visual art.

## Project Team

**Lead Researcher:** Dr Jody Evans is Associate Professor in Marketing at Melbourne Business School, The University of Melbourne. Jody completed a PhD in the area of International Marketing at Monash University in 2000. She has an Honours degree in Marketing and an Arts degree in English Literature and Psychology from Monash University. Jody has consulting and executive development experience in the retail and arts sectors and has worked with client organisations in the UK and Australia. She leads market research, strategic reviews and management development seminars and workshops. Most recently, Jody has worked with the Public Galleries Association of Victoria on their branding strategy and is now a member of the PGAV Board.

Jody's research interests include branding, retailing, arts marketing, museums, galleries and performing arts and international marketing. Her work has been published in a range of journals including the European Journal of Marketing, International Journal of Arts Management, Journal of Services Marketing, Journal of International Business Studies, and Journal of International Marketing. Current projects examine a range of issues including an international study of drivers and inhibitors of museum branding, brand identity and image in the arts and culture sector, co-creation of the visitor experience in the cultural sector, and the subsidiary role in international marketing strategy.

**Lead Researcher:** Dr Kerrie Bridson is a Senior Lecturer (Marketing) and Chair of Academic Progress Committee within Faculty of Business and Law, Deakin University. Kerrie's doctorate was completed in 2002 at Monash University, investigating retail brand orientation. Kerrie has been working closely with retailers and visual art institutions over the last 20 years in the development of successful business strategies that are built on understanding their visitors better. She is a regular media commentator on current trends and is seen often as an invited presenter at industry seminars and conferences across Australia and internationally.

Kerrie's major areas of research and consulting include branding, retailing, arts marketing and international marketing. Her work has been published in a range of journals including the European Journal of Marketing, International Journal of Arts Management, Journal of Services Marketing and Journal of International Marketing. Kerrie is involved in a range of current research projects including branding in the arts and culture sector, co-creation of the visitor experience in the cultural sector, co-production between museums and their communities, artistic authenticity from an artist and consumer perspective, brand love within professional sport, stakeholder engagement with nation branding, social media usage and behaviour, and the purchasing behaviour of at risk youth.

**Research Fellow:** Dr Joanna Minkiewicz recently completed her PhD at Melbourne Business School, University of Melbourne. She received her Bachelor of Arts in Psychology and German and her Bachelor of Business in Marketing (Honours) from Monash University.

Her areas of interest include culture and heritage, services and experience marketing and branding. Joanna's PhD research investigates the co-creation of a service experience in the context of Australian cultural industries. In light of an increasingly competitive marketplace and the increasing commoditisation of services, Joanna's research investigates the manifestations of co-creation at an organisational level, including potential hurdles and drivers of organisational co-creation strategies. Recognising that co-creation occurs in a network of stakeholders, Joanna's research also investigates the consumer, their propensity to co-create a cultural experience and potential outcomes of a co-created experience with a cultural organisation. Joanna has had her research published in top marketing journals such as the Journal of Services Marketing and the Journal of Marketing Management.

## Background

There has been a growing trend towards greater accountability by government, philanthropic and corporate funding bodies as to where they direct funding and how they measure the impact of such funding. This has increased the pressure on arts organisations, as funding recipients, to undergo a cultural shift and focus on demonstrating the economic and/or social impact of their activities. Public art museums, in particular, are an important segment of the non-profit, social, arts and heritage (NSAH) arena. Public art museums are cultural and educational facilities with intrinsic links to the community. The landscape public art museums operate within is becoming more competitive and they need to meet the expectations of multiple stakeholders (Goulding, 2000). In the nineteenth century, the primary role of public art museums was perceived to be the “keeper” of objects, caring for the cultural capital of society (Noble, 1970; McLean and O'Neill, 2007). Today, public art museums have diverse missions that require them to fulfil a public mandate as well as be accountable to a range of stakeholders, such as government, boards of trustees, curators (as “keepers” of the objects), benefactors and the public (Rentschler, 2002). Due to these complexities, public art museums mix a traditional functional role with a purposive role (Weil, 1990). The functional role relates to activities performed in the art museum and is object-based: to collect, preserve and display objects (Noble, 1970). The purposive role relates to the intent, vision or mission of the art museum to serve society and its development by means of study, education and enjoyment (Besterman, 1998; McLean and O'Neill, 2007). The latter role is increasingly being expected to incorporate a focus on the economic and/or social impact of the institution.

Art museums are being encouraged to strengthen their position and contribute to a more inclusive society. Both Belfiore (2002) and Sandell (2003), in the context of the UK political landscape, question the mandate on arts and cultural organisations to be agents for social inclusion and change. They argue that the ability of museums and galleries, whose primary role they see as being responsible for the conservation, interpretation and presentation of artistic collections, to tackle social change is marginal (Belfiore, 2002; Sandell, 2003). Yet, similar to the UK, the Australian national cultural policy has as one of its imperatives “[to] strengthen the capacity of the cultural sector to contribute to national life, community well-being and the economy” (Australian Government, 2012, p. 6).

Radich (1987) defines economic impact as “the effect of [a] phenomenon on such economic factors as the economic behaviour of consumers, businesses, the market, industry (micro); the economy as a whole, national wealth or income, employment, and capital (macro)”. The economic contribution of the arts includes a range of both direct and indirect economic impacts. Direct economic impacts may include the creation of jobs, contribution to Gross Domestic Product and the creation of locally significant economic effects. Indirect economic impacts refer to the ‘socially profitable’ nature of the arts in the way in which they offer cultural credit for people and organisations, they are a local, national and international stock of ideas and images and they enhance the value of the built environment (European Task Force on Culture and Development, 1997). In terms of social impact, it has been defined by Landry et al. (1993) as “those effects that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch people’s lives”. Social impacts encompass community empowerment and self determination, social cohesion, local image and identity, health and well-being and an improved understanding of other cultures and lifestyles (Ramsey White & Rentschler, 2005).

It is unlikely that the public art museum sector will see an increase in external funding in the near future. Thus, it is paramount that they seek to strengthen their current positioning and ability to prioritise and demonstrate economic and/or social impact. No one has sought to examine the internal perspective of public art museums to understand how they have engaged in and rationalised the debate that exists. This study offers a novel and innovative approach to understanding four key institutions, as exemplars of the different paths to economic and/or social impact and contributes to a growing body of research from multiple disciplines. Understanding public art museum models for economic and/or social impact may further our understanding of how to drive sustainability in the sector and increase its attractiveness for funding bodies. Public art museums have to concern themselves with more than just management of their collections if they are to survive and prosper. Potential partners and supporters are more likely to be attracted to institutions that have embraced the changing climate and chosen a specific path and strategies to drive their performance. Furthermore, with competition from direct competitors (i.e. other arts and culture institutions) and an increasing web of indirect competitors (i.e. leisure attractions) it is critical that public art museums seek to improve their impact for their own community viability.

## Project Aims

While the body of work exploring the economic and social impact of the arts has grown it has been mired in debate around whether it should and can be measured (Ramsey White & Rentschler, 2005; Reeves, 2002). Objective measurement of this impact has been dominated by an obsession with causation and demonstrating the return on investment of government funding in the arts (Cohen et al. 2003). The fundamental gap in the field is that the objectives and strategies of the actual public art museums has been a neglected area of research. This project seeks to redress this through profiling four best practice case studies delivering on four research aims.

1. To explore and understand the economic and social impact of public art museums.
2. To enhance understanding of what drives and impedes public art museums in assessing their economic and social impact.
3. To document and communicate the economic and social impact of four public art museums.
4. To understand the role audience development and stakeholder engagement play in the ability of public art museums to deliver on their economic and/or social impact objectives.

Through this research we can begin to improve the sustainability of the public art museum sector. In competing for government, philanthropic and corporate funding, media attention and diverse audiences, public art museums must be able to articulate their economic and/or social impact objectives, the strategies that will deliver on such objectives and the support they require. Profiling four best practice case studies will generate new knowledge in the sector and provide public art museums with a range of possible models that they could adopt in the future.

## Key Definitions

### Inputs, activities, outputs, outcomes and impact

Assessment of impact, both economic and social, has two fundamental purposes: (1) to improve an organisation's ability to meet its objectives effectively and (2) to demonstrate the organisation's value to its stakeholders (Matarasso, 1996). Any discussion around assessment must be preceded by a clear understanding and delineation between the key components of any assessment system: inputs, activities, outputs, outcomes and impact (Australian Expert Group in Industry Studies, 2004; Guetzkow, 2002). Critics argue that a lack of planning with intentional outcomes and impacts in mind, perhaps resulting from a lack of consensus around commonly used assessment terminology, means that impact assessment within art museums is an underdeveloped area (Madden, 2001; Ramsey White & Rentschler, 2005; Scott, 2003). Various models of assessment and measurement tools focus on several key aspects and it is essential art museums understand the difference between each in order to then be able to understand what they want to measure and what the models and tools that they are considering are actually measuring.



#### Inputs

- Resources required for the initiative to take place. These would typically include staff, materials, funding, venues etc...



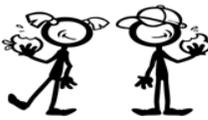
#### Activities

- The core activities that will be delivered by the organisation (for instance a community weaving program)



#### Outputs

- The direct products of the activities in numerical terms (for instance, 45 female participants over 2 weaving programs)



#### Outcomes

- The longer term effects of a program, activity or initiative. (For instance, using the community weaving program example, outcomes might be that 50% of the women who participated feel a greater sense of belonging in their local community)



#### Impact

- Longer term benefits for the individual and the community (Grant, 2008) (For instance, continuing the community weaving example, the multi-cultural communities in which these programs were conducted are more cohesive and stronger).

The above definition of impact also suggests the meanings of both economic and social impact. Landry, Bianchini, Maguire, and Worpole (1993) define social impact as “the effects that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, people’s lives..” (p. 50). Since impact refers to a longer term benefit or effect, social impact for the purposes of this review, will be considered in the context of art museums and refers to any longer term social benefits or effects for the individual or the community as a result of a particular program/activity. Economic impact, on the other hand, refers to longer term economic benefits or effects to the organisation, community or economy as a result of the specific program/activity.

### **Measurement frameworks and methods/tools**

The terms measurement and evaluation are often used interchangeably in economic and social impact literature. Whilst there are intricate differences in the meanings of the two terms, in the context of this review, they are taken to both mean “the systematic collection of information about the activities, characteristics and outcomes of programs that specific people use to reduce uncertainties, improve effectiveness and make decisions regarding what those programs are doing and affecting” (Russ-Eft & Preskill, 2009, p. 3). Prior to any discussion of measurement and evaluation, an important distinction to understand is that between frameworks and methods/tools. Frameworks are a broader, overarching term used to refer to approaches towards measurement of economic and social impact. Frameworks do not prescribe a particular type of research or data collection method to use and do not advocate specific indicators or evidence of economic or social impact that should be relied upon (Philanthropy Australia, 2010). Rather, they are a process which organisations can follow and are flexible in terms of the types of indicators and data that can be used to demonstrate economic and social impact. An example of a framework is the Logic model, discussed further. In contrast, methods/tools are the specific techniques used within a particular framework to assess economic and social impact. Some examples of methods are surveys and focus groups.

## **Project Approach & Data**

The study adopts a mixed method, multiple case study approach to examine the economic and social impact of public art museums. After preliminary discussions with industry experts, it was agreed that four cases allowed for variations in strategies, size and focus of the art museum. The following four organisations were identified as best practice illustrations of economic and/or social impact: Bendigo Art Gallery, Shepparton Art Museum (SAM), Linden Centre for Contemporary Arts and Arts Project Australia. (refer to Figures 1-4).

- Established in 1887, Bendigo Art Gallery is one of the oldest and largest regional galleries in Australia.
- It is owned and operated by the City of Greater Bendigo.
- The permanent collection and major local and international exhibitions are shown within Bendigo Art Gallery
- The Post Office Gallery, Bendigo Art Gallery's satellite space, provides a focal point for exploring the social history and stories of the Bendigo region.

### Regional Art Museum



- An extensive and varied collection of art, which includes painting, sculpture, ceramics, decorative arts, photography and works on paper.
- The collection has a strong emphasis on 19th century European art and Australian art from the 1800s onwards.
- Over the past decade Bendigo Art Gallery has been building a significant collection of contemporary Australian art.

### Permanent Collection



- Since 2009, with the exhibition *Golden Age of Couture*, Bendigo Gallery has hosted a number of highly successful local and international exhibitions.
- These have included: *McCubbin Last Impressions 1907-17* (2010), *The White Wedding Dress* (2011), *Grace Kelly: Style Icon* (2012), and *Experimenta Speak to Me* (2013).

### Exhibition Highlights



- Bendigo Art Gallery has an extensive range of public programs provided for the community.
- The *Art and Tea* program, presented by the Friends of Bendigo Art Gallery, which began over 16 years ago.
- More recent additions include Gallery Giggles, which focuses on children aged 0-5 and their carers.
- There are also many public programmes that are offered in conjunction with the exhibitions being shown and include curator talks, DIY workshops and informal discussion sessions.

### Programs



Figure 1. Bendigo Art Gallery

- Shepparton Art Gallery was established in 1936.
- It is owned and operated by the Greater Shepparton City Council.
- A major \$1.98 million redevelopment of Shepparton Art Gallery saw the gallery closed for 10 months, reopening in February 2012 as Shepparton Art Museum (SAM).
- In 2012 SAM was awarded Best Small Museum of the Year by Museums Victoria (Australia).

Regional  
Art Museum

say hello  
to **sam.**

- The Shepparton Art Museum collection includes a significant collection of Australian and International Ceramics, historic and contemporary Australian landscape paintings, prints and works on paper, and a growing collection of Australian contemporary art.
- SAM holds a unique collection of Aboriginal and Torres Strait Island ceramics.
- Indigenous Australian ceramic work is acquired biennially through the Indigenous Ceramic Art Award.

Permanent  
Collection



- The exhibitions program includes curated, local community and touring exhibitions.
- SAM presented its first flagship international exhibition, *The Golden Age of Colour Prints: Ukiyo-e from the Museum of Fine Arts, Boston in 2013*.
- The in-house curated exhibition, *Speaking in colour*, showcased the collection of indigenous Australian art put together by Carrillo and Ziyin Gantner.
- *The drawing wall* is an ongoing series of temporarily commissioned, site specific wall artworks.

Exhibition  
Highlights



- SAM offers a diverse program of activities for the community.
- The *People Talking* program offers the opportunity for newly arrived and non-English speaking community members to work alongside English speakers in producing and talking about art.
- There are numerous adult workshops and Art Talks supporting the exhibition program.
- SAM also provides extensive art education to younger members of the community through tours and trails, school workshops and teacher previews.

Programs



Figure 2. Shepparton Art Museum

- Linden Centre for Contemporary Arts is housed in a 19<sup>th</sup> century mansion in vibrant St Kilda.
- The gallery consists of 5 exhibition spaces, 4 artist studios and 2 public access spaces.
- Linden is a not for profit organisation whose key funder is the City of Port Phillip.
- For over 25 years, Linden has played a pivotal role in supporting living artists to create innovative artworks.

### Metropolitan Art Museum



- Linden supports contemporary artists in their individual creative practices, enabling them to express themselves through their craft and develop professional networks and affiliations that foster a career in the arts.
- The Linden Artists Studio Program provides long term studio space that allows artists to concentrate on developing new work with a greater degree of financial freedom.

### Studio



- Linden's annual exhibition program supports and promotes contemporary art by:
- Creating opportunities for artists to present new, innovative and uncompromising art in a professional and accessible environment through the Innovators Program;
- Presenting curated exhibitions that encourage risk;
- Dedicating an annual exhibition to contemporary Indigenous art practice;
- Holding an annual open entry competition the Linden Postcard Show.

### Exhibition Highlights



- Linden runs a range of public programs to support its exhibition program and enhance an understanding of contemporary art.
- Amongst the public programs are free Meet the Artists talks held at the gallery in conjunction with key exhibitions.
- The 2013 exhibition of *A Space Oddity* has also seen free guided tours of St Kilda landmarks being held by the curator as part of the exhibition.
- Linden also provides school holiday activities for various age groups.

### Programs



**Figure 3. Linden Centre for Contemporary Art**

- Arts Project Australia began in 1974 and was initially focused on exhibiting and promoting the artwork of people with an intellectual disability.
- Since 1984, Arts Project Australia has operated a unique studio-workshop program.
- The Arts Project Australia mission is to “be a centre for excellence that supports artists with intellectual disabilities, promoting their work and advocating for inclusion within contemporary arts practice”.

### Metropolitan Art Museum



- The studio currently supports 110 artists with intellectual disability attending each week, with individual attendances ranging from one day per week to full time.
- Studio artists work on developing an original and authentic artistic “voice” supported by arts workers who provide feedback and constructively critical advice.
- The aim of the program is to assist studio artists to become as independent as possible in their work, and to support them to reach a deep engagement with, and enjoyment of, the artistic process.

### Studio Workshop



- The gallery at Arts Project showcases the works of selected artists that have worked within the studio as well as the broader contemporary art community.
- Inclusion in the Exhibition program is via a competitive process amongst studio artists, ensuring that quality works are exhibited.
- The works featured in the exhibitions are drawn from Arts Projects three works collections: the permanent collection, the Sidney Myer Fund Permanent collection and the Stockroom collection.

### Exhibition Highlights



- In addition to painting and drawing, a range of programs are offered to studio artists in various media including printmaking, ceramics, digital media and 3D sculpture.
- Arts Project sell and lease studio artists' artworks to corporate, private and public agencies, providing great exposure for artists and Arts Project in the wider community.
- Artist and curator Lindy Judge is working on an in-depth, collaborative project involving 10 Arts Project studio artists and 10 contemporary artists.

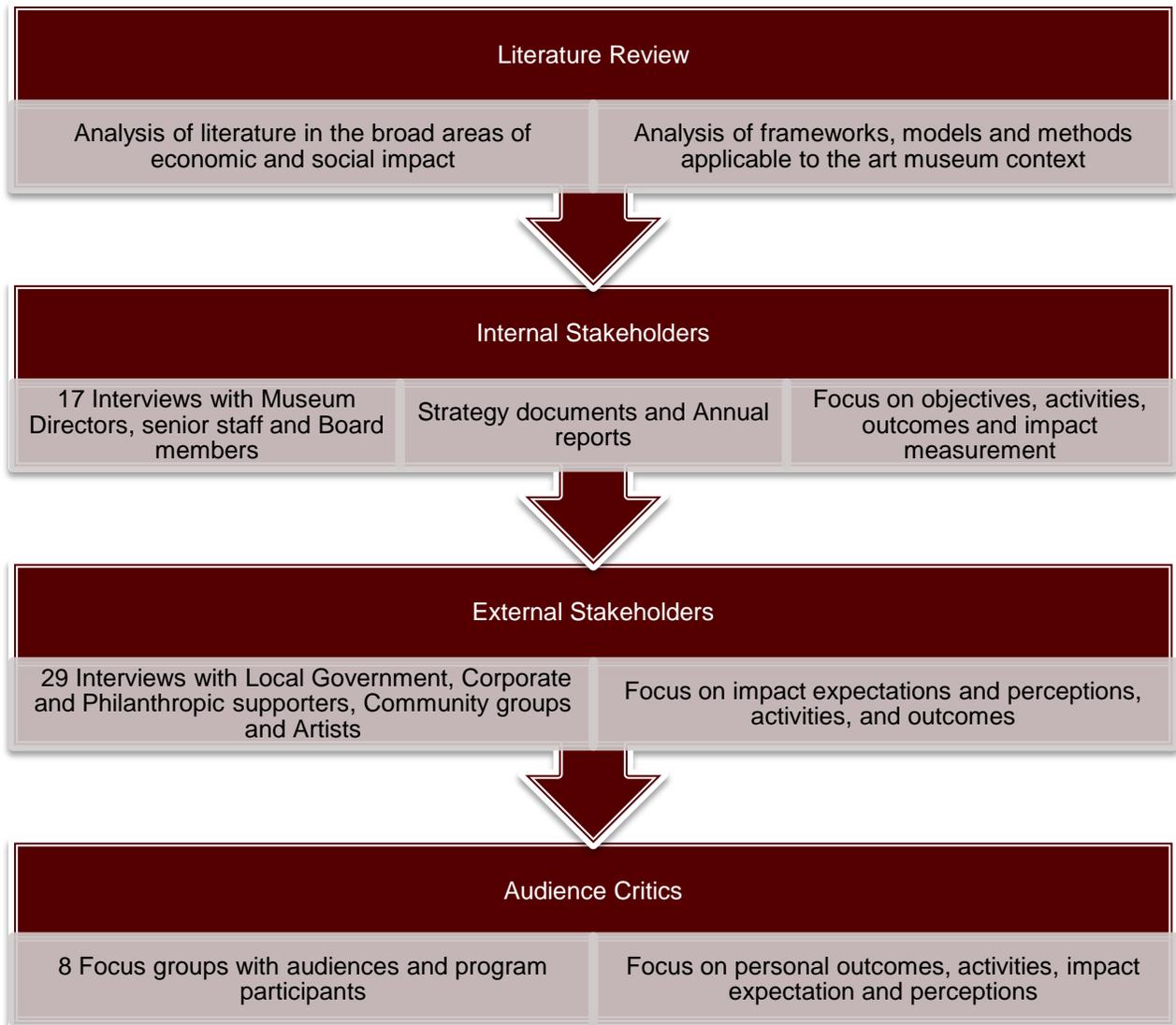
### Programs



**Figure 4. Arts Project Australia**

## Data collection

The study utilises three data sources: internal stakeholders, external stakeholders and audience critics to enable triangulation of evidence (See Figure 5).



**Figure 5. Research Approach**

### ***Stakeholder interviews***

Interviews were conducted with internal stakeholders within each case study organisation. These included Gallery Directors, senior curators, visitor services managers, education and public programs managers and Board members. The purpose of the interviews was to ascertain the institution's perspective on its economic and/or social impact in terms of drivers and facilitators, barriers and challenges, impact objectives, strategies, activities, outcomes and reporting of performance. Recognising that public art museums do not operate in isolation, interviews were also conducted with key external stakeholders. External stakeholders included relevant council staff, philanthropic funding bodies, corporate

sponsors, local artists and community groups. The purpose of these interviews was to capture the stakeholders' economic and/or social impact expectations of public art museums, their perceptions of the four case study organisations and their approach and expectations regarding assessment of impact. Details of the stakeholders engaged in the project are presented in Table 1.

**Table 1. Stakeholder interviews**

Stakeholders/ Institution		Bendigo Art Gallery	Shepparton Art Museum	Linden Centre for Contemporary Art	Arts Project Australia
Internal Stakeholders	Gallery Director	1	1	1	1
	Gallery Staff	2	2	0	2
	Board Members	1	2	3	1
External Stakeholders	Supporters/ Advocates	2	1	1	5
	State/Local Government	3	4	3	0
	Community Groups	1	4	1	0
	Local Artists	0	1	3	0
Total: 46		10	15	12	9

### ***Audience critics***

Eight audience critic focus groups complement this data and were conducted with eighty friends, members, artists and program participants. The audience critic methodology is a new and emerging technique, which the researchers have recently implemented in the context of the cultural and heritage sector (Minkiewicz, Evans and Bridson, 2013). This methodology, termed the customer critic approach (CCA) is an innovative focus group technique which differs from traditional focus group methodology. It recognises the audience as active participants in the data collection process and considers the experience from an audience/participant perspective (Harris et al., 2011). Based on Pavis' Theatrical performance analysis (1985), CCA employs an audience/participant group as co-researchers before, during and after the art museum experience. The audience involvement before the experience takes the form of being briefed on an adapted form of the performance analysis framework. The purpose of the briefing is to enable individuals to focus on key elements of the experience with a critical mindset. During the experience, customer critics are free to

share observations. As soon after the experience as possible, the customer critics take part in extensive de-briefing where they engage in a critical discourse.

Audiences at exhibitions and participants in public programs were briefed to reflect upon how the art/program made them feel, how the exhibition/program impacted them, what aspects of the exhibition/program in particular made them feel a certain way, their relationship with the art museum and the role the art museum played in their community. Details of the focus groups are provided in Table 2.

**Table 2. Audience critics focus groups**

	<b>Bendigo Art Gallery</b>	<b>Shepparton Art Museum</b>	<b>Linden Centre for Contemporary Art</b>	<b>Arts Project Australia</b>
<b>Exhibition/ Program</b>	Design workshop with Linda Jackson	Friends of SAM lunch and tour with Carrillo Ganter	A Space Oddity exhibition & walking tour	Exhibition opening: Cathy Staughton's Wondrous Imaginarium
<b>Participants</b>	5 Members 5 Program Participants	4 Friends 5 Local Artists	4 Friends 5 Program Participants 3 Local Artists	5 Members 4 Friends 1 Collector 1 Volunteer
<b>Exhibition/ Program</b>	Handmade Music Demonstration & Performance	People Talking to People Program	Exhibition: What Lies Beneath	Knowing Me, Knowing You Project
<b>Participants</b>	5 Members 5 Program Participants	5 New members of the community 6 Local residents	1 Friend 5 Local Artists	5 Studio Artists 5 Collaborating Artists

## Data analysis

The qualitative data emanating from transcription of the stakeholder interviews and the CCA focus groups was analysed using content analysis of the narratives. There are many suggested strategies for qualitative data analysis, but Miles and Huberman (1994) propose an approach for coding and analysing qualitative data that recognises the role of previous experience and extant theory in guiding the coding and analysis process. Following Miles and Huberman's (1994) three step process, data analysis involved the stages of open, axial and selective coding.

The conceptualisation of economic and social impact in a public art museum context was generated both inductively from the raw data and deductively from the literature review. The open codes were developed from examining the qualitative data, line by line and classifying it into the codes from the literature, as well as identifying new emergent codes. The open/axial coding followed an iterative process whereby themes initially identified during open coding were linked back and compared to the economic and social impact literature. Additional sources of data such as researcher observations and secondary data sources (art

museum websites and annual reports) were included in the analysis at the final stage to support and potentially contradict the findings.

## Literature Review

### **Assessment of impact – a necessary evil or a ‘better way of doing good’?**

The assessment of the value and impact of art museums is a contentious issue that has received much attention in research (Belfiore, 2002; Belfiore & Bennett, 2010; Matarasso, 1997; Williams, 1996). Many question the appropriateness of scientific and quantitative methods of assessment for measuring aspects such as artistic quality, quality of life or for capturing the significant changes that art museums have on individuals as well as communities. Along these lines, Matarasso (1996) suggests that the legitimacy of the feelings and psychological benefits provided by arts and cultural activities is difficult to measure in quantitative terms. Williams (1996) questions the adequacy of traditional frameworks for measuring the value of community based arts practice, contending that they fail to embrace key concepts such as cultural democracy, social capital or learning for human development.

Scott (2003) also makes the interesting point that not all museum experiences can be measured, either in terms of their social or economic benefits, and that a focus on measurement should not be the only factor that guarantees the action of whether to undertake a program/exhibition or not. Similarly, Kelly and Kelly (2000), stress the importance of valuing and supporting artistic and cultural endeavours that are new, may be challenging or difficult for an audience and may make their economic and social assessment problematic. Also questioning the value of measuring impact, Cunningham and Ricks (2004) argue that donors and benefactors of art museums do not really care about performance measurement, contending that the real motivations behind giving are a personal connection to the cause, leadership or trustees. Rather than seeing evaluation and measurement as something that is dictated to them by government and funding bodies, there is an opportunity for management of art museums to collaborate with these stakeholders to develop a suitable evaluation framework as the potential towards a “better way of doing good.” Polonsky and Grau (2011) argue that the development of appropriate measurement frameworks could assist organisations in being more effective in the delivery of their programs and more innovative in the programs they develop through collaboration with stakeholders.

Although there are opposing views, there is certainly a strong argument for the assessment of both economic and social impact of art museum activities. From a funding perspective, philanthropists and government are increasingly expecting assessment of the value of museums’ activities in concrete terms, such as increased and repeat visitation. However, these funding bodies have also recognised the potential for providing funding based on the delivery of outcomes and not just outputs, as emphasised in typical assessment models of economic impact. Moreover, funders are increasingly interested in and supportive of ‘sustainable’ organisation models that reduce the dependency on grant funding (Polonsky & Grau, 2011). Consequently, the following sections will review literature pertaining to both economic and social impact, indicators of both types of impact and models that are currently being used to assess each type of impact.

## **Economic impact**

Traditionally, government and funding bodies have focussed on the collection of statistics, commissioning reviews and building business cases for the justification of their funding based on the impact that the arts and cultural sector has on the economy (McHenry, 2009). Economic impact studies have been used to demonstrate tangible financial benefits of the arts and cultural sector, such as revenues generated, growth rate/increase in growth and employment (Arts Victoria, 2012). Such studies, by expressing the economic benefits of an exhibition/event/project, not only allow government, funders and philanthropists to gauge returns on investment, they can also encourage future collaboration and partnerships. Williams (1996), in her research of participants in arts programs, found that 72% recognised positive economic outcomes on their communities of the program. Economic impact analyses can be used to relay this information to both the local community and employees of the organisation. In this way, this reinforces the role played by the art museum in the economic health of the community (Frechtling, 2006), providing a strong base for advocacy. However, economic impact studies naturally have a narrow focus and are not designed to assess how culture and the arts enhance the community's social capital and quality of life (Sterngold, 2004).

There has been much research, both conceptual and empirical, across multiple sectors, in relation to the assessment of economic impact, its indicators and models used in the evaluation process. Table 1 in Appendix 1 provides an overview of the key research articles and their fundamental contentions. Focussing on research within the arts and cultural sector, employment and the resultant personal economic impact, revenue from tourists and the multiplier effects of this on other areas of the local economy, such as the accommodation and food and beverage sectors, and are commonly discussed as key economic indicators utilised in economic impact studies (Cohen, Schaffer, & Davidson, 2003; Matarasso, 1997; Reeves, 2002; Sterngold, 2004; Williams, 1996). Additionally, Guetzkow (2002) highlights the promotion of regional growth through additional investment from business into the local community.

## **Indicators of economic impact**

### ***Employment***

Employment generated by the arts and cultural sector is commonly used as an indicator of its economic impact (Arts Victoria, 2008, 2012; Cohen et al., 2003). For instance, an economic evaluation of the Dundee Contemporary Arts Centre in the Northern Territory, revealed that it had generated an estimated 258 full time equivalent (FTE) jobs, compared with the original estimate of 58 (Arts Victoria, 2008). Data from the 2011 census indicates that 85,517 Victorians held cultural jobs, with 2,200 Victorians employed in museum operations as their main form of economic employment (Arts Victoria, 2013). These recent employment figures support Scott's (2003) findings in her study of museums and their community impacts, where she determined that the creation of employment was a key economic impact of museums on their communities. In assessing the economic impact of the Stratford Festival, Mitchell and Wall (1989) distinguish between primary economic benefits through the employment of artistic and other supporting personnel; secondary employment benefits within the community generated as a result of visitors expenditure on food, accommodation etc. and tertiary employment benefits generated by businesses attracted to the region as a result of its cultural "ambience".

However, the fragmented nature of employment in art museums, in terms of diverse working patterns and employment statuses, including part time employees and volunteers, presents considerable challenges to the assessment of economic impact using traditional indicators such as employment (Cohen et al., 2003; McHenry, 2009). Matarasso (1997), in his seminal work assessing economic and social impact of the arts and cultural sector, highlights that arts activities, particularly those of art museums, rely on vast amounts of unpaid labour in the form of volunteerism. This is supported by recent figures demonstrating that 1,548 volunteers provided 72,000 hours of service to 31 Victorian art museums funded by Arts Victoria (Arts Victoria, 2013).

The implication for art museums is that, in relying solely on such traditional indicators as employment to measure economic impact, the impacts being delivered by volunteer and donated labour are invisible and therefore unaccounted for. Subsequently, the economic impact of the art museums on the community is potentially significantly undervalued.

### ***Personal economic impact on individuals***

The provision of FTE and part time employment to the community by art museums has flow on effects in terms of positive personal economic impact on the individuals employed. In their research on the economic impact of non-profit arts organisations and their audiences, Cohen et al. (2003) include resident household income, sourced from wages and salaries paid by arts organisations to individuals, in their definition and measures of economic impact. They reveal that 32.5% of overall expenditure of the 2,988 organisations participating in the research was distributed to employees in the form of salaries and wages (Cohen et al., 2003). Although this is a direct economic impact on the employees and their families, it also has an indirect multiplier effect in terms of positive economic impact on the local economy, as these wages are spent on household goods such as groceries and other essential as well as luxury expenses (Guetzkow, 2002). As an illustration, the economic impact evaluation of Dundee Contemporary Arts (DCA) indicated that DCA's payroll of \$561,507 generated a net impact of an additional \$3,620,000 in the Dundee economy, a multiplier index of almost 6.5:1 (Arts Victoria, 2008).

Matarasso (1997) takes an alternative perspective on personal economic impact and discusses it in regards to the artists that exhibit and supply their works to the galleries. The activities of the gallery enable many of the artists to survive financially by supplementing their earnings from commissions and sales (Matarasso, 1997). Again, these increased earnings, although benefiting the individual artists directly, also have an indirect multiplier effect into the local economy, as exemplified above. Personal economic impact, both in terms of wages and salaries paid to staff and monies paid to artists, is an economic impact indicator that is easy for art museums to apply, as the evidentiary data is on hand within the organisation and is relatively easy to obtain. However, the above discussion implies that it is also imperative to account for the multiplier effect that this personal economic impact has on other sectors of the local economy, such as retail, to obtain an accurate reflection of the full impact on the local economy.

### ***Revenues through tourism, accommodation, visitation (multiplier effects)***

As illustrated above, multiplier effects are typically used to assess the indirect effects of expenditure in one area of the economy (such as art museums) on another (such as accommodation or tourism) (Guetzkow, 2002). For instance, visitors to an art museum for a specific exhibition will spend money directly on the arts event and additionally may also eat at a local restaurant or stay at a local hotel for the duration of their stay. Matarasso (1997),

in his seminal research on the impacts of participation in arts programmes, discusses participant and visitor expenditure on arts supplies, equipment, transport and food and the direct economic impacts these will have on the local economy.

Whilst the majority of economic impact studies focus on visitor expenditures and flow on generated revenues (Davidson & Schaffer, 1980a; Dwyer, Forsyth, & Spurr, 2005; Frechtling, 2006; Guetzkow, 2002; Madden, 2001), Tyrrell and Johnston (2001), in discussing the economic impact of a sporting event, emphasise the importance of also incorporating expenditures of other parties such as players/competitors, volunteers, media and other attendees, host and major sponsor, exhibitors and vendors. In the case of a large exhibition/program at an art museum, other relevant parties to consider would be sponsors, artists and their families, volunteers etc. To the extent that these expenditure dollars are spent by the arts organisation, restaurant or hotel on local goods and services, the revenue brought into the community through the arts event will have multiplier effects on other parts of the local economy, boosting the region's overall levels of output, income, employment and tax revenues (Guetzkow, 2002; Sterngold, 2004).

Arts Victoria (2008), in their report on the role of arts and culture in liveability, discuss the findings from an economic impact evaluation of Dundee Contemporary Arts Centre (DCA), where they document that local craft producers benefited from DCA's retail shop, with 39.5% of its turnover being local craftwork. Cohen et al. (2003), in conducting an economic impact evaluation of 75 non-profit arts organisations, took their analysis to the next level of extraction. Using a multiplier effect, they documented how these additional revenues multiplied throughout the various sectors of the local community also provide significant additional revenues to local and state government in terms of taxes and other related fees. However, the Cohen et al. (2003) findings need to be interpreted with some reservation, as the revenue figures were presented at gross level. As such, they fail to provide an idea of real economic impact, as substitution effects and redistributions of spending by visitors are overlooked (Sterngold, 2004).

### ***Export income***

The arts and cultural sector is considered to be an export industry in the sense that it brings in tourism money from outside the local economy, with the additional money spent by tourists directly fed back into the local economy. Therefore, a potential indicator of economic impact of art museums is the amount of income these organisations and related programs/exhibitions generate from non-local buyers, better known as export income (Sterngold, 2004), which is then injected into the local economy. However, Guetzkow (2002) asserts that a distinct problem with this as an indicator of economic impact is distinguishing between revenue from locals and revenue from tourists. Expenditures by locals should not be considered in calculations of export income, or indeed economic impact, because the arts and cultural sector may simply represent an alternative avenue for spending, rather than an additional avenue (Davidson & Schaffer, 1980b).

### ***Growth rate/increase in growth through investment***

The cultural and arts sector drives economic impact through promoting investments (Madden, 2001). Guetzkow (2002) explicates this in a review of literature on how the arts impact communities. It is suggested that arts and cultural organisations attract business investment through improving the vibe and dynamics of the community, making it more liveable and attractive for both businesses and new residents. More businesses moving into the region will also potentially result in a migration of higher skilled individuals who are likely

to have a larger economic impact than less-skilled people (Guetzkow, 2002). Extrapolating this to art museums, they promote regional economic growth by improving the community's image, making people more confident about the community and making it more attractive as an investment target (Guetzkow, 2002).

### **Negative impacts**

A significant criticism levelled at economic impact studies is that they focus largely on positive impacts that a program/exhibition is likely to have on the community and the inputs into the production of the undertaking, such as government funding, income from visitors etc. However, Sterngold (2004) asserts that reductions in spending for substitute uses produce negative impacts and these must also be accounted for in any economic impact analysis. For instance, households, governments and other spending sources have budgets and if they dedicate their spending to supporting an exhibition/program, they are likely to reduce their expenditure on competing or alternative uses.

An impact study conducted on the New Britain Museum of American Art Expansion, profiled below, provides an illustration of the application of various economic indicators in the appropriate fashion, correctly accounting for substitution effects and export income.

#### **Illustrative example: The New Britain Impact Study (Sterngold, 2004)**

*The New Britain Impact study is a recent study undertaken to evaluate the impact of a proposed expansion of a major art museum that would require \$7 million in bond finance by the State of Connecticut in the U.S.A. Whilst the study forecast that the expansion to the museum would increase museum attendance by 40,000 visitors annually, it also determined that 70% of these visitors would be state residents and out of state visitors, whose museum attendance and related spending would substitute for other activities that they would have undertaken in Connecticut even without the museum expansion. Therefore, the study estimated that 30% of the new patrons would be net new visitors whose visit to Connecticut would be driven by the museum and whose museum related spending would present a net addition to the Connecticut economy. The study predicted these visitors expenditures would create 54 new jobs and boost the state's economic output by an average annual amount of \$2.74 million and the personal income of residents by \$3.18 million annually.*

*Interestingly, despite these positive impacts, the study determined that the expansion project would negatively affect the state's tax revenues with all costs of the project adequately taken into account. These costs included the annual interest payments on the \$7 million bond issue. Moreover, these costs also included the additional services that the study found would be needed to accommodate the museum expansion. Subsequently, the study found that the state would incur an average net loss of \$470,000 annually in tax revenues until the bond was fully retired (Sterngold, 2004).*

In addition to these considerations, Guetzkow (2002) contends that economic impact studies typically ignore negative externalities such as crowding and noise pollution which may result from large art events. However, Gazel and Schwer (1997), in their economic impact study of a Grateful Dead concert in LA, did account for additional expenditures spent by the city for security for the event. Extrapolating these contentions to economic impact research conducted by art museums, the incidence of negative externalities such as over-crowding

and the potential need to open for longer or to implement alternative ticketing systems, need to be considered.

### **Frameworks/models of economic impact assessment**

As the economic evaluation of exhibitions, programs and events is becoming more widespread, various models have been used to conduct economic impact research in the arts. Whilst some of these models focus on a macro level of analysis, such as the Computable General Equilibrium Approach (CGE Analysis) (Dwyer et al., 2005; Dwyer, Forsyth, & Spurr, 2006), others have a micro perspective, such as the input-output model, where the focus is on the organisation or a specific program. The majority of these models are centred around output and input, with the economic effects of any initiative usually measured in terms of the net output and employment generated or expenditure incurred (Matarasso, 1996). Net output is measured using what economists refer to as a “with” or “without” framework which considers what has resulted from a cultural activity/program (output) compared to what would have happened if the program had not taken place (Arts Victoria, 2008).

#### ***Input-Output model (I-O Analysis)***

The input-output model of impact assessment focuses on utilising multiplier effects through an economy. Specifically, the various direct, indirect and induced effects of money flows from several cultural activities are traced through various sub-sectors and organisations, their impact on the economy estimated by applying certain multiplier effects (Cohen et al., 2003; Throsby, 2004). Multipliers most frequently used include output, income and employment multipliers (Galan, 2003). Sterngold (2004) argues that these input-output models, which are able to be much more sector specific, more accurately depict patterns of regional economic activity than previously used economic-base models, which often focussed on gross figures. In an economic impact assessment of the 2002 British Open, Galan (2003) utilises an input-output model to measure the impact of the sporting event on sales (revenue), employment and income on the regional areas of Carnoustie, Angus and Dundee City. Using a tourism sector output multiplier of 1.83 and an employment to sales ratio of 29.7 jobs, findings revealed indirect and induced sales effects of \$33 million and the creation of 980 jobs for the area (Galan, 2003). Within an arts context, in a study to measure the impact of non-profit arts organisations on the economy of Idaho, Di Noto and Merk (1993) calculated output earnings and employment multipliers to demonstrate the positive impact on gross state product. Similarly, Gazel and Schwer (1997) utilised an input-output analysis to estimate the income and employment impacts of a rock band concert, The Grateful Dead, in Las Vegas. All three studies found positive substantial monetary impact on the local economies and identified significant employment effects.

However, whilst positive economic impacts were accounted for and revealed in all of the above three studies, none recognised and incorporate into their model and subsequent analysis any negative impacts, substitution or redistribution effects that may also have been present (Sterngold, 2004). Moreover, Williams (1996) notes that services and goods donated on an in-kind basis, such as sponsorship, free advertising and publicity, discounted and free professional services such as accounting, are invisible “inputs” in the traditional use of the Input-Output model, meaning that they are largely ignored and unaccounted for. A common critique of the Input-Output model, therefore, is that it typically overestimates the economic impact of a specific event on a region.

Similarly, Dwyer et al. (2006) also contends that I-O analysis incorporates a systematic and significant upward bias of economic impact estimates if used to estimate impacts in broad regions and national economies. I-O analysis accounts for the positive impacts of an event on economic activity but ignores the equally important real negative impacts. For instance, if an exhibition or program results in increased accommodation needs within the region, then the increased resources needed, such as labour, will appear immediately in the analysis in sufficient numbers to cater for the additional demand. This will not be reflected as an additional cost to any other parts of the local economy and will not reduce economic activity in other areas. Dwyer et al. (2006) argue that this does not reflect a real situation in the economy and, therefore, will often result in an overestimation of economic impact of a specific exhibition, program or event.

### ***Computable General Equilibrium approach (CGE Analysis)***

In line with the above critique of I-O analysis, Dwyer et al. (2006) assert that it is often inappropriate for the purposes for which it is used. As outlined above, I-O analysis effectively assumes that all inputs are provided freely to the event or exhibition in question and do not reduce economic activity anywhere else. Whilst this might be a valid assumption for exhibitions and programs in local and regional economies that may not attract resources from other regions, it does not hold for events and exhibitions that are larger in scale. For such events, the naturally occurring pattern of feedback effects and resource constraints in the economy is not captured by I-O analysis. Greater resource requirements in one part of a larger economy will lead to lower use and output in other parts of the economy and this effect must be captured in order for the estimate of economic impact to be accurate. For instance, taking the Melbourne Winter Masterpieces exhibition as an example, visitors who come to Victoria for this exhibition would make their choice from a list of leisure options and may come to Melbourne instead of going to, for instance, Tasmania. As a result, other parts of the effect on the Tasmanian economy would be reduced and this effect needs to be accounted for.

Such deficiencies in I-O analysis have seen a propensity towards the use of CGE models, which allow for a reflection of exports, imports and international flows of capital. Whilst CGE models incorporate an industry I-O model, they also account for other sectors of the economy to give a complete representation (Dwyer et al., 2005, 2006). CGE models have been used to assess the economic impact of large scale events such as the Sydney Olympic Games in 2000. In this analysis, the economic impact of the Sydney Olympic Games on NSW and Australia was calculated by taking into account that: the NSW economy will have to draw resources in from the other States in the pre-Games and Games year periods at the expense of those States and that there will be demand switching in favour of New South Wales at the expense of other States including from those State's resident (New South Wales Treasury and Centre for Regional Economic Analysis, 1997).

Whilst CGE models are now being increasingly used to analyse tourism issues and events (Dwyer et al., 2006), their use in the evaluation of arts events such as museum exhibitions and programs is still limited. Critics assert that the choice of analysis model (I-O or CGE) depends on the size of the event or the location of the event. The perceived complexity of CGE analysis has meant that I-O analysis continues to be the preferred technique of economic assessment of museum events. However, Dwyer et al. (2006) argue strongly for the superiority of CGE models in providing a more accurate estimate of economic impact. In addition to the concerns with I-O models discussed above, Dwyer et al. (2006) maintain that government subsidies typically provided for large museum events and exhibitions cannot be

accounted for using I-O models. However, they can be incorporated in CGE analysis by making assumptions about the financing of government subsidies and reflecting the negative impact on economic activity that these are likely to have on other parts of the local economy.

### **Other models**

Other models of economic impact analysis identified by researchers include the balanced scorecard, benchmarking and gap analysis (Polonsky & Grau, 2011; Reeves, 2002). Whilst Reeves (2002) discusses the balanced scorecard as an economic impact analysis method, Polonsky and Grau (2011) consider it as an approach to measurement that incorporates both economic and qualitative components. As conceptualised and proposed by Kaplan and Norton (1996), the balanced scorecard does indeed contain both economic and qualitative aspects. It provides a means of measuring and analysing four categories of organisational performance: financial performance, customer knowledge, internal business processes and organisational learning and growth, against a 'target' value (Kaplan & Norton, 1996). The balanced scorecard links performance to organisational strategic objectives in a manner that is future focussed, rather than focussing on exploring past performance. Although traditionally the balanced scorecard was largely targeted at for-profit organisations and therefore not adaptable to organisations operating in the arts and cultural sector, the modern balanced scorecard is significantly improved, with more flexible management tools suited to a wide variety of organisational models. In the context of the arts sector, the balanced scorecard model is used to assess organisational performance rather than just economic impact (Turbide & Laurin, 2009; Weinstein & Bukovinsky, 2009). Therefore, the conceptualisation and intention of the balanced scorecard and its application in arts research to date highlights its limitations as a method of economic impact assessment, its intended purpose being an internal strategic and performance management tool.

Reeves (2002) discusses gap analysis as an alternative that may be used in assessing areas within the organisations business and operations where improvements can be made both in terms of the market offering (exhibitions or programs in the case of art museums), strategic direction of the organisation or service levels within the organisation. Gap analysis is typically used to assess the extent to which customer or visitor expectations and experiences of service concur with organisation's perceptions (Parasuraman, Zeithaml, & Berry, 1985). Whilst there is a dearth of research utilising gap analysis in the context of the arts and cultural sector, it is a technique typically utilised in the for-profit sector to determine what steps need to be taken in order for an organisation to move from its current position to its desired, future state. Therefore, in similarity to the balanced scorecard, whilst gap analysis functions as a strategic tool for organisations, its role as a method of economic impact analysis for galleries and museums is limited.

Reeves (2002) also discusses benchmarking as an economic analysis tool. However, from her review of literature and research utilising benchmarking, its capacity as a tool for economic impact analysis is unclear. Typically, benchmarking refers to comparing an organisation's business and management processes, evaluation and performance measurement systems to industry best practice from the same or another industry (Camp, 1989). In terms of economic impact measurement within museums, the economic impact of museum initiatives in a certain region may be compared to those of initiatives of a similar size and nature in other regions or, at the very most, in another country. However, Sterngold (2004) and Madden (2001) both express concern around comparing economic impacts of events across regions and countries from an advocacy and benchmarking perspective, as

the economic environment of each region must be individually considered and accounted for and therefore, the results from one area may in no way predict results from another.

## **Tools of economic impact assessment**

### ***Descriptive research***

Although Reeves (2002) identifies descriptive research methods as an economic impact assessment model, this is an erroneous interpretation of descriptive research. Descriptive research refers to research conducted with the purpose of describing the characteristics of relevant groups attending a particular event, such as a museum exhibition (Hair, Lukas, Miller, Bush, & Ortinau, 2012). Descriptive research typically involves the conduct of large or smaller scale surveys, such as the ABS Census, which enables the measurement of different characteristics of the arts and cultural sector such as employment levels and revenues generated through attendance at cultural and arts activities. Many reports produced by Arts Victoria, such as the Arts and Culture in Victoria: a statistical overview (Arts Victoria, 2012), rely on descriptive research methodology, in which surveys are a key research tool.

### ***Survey methods***

Financial surveys are a common method of ascertaining visitor expenditure, which can then be used in various analyses to gauge economic impacts such as employment, personal economic impact and export income. Financial surveys use data, such as visitation numbers and visitor expenditure, to directly calculate the economic impact of the arts and cultural sector, or a subsector within it. Research available on measuring visitor expenditures references three contexts: occasion (a specific event or time period), venue (a specific site or geographic area) (Wilton & Polovitz Nickerson, 2006) or time frame (past or future) (Frechtling, 2006). For art museums, the analysis may typically consist of quantitative analysis of financial accounts, visitor numbers and revenue data for a particular exhibition.

In using financial surveys as a tool to gauge export income from visitor expenditure, an important consideration is to distinguish between visitors who reside in the area of the exhibition (i.e. local residents) and those from outside the community to avoid accounting local money being spent in an alternative fashion (Frechtling, 2006; Wilton & Polovitz Nickerson, 2006). Frechtling (2006) also advocates excluding visitors whose visit to the museum is not directly attributable to the event and would have occurred without it, such as casual visitors and time switchers (those who had been planning on visiting anyway and switched their visit to attend the event).

The importance of capturing survey information from relevant visitors is directly linked to how and when the survey is conducted. Whilst the majority of visitor surveys relating to specific exhibitions and programs are exit surveys, en-route and household surveys are also used, where visitors are required to recall their expenditure during the specific event (Frechtling, 2006). In a study of visitors to Montana, Wilton and Polovitz Nickerson (2006) utilised surveys and required respondents to complete post-travel questionnaires of their visit, which they were requested to send back to the researchers. However, household and en-route surveys, both conducted after the event, are typically subject to recall bias or memory effects, compromising the validity of the data and, therefore, the economic impact calculated (Davidson & Schaffer, 1980b; Frechtling, 2006).

Arguably exit and intercept surveys provide the most accurate visitor expenditure data, as they are conducted in real time as the expenditure has just occurred. For art museums, exit and intercept surveys are typically used and are the most practical method of collecting expenditure data relating to events and exhibitions directly from visitors. For example, Cohen et al. (2003), in completing surveys of arts audiences of 75 non-profit arts organisations, utilised an intercept survey to collect audience expenditure data on attendance-related activities such as meals, souvenirs, transportation and accommodation. Although a response rate is not provided, 39,518 surveys were collected from 75 organisations, an average of 527 surveys per community.

## **Summary of economic impact measurement**

In terms of the most appropriate analysis model for art museums to use in assessing the economic impact of an event, a number of considerations are necessary, key ones being the size of the event and whether a micro or macro level of analysis needs to be taken. Whilst CGE analyses are more complex and resource intensive than I-O analyses, they will provide the most reliable assessment of economic impact for larger events, where a macro level of analysis is required. For smaller, regional events, an I-O analysis will provide accurate economic assessment data.

The models and tools widely used in assessing economic impact, although commonly utilised in government and industry reports as a quick snapshot of the impact of the arts and cultural sector and arts and cultural initiatives, share some significant drawbacks. All economic impact studies rely on narrow economic values and economic indicators considered inadequate for measuring 'difficult-to-quantify' outcomes (Madden, 2001; Reeves, 2002). Moreover, as discussed above, analysis models such as I-O analysis fail to take account of displacement and leakage of spending from the local economy and generally don't distinguish between distributional effects and aggregate income effects of arts spending (Dwyer et al., 2005, 2006; Madden, 2001; Reeves, 2002).

The economic impact indicators discussed above, even if multiple indicators are used simultaneously, only tell a very small component of the story around how art museums actually impact communities, relying on outputs that are easily measured and quantified (Matarasso, 1996). These approaches, taken directly from the for-profit sector, do not allow for the inclusion of "soft measures" related to the outcomes of museum exhibitions and programs, (Belfiore & Bennett, 2007; Polonsky & Grau, 2011) such as impact on communities and resultant community image and identity (Reeves, 2002). Therefore, economic impact studies relying exclusively on such indicators fail to assess how the activities of art museums can enhance a community's social aspects and quality of life and how these social impacts may contribute to an area's long-term economic growth and vitality (Sterngold, 2004).

## **Social impact**

### ***Social outcomes and impacts of cultural and arts activities***

In a critique of economic impact measurement models applied to the arts, Jermyn (2001) argues that specific, clear and measurable outcomes may not reflect the complexity of social impacts of arts and cultural endeavours. It is widely asserted that there is a need to go beyond the conventional approaches of inputs and outputs, as evidenced in discussions of economic indicators and models above, with a move towards a focus on outcomes and

impact. Key literature from the arts and cultural sector pertaining to social impact research is detailed in Table 2, Appendix 1.

Jermyn (2001) groups outcomes and impacts of arts and cultural activities into four categories: hard outcomes, personal outcomes/human capital, collective/group outcomes and civic/community impacts. Jermyn's (2001) delineations of outcomes and impacts are consistent with the definitions at the beginning of this review, with outcomes focussing on longer term effects of a program, activity or initiative and impacts reflecting longer term benefits for the individual and the community. Various potential outcomes and impacts of museum activities are subsequently discussed under these 4 categories.

### ***Hard outcomes***

Hard outcomes are easier to quantify and measure and may include aspects such as improvements in health, educational attainment, crime reduction and increased tourism and employment levels (Newman, Curtis, & Stephens, 2003; Scott, 2003). Increased tourism and employment levels are frequently measured in economic impact studies. In one of the first and largest studies of social impact of arts participation to date, Matarasso (1997) found that community participation in arts activities helped reduce fear of crime and promote neighbourhood security. Although criticism has been levelled at Matarasso's (1997) research from largely a methodological perspective (Merli, 2002), further research around the social impact of the arts provides additional evidence of hard outcomes. More recently, in their report on the role of arts and culture in liveability and competitiveness, Arts Victoria (2008) discusses a change in image and reputation of the area where the arts events are held. These broader and longer term community impacts are further linked to greater resident pride and ownership of their community, driving crime reduction and increased tourism. In their review of various lenses or traditions that the social impact of the arts can be viewed through, Belfiore and Bennett (2007) contend that those viewing the social impact of the arts through a "positive" tradition consider its positive impacts on individual health and well-being.

### ***Personal outcomes***

Literature concerned with individual benefits from the cultural program/activity considers factors such as increased health and well-being, self-confidence, enhanced self-esteem, enjoyment, arts inclusion and skills acquisition (Matarasso, 1997). In conducting a survey of adult art participants, Matarasso (1997), found that, since being involved in arts activities, 84% of participants felt more confident about what they could do, 37% decided to take up a training course and 80% learned new skills. Similarly, Williams (1996) in her pivotal research on the social impact of arts programs in Australia finds improved communication skills, planning and organisational skills as key personal outcomes for participants in arts activities. Whilst both Williams (1996) and Matarasso's (1997) studies face critique in terms of their methodology as well as the purely positive lens that they take on social impact of arts activities (Belfiore, 2006; Belfiore & Bennett, 2007; Merli, 2002), their results are supported within later research.

Arts Victoria (2008), in their review of the role of Arts and Culture in liveability and competitiveness, discuss greater individual confidence and aspiration and a clearer expression of individual and shared ideas as outcomes of arts and cultural activities. NFS Consulting, in their qualitative research commissioned by Arts Victoria to assess the role of the Arts in rebuilding community, highlight a number of personal outcomes driven by the arts in bushfire affected communities. The arts were shown to perform a critical role in rebuilding bushfire affected communities and facilitating personal outcomes such as the ability to

personally express experience and grief, increased self-confidence, bringing order to individual lives and allowing community members to give to others (NFS Consulting, March 2011). In a museum context, in her qualitative research of the social impact of museums, Scott (2003) discovers that museum experiences promote education and learning, encouraging visitors to pursue individual interests and driving learning through discovery. Through these personal outcomes, both Scott (2003) and Jermyn (2001) argue that cultural and arts initiatives build human capital, with Matarasso (1996) contending that the evaluation process itself has the potential to empower participants by involving them at the various stages.

### ***Collective outcomes***

Jermyn (2001) discusses collective outcomes within the realms of the creation of social capital, which may be defined as “the norms and networks that enable people to act collectively” (Woolcock & Narayan, 1999, p. 3). Thus, whilst personal outcomes focus on individual level outcomes, collective outcomes take a group focus and include aspects such as increased social contact, increased understanding and tolerance of other people, group identity and pride, skills such as teamwork and interpersonal skills (Arts Victoria, 2008). In discussing community art as a generator of social capital, Williams (1996) presents Boomtown Rural theatre project as a case study. The project created a large scale theatre event which brought together community members from five small isolated, regional towns within Tasmania, with the ultimate outcomes being bringing strangers together, building friendships and fostering a greater sense of regional identity. An unexpected outcome of participation in the project for the participants and wider community, but one which may well be intended by the arts organisation, was the challenging of cultural norms and values, resulting in a breaking down of negative stereotypes. In her research around social impact of museums, Scott (2003) confirms that museums facilitate the building and strengthening of social cohesion and identity by challenging community perspectives in regards to issues such as globalisation.

In her research, Williams (1996) presents a community as a “lived” experience and within that framework argues that the ability to “experience” and “live” community is essential to individual well-being, providing structure, meaning and value. Illustrative of this is the case study research conducted by NFS Consulting (March 2011) which demonstrated that arts initiatives within bushfire affected communities drove social cohesion by creating a “caring community”, allowing people to give to others, thereby facilitating a “lived” community where people felt they were able to contribute and others felt supported. Similarly, on an international scale, Belfiore (2002) provides an example of Tate Modern in London being an agent of social regeneration and increased social cohesion through its increased contact with the disadvantaged London community of Bankside. In addition to building a resource centre for the benefit of the community, Tate Modern organised a number of participatory arts projects involving the local community and even training sessions in arts management for a group of local, unemployed people (Belfiore, 2002).

### ***Civic and community impacts***

Jermyn (2001) suggests that community development impacts are often outcomes of arts participation. In the context of the arts in Australia, Williams (1996) elaborates further, suggesting that arts programmes and projects are highly effective in producing community development impacts such as: the development of community identity, decrease in social isolation, improvements in recreational options, development of local enterprise and improvement in public facilities. These findings are in line with Scott (2003), who asserts that

museums facilitate the creation of community identity by conveying the unique history and heritage of an area, giving authority to historical events that took place and expanding a community's view of itself by enabling it to learn more about its own history, heritage and sense of place. Thus, civic and community impacts examine the impacts of cultural and art programs in the context of the community, with neighbourhood renewal, community involvement, community identity and pride, an active community, greater community and business partnerships and local democracy being potential longer terms impacts resulting from outcomes of participation in arts and cultural activities (Arts Victoria, 2008). In her Australian research, Williams (1996) presents the case of a theatre project involving youth and the police force, where both groups were required to be active in the creative development process and the performance of the theatre/music production. Eighty-six percent of participants surveyed felt that the experience improved their understanding of different community groups, cultures and lifestyles, with a key outcome being the project serving as a role model for youth.

### ***Intrinsic impact***

Whilst extant discussions around social impact are largely encapsulated within the framework discussed above, Ramsey White and Rentschler (2005) discuss the concept of intrinsic impact, arguing that there is value in "art for arts' sake" and that the intrinsic worth of art is often difficult to articulate, much less measure. Similarly, Belfiore and Bennett (2007) in considering the social impact of the arts, discuss the transformative power of the arts beyond the aspects which are directly measureable. In contrast, although Matarasso (1997) argues that art is intrinsically worthwhile as art, he asserts that this intrinsic value is not undermined by considering social impacts.

Building on these ideas, Brown and Novak (2007) and later Brown and Novak-Leonard (2013) conceptualise and attempt to measure intrinsic impact. Whilst both Brown and Novak (2007) and Brown and Novak-Leonard (2013) fail to explicitly define intrinsic impact, they allude to it being tantamount to how art affects audiences, which is a lot broader than the original concept of intrinsic impact intended. Although initially conceptualised as six dimensional (Brown and Novak 2007), Brown and Novak-Leonard (2013) revise their conceptualisation of intrinsic impact to a multi-dimensional construct comprising four dimensions: (1) Arts as a means of feelings; (2) Arts as a means of social bonding; (3) Art as a means of aesthetic development and creative stimulation and (4) Art as a means of learning and thinking. The first sub-dimension captures people's engagement with the performance or event, the extent to which they are captivated by it and the resultant feelings and emotions. The audience sense of connectedness both with their own identity and with others and the community is encapsulated in the second dimension. The third and fourth dimensions of intrinsic impact represent the creative and cognitive processes that are fuelled by the arts experience.

Reconciling the Brown and Novak-Leonard's (2013) conceptualisation of intrinsic impact with Jermyn's (2001) categorisation of social impact, it is evident that intrinsic impact, as conceptualised by Brown and Novak-Leonard, covers the personal and collective outcomes referred to by Jermyn (2001). The fact that neither of the research studies, Brown and Novak (2007) or Brown and Novak-Leonard (2013) was able to demonstrate discriminant validity amongst the six (and subsequently four) sub-dimensions of intrinsic impact questions the validity of the conceptualisation. It is noteworthy that the hard outcomes and civic and community impacts are omitted from Brown and Novak-Leonard's (2013) conceptualisation. However, whilst intrinsic impact does focus on the individual and their personal outcomes

resulting from an art experience, the assessment of social impact in its entirety arguably requires the consideration of both hard outcomes and civic and community impacts.

### ***Negative impacts***

A key criticism levelled at social impact research across multiple sectors is that it primarily focuses on positive outcomes and impacts on individuals and the community (Belfiore, 2002; Guetzkow, 2002; Sterngold, 2004). In their discussion of three contrasting perspectives around the social impact of the arts, Belfiore and Bennett (2007) present the 'Negative Tradition' which questions the positive impacts of the arts, suggesting a number of potential negative outcomes and impacts. Referring specifically to the visual arts, Belfiore and Bennett (2007) assert that certain types of shows and performances may damage impressionable minds and encourage "copycat" behaviour. In a related strain of thinking, rather than the suggestion of moral corruption, the negative tradition asserts that artistic activities can have undesirable effects in the form of distracting people from worthier concerns and the moral duty of direct action when circumstances require it (Belfiore & Bennett, 2007).

Guetzkow (2002) takes an alternative perspective and, rather than focussing on potentially negative outcomes of the arts on individuals, he focuses on possible negative impacts of the arts on communities. Whilst there is research to suggest that the arts, and art museums in particular, promote greater tolerance, understanding and diversity amongst communities (Australian Expert Group in Industry Studies, 2004; McHenry, 2009; Reeves, 2002), Guetzkow (2002) also notes that art museums may promote gentrification. Specifically, Guetzkow (2002) asserts that art museums can create a shift in society towards the wealthier, more educated members of the community at the expense of those that are poorer and less educated.

### **Implications for public art museums**

Many arts organisations do not regard tangible or hard social outcomes as the key intended outcomes of their work (Australian Expert Group in Industry Studies, 2004; Belfiore, 2006; Belfiore & Bennett, 2007). However, the above discussion illuminates that there are various categories of outcomes from arts activities, which can perhaps be mapped on a continuum with hard outcomes at one end and community and civic impact with personal outcomes and social capital also contained on the continuum. For art museums considering the measurement and evaluation of their social impact, this implies that it is important for them to capture all four aspects of social impact. This infers that their evaluation needs to cover intrinsic impact in terms of personal and collective outcomes, as well as hard outcomes and civic and community impacts, also taking into consideration the potential for negative impacts of their initiatives.

In developing indicators of the outcomes and impact of museum initiatives, the ability of these to reflect the experiences and aspirations of various stakeholders is considered as a potential difficulty (Jermyn, 2001; Matarasso, 1996). This highlights the need for individual organisations to consider various evaluation frameworks and evidence collection methods and choose the framework that best suits the size of the organisation, commonly agreed upon objectives, the initiatives that will be undertaken and the outcomes that they hope to achieve.

## What makes an effective evaluation model?

Matarasso (1996) suggests that evaluation should be not only a means of ensuring accountability and demonstrating the value and contribution of arts organisations. He stresses that evaluation should also enable arts organisations to reflect on and improve their own planning, management, programme design and practice and allocation of resources to achieve desired outcomes (Matarasso, 1996).

Matarasso (1997) identifies a number of principles for effective evaluation: that the evaluation addresses stated needs or aspirations of the organisation and stakeholders; that the needs and aspirations of individuals or communities are best identified by them or in partnership with the organisation. Moreover, Kelly and Kelly (2000) argue that evaluation programs used to evaluate arts activities must be understandable and meaningful to a range of stakeholders – artists, arts organisations as well as philanthropy organisations and other funding bodies. Matarasso (1996) takes this further, arguing that the evaluation process should not only be meaningful to various stakeholders, but that these stakeholders need to be involved at every facet of the evaluation process, from contributing in the shaping of the framework to their views being heard and accommodated throughout the entire process, not just at the beginning and the end.

There are two key forms of evaluation that an evaluation model may incorporate. Formative, or process evaluation, focuses on how a program worked and its implementation. The goal of formative evaluation is to measure the program on an on-going basis, allowing for intermittent reviews and incremental program improvements (Georgeff, Lewis, & Rosenberg, 2009). Methods used in formative evaluation are generally qualitative in nature and include interviews and focus groups. In contrast, summative evaluation is generally conducted at the end of a program, its aim is to determine the success of a program, whether it achieved the desired outcomes and impact (Russ-Eft & Preskill, 2009).

The aim of effective evaluation models is to *demonstrate* economic and social impact rather than simply measuring it. In doing so, stakeholder engagement is key throughout the entire process. Specifically, stakeholders need to be engaged at every stage of the evaluation process, from the setting of objectives at the very beginning to the review of outcomes and impacts at the end. The evidence and data collected throughout an effective evaluation process also needs to be valid and reliable, implying that multiple sources of data should be utilised throughout the evaluation (Newman et al., 2003).

## Models of social impact assessment

In line with the above criteria for effective evaluation models, Reeves (2002) presents a typology of methods of social impact assessment of the arts. The typology identifies five main assessment methods: multiple method approach, social auditing, longitudinal research, community-based multi-method approach and survey method. In Reeves' (2002) discussion, it is evident that confusion exists between frameworks/models and methods/tools of assessment. Whilst the multiple method approach, community-based multi-method approach and social auditing are frameworks/models for social impact assessment; surveys and longitudinal research are tools and research designs respectively. In line with the identified need to distinguish between frameworks/models and tools, the discussion below considers these aspects separately.

Although Reeves (2002) does identify some key models of social impact assessment, she omits a number of fundamental ones, such as SROI and Logic models (Polonsky & Grau,

2011; Zappala & Lyons, 2009) and stages based models (Matarasso, 1997), that have received significant attention and some traction within the arts and cultural sector. These six key models of social impact assessment are discussed below. The majority of these approaches have adopted mixed methods in terms of incorporating both qualitative and quantitative research techniques in the assessment process, aligning with Reeves' (2002) contention that effective evaluation methods will really need to incorporate both. Qualitative methods include interviews, case studies, focus groups, participant observation whilst quantitative methods predominantly focus on the use of questionnaires and surveys. A discussion of these research designs and methods follows that of the social impact assessment models.

### ***Multiple-method approach***

In this approach to social impact assessment, the characteristics and outcomes of a set of cases or a certain project(s) are described (Reeves, 2002). This method typically employs a structured and systematic collection and analysis of both qualitative and quantitative data from a number of cases or projects. Such studies typically employ a range of data collection methods including: interviews, questionnaires, site visits, content analysis, participant observation and focus groups. Using the multiple-method approach, Williams (1996) conducted research around the long term social impact of 89 community based arts projects in Australia. The research included a survey of 109 participants from public funded community based arts projects as well as 123 community members who had observed the projects. In regards to social impact, the results of the quantitative surveys revealed that 96% of participants recognised positive personal educational outcomes, 94% recognised personal creative artistic outcomes and 90% recognised positive social outcomes.

The multiple-method approach is typically used for summative evaluation or a combination of summative and formative evaluation, as the illustrative example below demonstrates.

#### **Illustrative example: Arts in community settings: the evaluation of two community support funded arts programs (Arts Victoria, 2006)**

*Two programs funded by Arts Victoria, the Arts Residencies Program and the Arts Development for Communities Program, were both designed to facilitate collaborations between professional artists and diverse communities. The programs were managed by Arts Victoria and funded through the Victorian Communities Community Support Fund. The Arts Residencies Program supported established arts companies to undertake residencies, in partnership with a community host, in outer-metropolitan or regional Victoria. The Arts Development for Communities Program supports collaborations between professional artists and community groups and organisations to create new artistic works. Both programs were evaluated primarily using focus groups. Whilst artists, participants and community organisations worked collaboratively on projects, there were distinct aims and outcomes for each group. Subsequently, for each program, separate focus groups were conducted with artists, participants and representatives from community organisations.*

*In terms of project outcomes, involvement in the projects gave participants a sense of enjoyment and a greater sense of confidence and pride. Through the programs, participants also learnt new skills and developed networks and contacts which provided them with new opportunities for the future. Outcomes for artists included inspiration for the development of their art and networking opportunities, which may lead to future work opportunities. Outcomes for the communities included a greater sense of community, sense of belonging and a heightened tolerance of diversity.*

### **Community-based multi-method approach**

This approach is similar to the multi-method approach in that it uses multiple sources of data. However, it specifically focuses on an assessment of community social impacts of the arts (Reeves, 2002). Explicitly, the well-being of individuals and/or communities is explored through a focus on factors such as self-esteem and connectedness of community members. This assessment method offers a way of understanding the role of arts initiatives in the context of building social capital. Data collection methods that are most appropriate for this assessment model would be qualitative ones such as participant observation, focus groups and interviews as these allow community members to express their experience with the art and allow the researcher deeper insight into the impacts of this experience.

#### **Illustrative example: Evaluation and measurement of the Arts Recovery Quick Response Fund (NFS Consulting, March 2011)**

*The Arts Recovery Quick response fund was set up by Arts Victoria, Regional Arts Victoria and the Victorian State Government in direct response to the 2009 Victorian bushfires, which were the worst in Australia's history. The fund, totalling \$100,000, comprised of small grants, to the value of a maximum of \$2,500, to be awarded to successful grantee artists for work in their communities on projects that contributed to the recovery effort. Examples of projects that were funded include: a mosaic letterbox program, a healing through poetry project and a project entitled 'Art from the extended region' in which the artist utilised objects salvaged from homes lost in the fires in the Redesdale/Greater Bendigo area to create a mural which is now publicly displayed as a continual memorial.*

*The objectives for the fund were to: support local artists to work within their communities on arts recovery projects; assist the recovery process through the use of cultural activity to galvanise, unite and heal; and prompt economic activity through local projects and events. The success of the fund in achieving its objectives was evaluated in a number of ways: interviews with Arts Victoria staff and internal stakeholders; interviews with external stakeholders such as various council staff members in the relevant communities; interviews with grant recipients.*

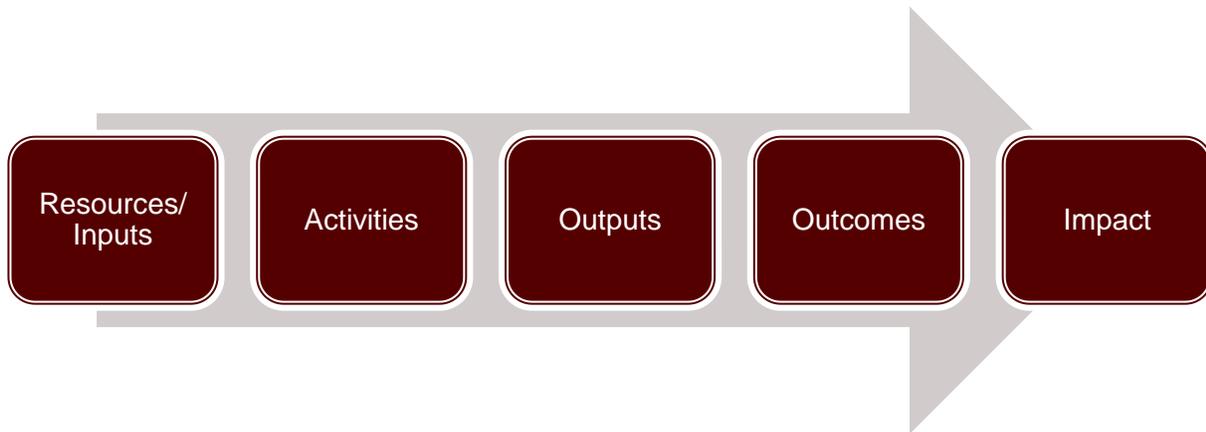
*Key outcomes of the fund and the projects that it supported are: art as a healer within affected communities; increased confidence and reinforcement of a positive self-image; bringing a sense of renewed order and meaning into the lives of community members. The longer terms impacts of these outcomes included: galvanising communities and creating strength through bringing people together; building new communities.*

In terms of implications for art museums around their social impact measurement, multiple-method and community-based multi-method approaches are relatively easy to implement and both focus on the need to have multiple sources of data as evidence for social impact of a program or exhibition. However, neither method prescribes a step-by-step process which directs art museums towards a rigorous approach to social impact assessment. This rigorous process is highlighted in the next three models: Logic models, stages based models, SAA and SROI.

### **Logic models**

Logic models, or Logframe, as they are sometimes referred to, appeared in the 1970's in response to evident flaws in the evaluation models of that time (Zappala & Lyons, 2009). Logic models recognise that a key problem with evaluation is that it is seen as a task conducted at the end of a program or activity rather than being built into the design process of the project, with the focus of such evaluation being on outputs rather than outcomes (Ramsey White & Rentschler, 2005).

Logic models provide a framework that encourages organisations to embed evaluation and assessment from the commencement of the program or activity and throughout its design and lifecycle. Zappala and Lyons (2009) explain Logic models as a systematic and visual way of representing the relationships among the resources an organisation has to operate their programs (inputs), the activities they plan to do (strategies) and the changes and results that they hope to achieve (outcomes and impact). Figure 6 depicts these relationships diagrammatically:



**Figure 6: Logic model framework**

As Figure 6 illustrates, the essence of Logic models is a focus on the assumed causal relationships and linkages within each activity/program conducted by the organisation. Therefore, if a certain activity is undertaken, the Logic model specifies that there are certain expected outputs and outcomes, with a particular longer term impact expected. The use of such a model forces art museums to entrench an evaluation framework from the very outset, as activities and programs are being planned, and articulate the outputs, outcomes and impact that they expect for each activity, ensuring that these are aligned with their overall objectives.

One of the key difficulties with the application of such a framework to art museums is the inherent difficulty they may have with delineating the distinction between outputs, outcomes and impact. In many cases, if cultural organisations are conducting evaluation, they are evaluating outputs on an ad-hoc basis (Galloway, 2009; Matarasso, 1996). Moreover, such a framework relies on the collection of evidence before, throughout and following the exhibition or program, a process which very few art museums currently follow and, therefore, one which is likely to be quite daunting to them (Matarasso, 1996). If art museums are to embed such an assessment framework into their program design, they will need assistance in building their competencies around the process involved and each of the individual elements. The case of United Way Australia, discussed below, illustrates how they applied

the logic framework to assessing their and their partner organisations' impact. Although United Way refer to it as Impact Mapping, it shares the fundamentals of a logic framework, particularly in the way that it articulates linear and causal relationships between inputs, activities, outputs, outcomes and impact.

#### **United Way Australia: an illustration**

*United Way Australia is a philanthropic organisation that aspires to create community impact through collaborations with local community organisations in Sydney, Melbourne and Brisbane across the areas of health, income and education (United Way Australia, 2013). In their Community Impact Report for 2012, they discuss their endeavours at assisting partner organisations to implement a Logic model framework, and the process of implementing a Logic framework themselves, to evaluate and measure their community impact. Their Logic model outlines their assumptions they make, their inputs (providing access to networks and volunteers, individual donors, workplace and corporate giving, partnerships etc), their activities in the three focus areas (for instance in the health area they support art therapy programs and training for teachers around mental health), their short term outcomes (such as young people and families accessing the support they need to better manage their health), their long term outcomes (such as young people being healthy and avoiding risky behaviours) and finally, their desired impact (that all individuals and families achieve their human potential through education, income stability and healthy lives) (United Way Australia, 2013).*

The data collection methods that support the logic framework are both qualitative and quantitative. In the case of United Way, they used qualitative stakeholder interviews, termed “community conversations” (United Way Australia, 2013) at the start of each program to determine the objectives and then “village meetings” and focus groups throughout the duration of the program to assess its outcomes and impact. Other data collection tools may include surveys, semi-structured interviews, focus groups, event feedback and case studies. The reporting of outcomes achieved occurs at various stages throughout the process. Assessment of final impact will require a longitudinal research method, where data is collected against determined objectives prior to the activity, whilst the activity is progressing, upon conclusion and then a certain time after, to assess the longer term benefits for the individual and the community.

Theory of change models are slight variants of the logic framework. A theory of change is “a specific and measurable description of a social change initiative that forms the basis for strategic planning, on-going decision making and evaluation” (Stern & Seifert, 2009, p. 37). Whilst theory of change models support the sequential stages as suggested by the logic framework, they additionally assume that the objectives that are set at the commencement of the evaluation process and the outcomes and activities that these are subsequently linked to, have a theoretical basis which further explains why the chosen activities support the objectives and why they are likely to produce the intended outcomes (Galloway, 2009).

There are a number of key advantages attributed to Logic models (Zappala & Lyons, 2009):

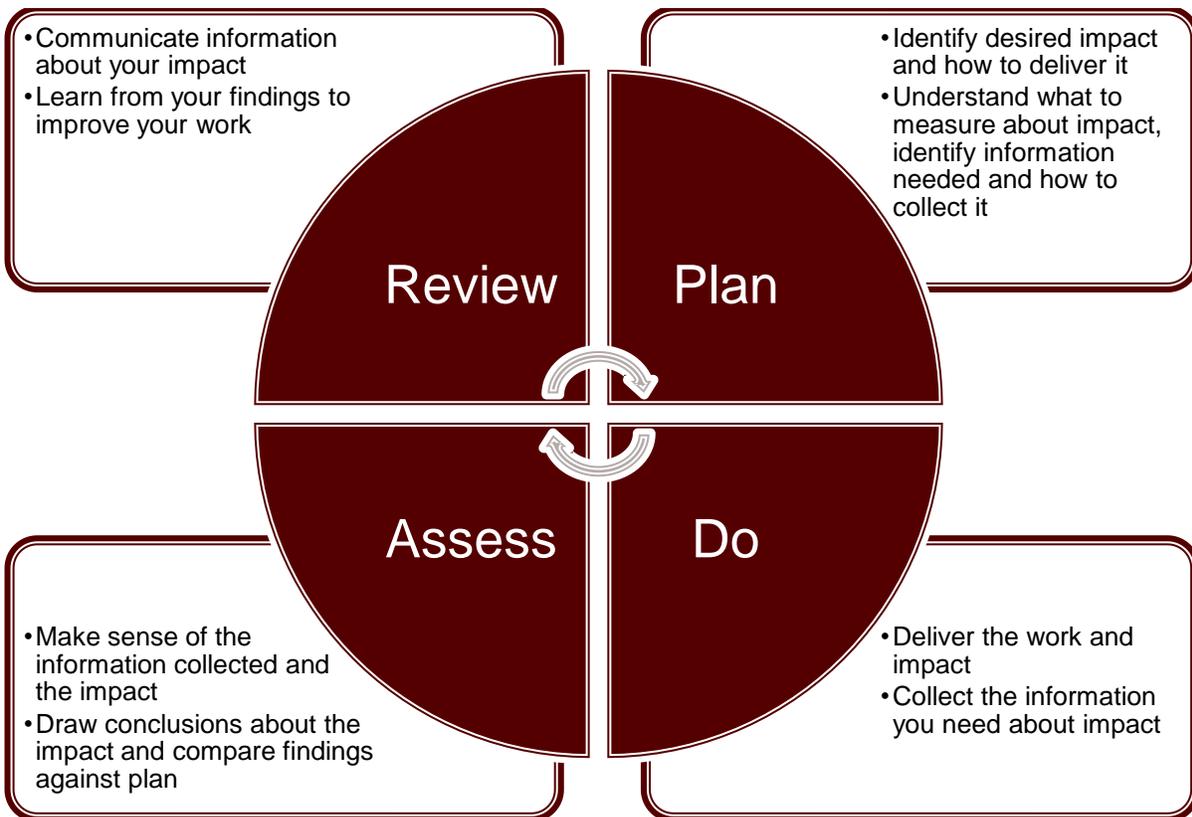
- Encourage organisational staff to see their projects within the wider organisational context and mission;
- Allow project staff to identify the connecting activities of a project in a logical and systematic fashion;
- Allow the project objectives and results to be identified clearly;
- Help to clearly articulate risks and constraints;
- Provide a structured starting point for identifying activities, implementation details, costs and monitoring criteria;
- Provide a summary of the project that can be used as a communication tool for stakeholders
- Facilitate evaluation as a task performed by all members of a project team
- Embed evaluation into the program lifecycle
- Shift the focus of programs and activities to longer-term impact
- Enhance relationship, understanding and collaboration between the organisation and its funders
- Enable and facilitate internal evaluations, which can be seen as a learning process rather than a snapshot taken at one point in time.

However, the use of Logic models is also based on a number of assumptions, which may be problematic in some instances. Based on a causal logic, Logic models assume causality between the components of the framework. As the name suggests, these are only “models” of reality, with causality often unable to be directly inferred in a real world situation, as many exogenous factors and variables, not reflected in the model, will also impact upon each stage of the model, the final outcomes and the ultimate social impact of any project. There is also a chance that unintended consequences, not reflected in the original modelling process, will result from programs and activities. Guetzkow (2002) and Belfiore (2006) argue that such negative externalities need to be considered and accounted for at the commencement of the evaluation process.

### ***Stages based models: Code of good impact practice and evaluation guides***

In a similar fashion to Logic models, stages based models focus on sequential processes that need to be followed in conducting social impact assessments. Matarasso (1997), in his research considering the social impact of participation in the arts, was seminal in suggesting and utilising a six step evaluation model for social impact research. The steps in the evaluation model were: planning, setting indicators, execution, assessment and reporting (Matarasso, 1997). Whilst this research has since come under methodological and theoretical scrutiny (Belfiore & Bennett, 2007; Merli, 2002), it paved the way for structured research into the social impact of the arts. Moreover, Matarasso’s (1997) evaluation steps framework has formed the basis for more recent stages based models of social impact measurement and evaluation.

Taking a practice based approach, 17 organisations from within the third sector collaborated with UK organisation *Inspiring Impact* to draft a Code of Good Impact Practice (NCVO Consultancy Services, 2013). The cycle and principles that constitute the Code are pertinent to all non-profit organisations and are also intended to help government and funding bodies understand good impact practice for non-profit organisations. As illustrated in Figure 7 below, there are four main areas of activity that make up good impact practice: Planning, Doing, Assessment and Review.



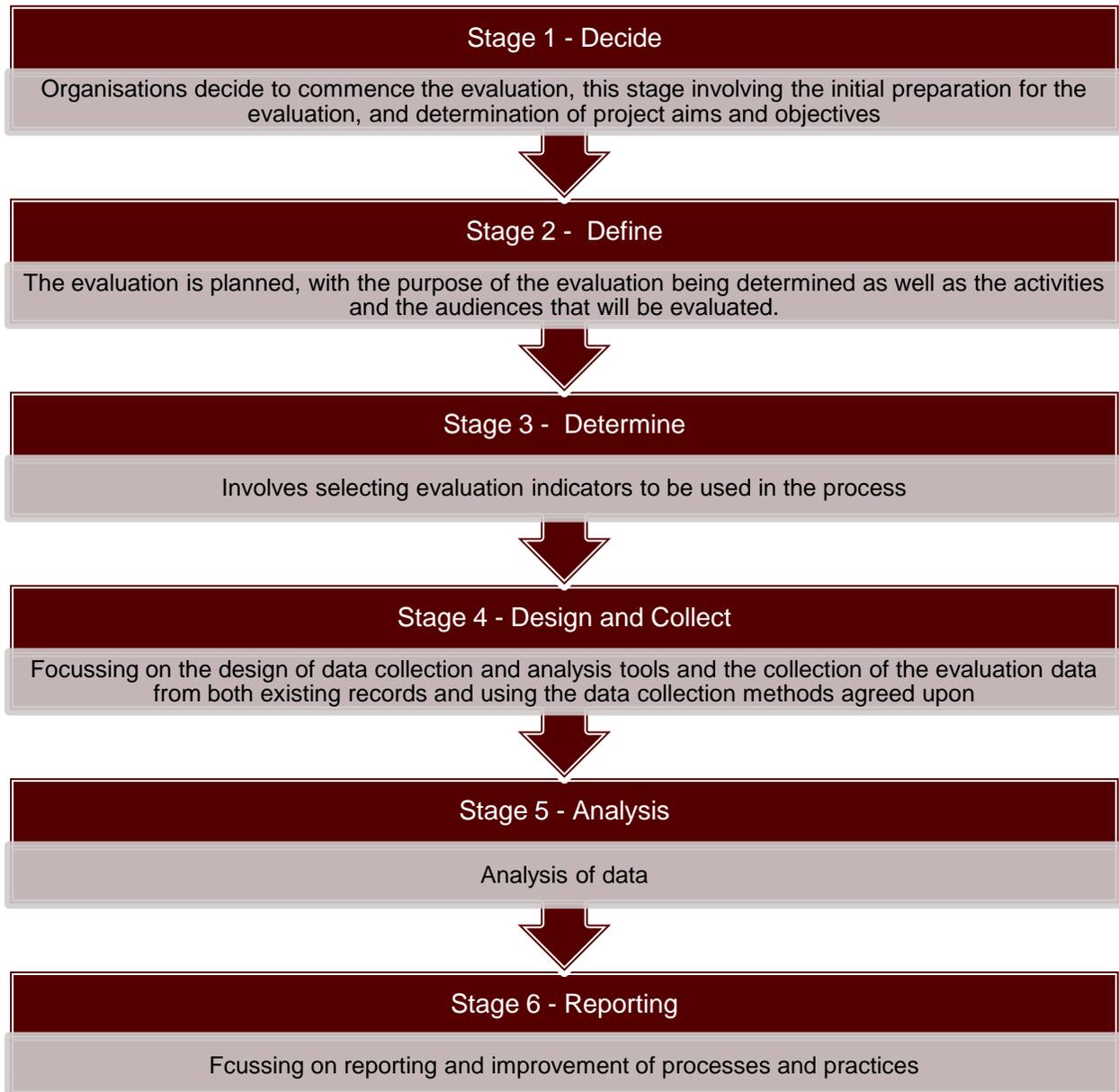
**Figure 7: Code of Good Impact Practice (NCVO Consultancy Services, 2013)**

NCVO Consultancy Services (2013) specify eight general principles that define good practice throughout the 4 stage cycle:

- Take responsibility for impact and encourage others to do so too
- Focus on purpose
- Involve others in impact practice
- Apply proportionate and appropriate methods and resources
- Consider the full range of difference you make: positive and negative; planned and unplanned

- Be honest and open
- Be willing to change and act on what you find
- Actively share your impact plans, methods, findings and learning.

In a similar fashion, Keating (2002), in producing a report for Arts Victoria on Evaluating Community Arts and Community Well Being, suggests an evaluation guide for arts and cultural projects that consists of six stages.



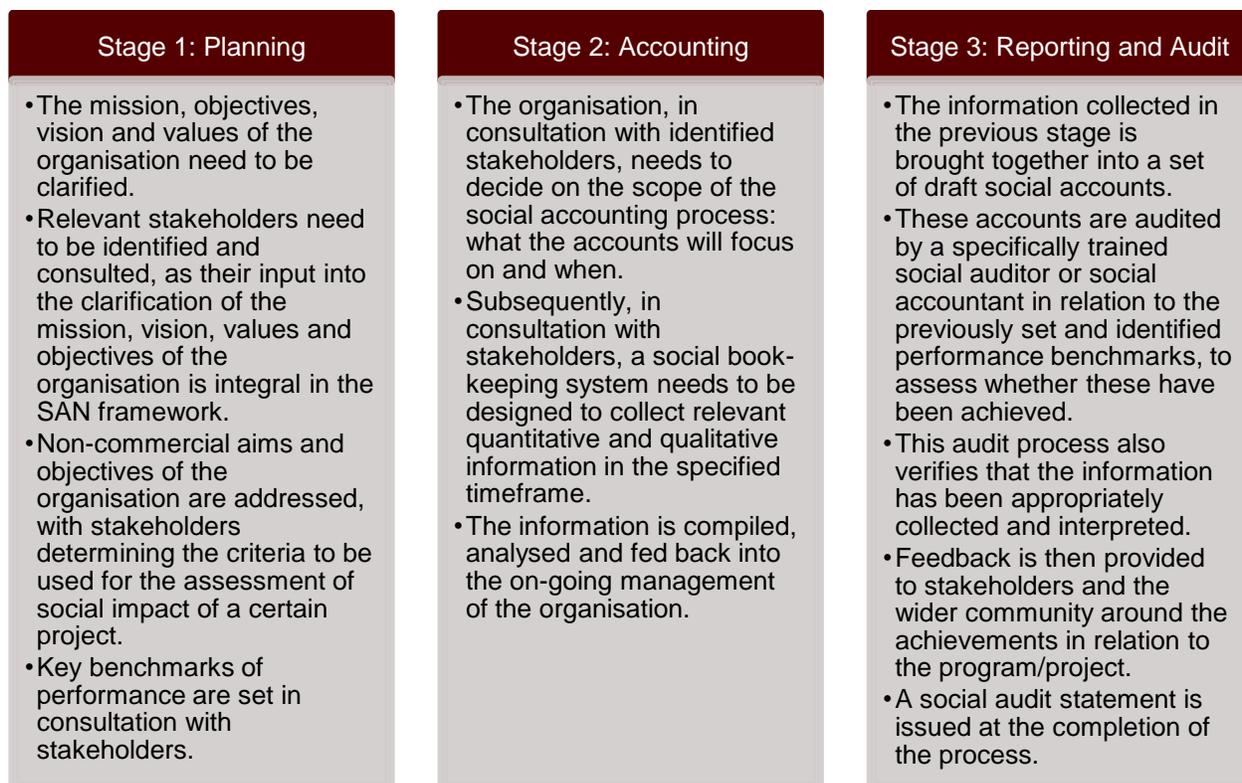
**Figure 8: Evaluation guide for arts and cultural projects**

Both the NCVO Consultancy Services (2013) Code of Good Impact Practice and Keating's (2002) evaluation guide for arts and cultural projects have strong similarities with Matarasso's (1997) original framework. Each builds upon the tasks involved in each of the key stages of the evaluation process. Upon reflection, these stage based models and the details pertaining to each of the stages, when considered together with a process such as the Logic model, provide a holistic and thorough approach to social impact evaluation and measurement. However, without the consideration of a framework that delineates between inputs, activities, outputs, outcomes and impacts, the main areas of activity as suggested by the Code of Good Impact Practice and Matarasso's (1997) framework, and further elaborated in the eight principles, make little sense and provide little guidance to art museums seeking to evaluate their social impact.

### ***Social accounting and auditing (SAA)***

Polonsky and Grau (2011) and Zappala and Lyons (2009) discuss Social Accounting and Auditing (SAA) as a model of social impact assessment. SAA originated in the 1970's as a way to document and account for the social impact of organisations. SAA has been defined as "a systematic analysis of the effects of an organisation on its communities of interest or stakeholders, with stakeholder input as a part of the data that are analysed for the accounting statement" (Zappala & Lyons, 2009, p. 9). Whilst some early social accounting frameworks did attempt to represent social accounts within a financial statement framework, the model that has had the most influence on the third sector is the Social Audit Network (SAN) framework. In conducting SAN as an impact assessment framework, the social impact of an activity or organisation is measured in relation to its aims and those of stakeholders. In this sense, some similarities between SAN and Logic models are evident, as both focus on the involvement of stakeholders at key stages of social impact assessment. The SAN utilises both qualitative and descriptive statistical data to assess whether an organisation is staying true to its mission and meeting stakeholder expectations (Zappala & Lyons, 2009). The SAN framework consists of three key stages: planning, accounting and reporting, and audit, the details of which are outlined in Figure 9 (Philanthropy Australia, 2010; Zappala & Lyons, 2009).

A key advantage of the SAN model is that it enables organisations to build upon existing internal information and documents that they may keep for monitoring and evaluation purposes (Zappala & Lyons, 2009). In this way, SAN is a process that promotes ownership within the organisation, as there is no reliance on external evaluation, with the organisations themselves setting their objectives, mission and vision and deciding on the components to be measured within the social accounting process. Although it is asserted that much of the SAN process can be undertaken in-house with the assistance of a prescribed manual, the process requires the services of a certified social accountant or auditor to verify the social accounts. External assistance may also be required for planning and setting up the social audit process, consulting stakeholders and drafting social accounts. Costs of this process could, therefore, include not only the time and resources of the organisational staff involved in the process but also the costs of third party assistance at various stages.



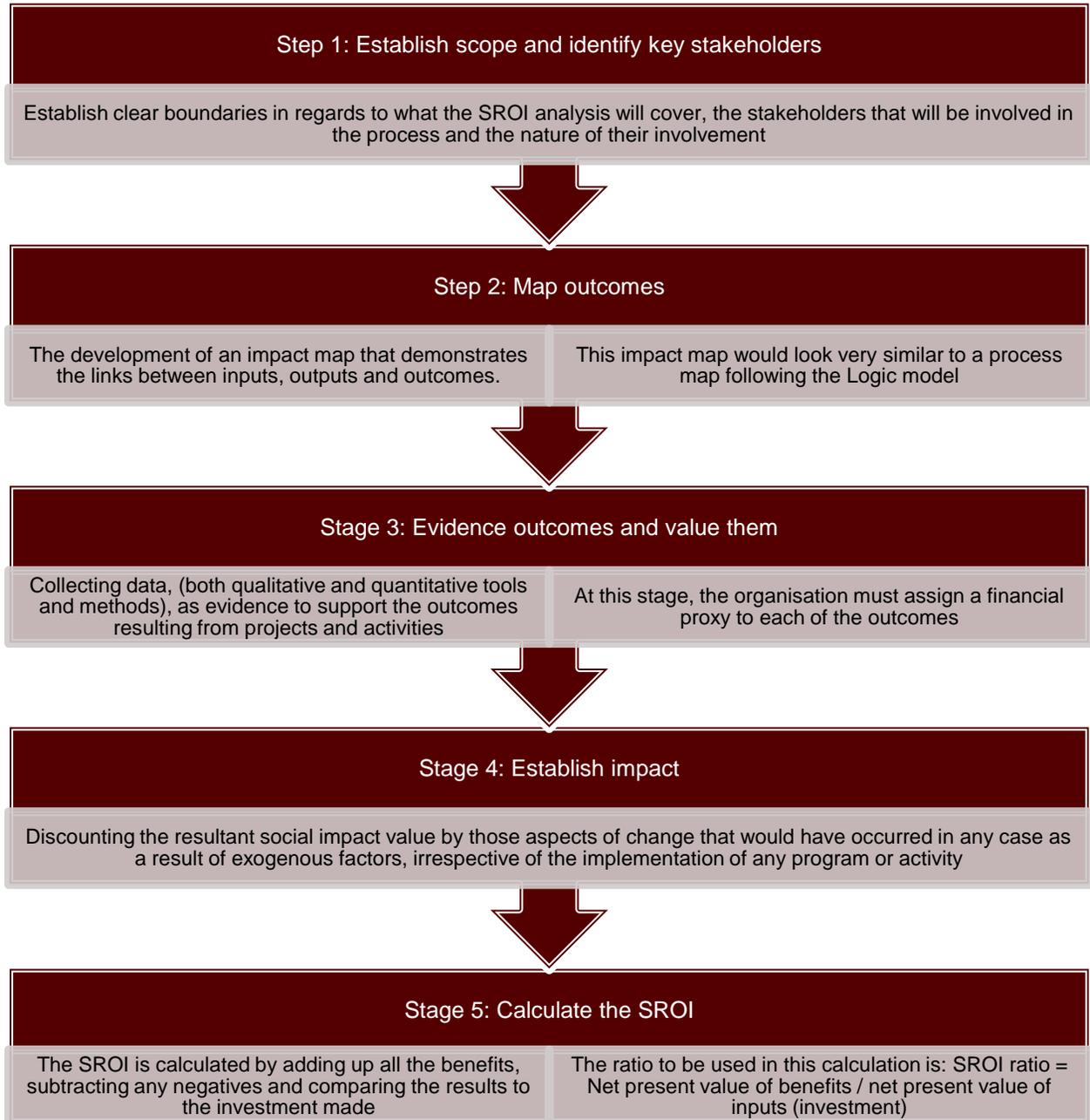
**Figure 9: Stages of the Social Audit Network (SAN)**

### ***Social Return on Investment (SROI) and the SROI Network model***

Also incorporating collaboration with stakeholders as a key component of social impact assessment, SROI (Social Return on Investment) has more recently been proposed as a model of specifically measuring social impact of non-profit organisations. This social impact measurement process is founded on the Return on Investment (ROI) measure applied to many private and for-profit businesses, where activities and projects undertaken are assessed in terms of their return on investment. SROI is a method that allows an organisation to understand how certain activities can generate value and provides a way to estimate that value in monetary terms (Zappala & Lyons, 2009). To this end, SROI, using the SROI Network model, allows users to put financial measures or proxies on social value. In this way, SROI attempts to quantify and express social value creation in terms of some common unit of analysis, making comparative assessment of social value creation possible. As with the Logic model and SAN, SROI analysis involves several key steps, although these are much more detailed than those of the SAN. Elaborated on in greater detail in Figure 10, Zappala and Lyons (2009) articulate these steps as: establish scope and identify key stakeholders; map outcomes; evidence outcomes and value them; establish impact; calculate SROI.

SROI is a complex evaluation model both in its interpretation and its use. Whilst SROI has the potential to be a valuable evaluation tool for art museums, there is a risk that the trends towards adopting SROI measures mean that alternative evaluation methods, ones that may sometimes be more appropriate, are overlooked (Philanthropy Australia, 2010). A fundamental assumption made by SROI is that the various indicators of social value can be reduced to and represented by a financial proxy or indicator. SROI may be an appropriate

evaluation and measurement tool for large, complex projects where the issues at stake are multi-dimensional (indigenous health for instance) and more amenable to having a financial proxy placed on them. However, arguably, it is an overly complex evaluation tool for smaller projects, such as many exhibitions and programs at art museums, that may be seeking outcomes and impacts on which it is far more difficult to place a financial proxy. Consideration should also be given to whether these outcomes and impacts are able to be represented by a single proxy financial figure.



**Figure 10: Steps of Social Return on Investment (SROI) and SROI Network Model**

A key assumption of SROI is that social value generates cost savings for the economy in terms of decreased public expenditure on things such as health payments, welfare benefits, criminal justice and in turn increases revenues to the economy through the extra income tax from people that are now employed who may have previously been excluded or marginalised from the labour market (Zappala & Lyons, 2009). Making these assumptions, although not impossible, is fraught with difficulty and risks, as making an incorrect or unrealistic assumption can have a significant impact on the SROI ratio. As outlined above, since the outcomes that we are estimating the value of are social phenomena, whose value is intrinsic and ultimately highly subjective, this places a question around any “correct” figure. The subjective nature of an SROI estimation also implies that the SROI is limited in its capacity to be compared across museums, galleries and even more so across sectors (Zappala & Lyons, 2009).

### **Summary and contrast of social impact measurement models**

The social impact assessment models that have received the most attention and gathered the most traction in the arts are multiple-method approach, community-based multi-method approach, social accounting and auditing (SAA), Logic models and SROI. SAA and the Logic models are both frameworks which assist organisations with thinking about, collecting and presenting information about a project/activity. However, in opposition to SROI, neither the SAA nor the Logic models prescribe a specific ratio or set of indicators that needs to be used as assessment tools within the process. All three models encourage the engagement and involvement of stakeholders the entire way throughout the process and encourage an assessment framework to be embedded within organisational processes from the inception of any project or activity. In this way, all three approaches inspire art museums to be transparent in their activities, fostering collaboration and cooperation between them and their key stakeholders. All three approaches are likely to be resource intensive for art museums to implement, both in terms of staff resources dedicated to implementation of the process and external resources that may need to be employed to assist them through the process. Arguably, however, the Logic model presents a process that is much easier to comprehend, can be largely completed internally and is adaptable to various sized art museums as well and exhibitions and projects of various complexities and sizes.

### **Designs, methods and tools for social impact assessment**

#### ***Longitudinal vs. cross sectional research design***

Guetzkow (2002) asserts that evaluation of longer term social impact is only really possible with longitudinal research designs, as cross-sectional designs make inferences about causality exceedingly difficult. However, the majority of economic and social impact research currently conducted within the arts and specifically around art museums is cross-sectional in nature, meaning that observations are taken from respondents at one point in time and generally over a reasonably short time frame (Aaker, Kumar, Day, Lawley, & Stewart, 2007). Longitudinal research is a research methodology that involves conducting repeated observations of certain phenomena over a long period of time. In assessing social impact using longitudinal research methods, data is collected from the same case/project and from the same respondents at multiple points in time, for instance at the beginning of the project, throughout the project and at the end to collect evidence of outcomes (Aaker et al., 2007). However, a true longitudinal design would also collect data from the same respondents at some point after the completion of the project, say in 6 or 12 months’ time as this is the only way of gauging the project’s true impact. This method is useful for understanding the processes that take place over time and, therefore, assessing social impact over a period of

time rather than at a single point in time. This method of assessment might be used to track the social impacts of a specific program or exhibition over an extended period of time. Data collection techniques that might be used here include survey, interviews and participant observation.

### ***Case study research***

A case study is a research method that is exploratory in nature, being most useful in situations where there is little existing information about how a particular phenomenon plays out in a specific context. Case studies are the preferred method when ‘how’ or ‘why’ questions are being posed and the focus is on a contemporary phenomenon in a real-life setting (Yin, 2009). Case studies, which are in-depth investigations of a specific phenomenon in a particular context, are used in many situations to contribute to our knowledge of group, individual, organisational, social, political and related phenomena. It is therefore understandable that case studies are frequently used in social impact research in art museums (Arts Victoria, 2006, 2008; Australian Expert Group in Industry Studies, 2004; Matarasso, 1997; Williams, 1996), where social impact itself is a complex phenomenon that both industry and academics are keen to understand. Within case study research, various data collection methods are appropriate, depending on what research questions are driving the research project. Surveys, in-depth interviews, focus groups and observational research are all appropriate methods of building evidence in case studies, with a key focus on data triangulation by collecting evidence using various data sources and methods (Patton, 2002; Yin, 2009).

### ***Survey method***

As the name suggests, this method involves collecting quantitative data about museum exhibitions and programs using survey questionnaires. Typically, this method is used with other qualitative data collection techniques as it allows aggregate analysis and comparisons across individuals and projects. Matarasso (1997), in conducting research into participation in the Arts in Britain, reviewed 90 projects, where 513 participants completed questionnaires, whilst over 600 contributed through interviews and discussion groups. The findings of Matarasso’s (1997) research highlighted 50 indicators of social impact, uncovered through the use of surveys in conjunction with the other data collection methods. Whilst Matarasso (1997) utilised surveys within a portfolio of research methods to determine social impact indicators, Brown and Novak (2007) utilised surveys in a more conclusive fashion to assess the presence of six predetermined dimensions of intrinsic impact in 19 different arts performances. However, a key limitation of Brown and Novak’s (2007) methodology is that the use of surveys alone does not allow insight into individual aspects of intrinsic impact that may have been present for individuals and yet are not captured within the suggested six dimensions. As Brown and Novak (2007) themselves assert, the “results are unique to each particular performance and reflect the audience for that performance” (p. 27). Yet, solitary use of the survey method does not allow the individual difference and nuances of intrinsic impact to be captured.

The implication for art museums is that survey methodology should be utilised in conjunction with qualitative methods, such as interviews or focus groups, to provide triangulation of data (Churchill & Iacobucci, 2002; Guetzkow, 2002). This allows for a greater evidence base to demonstrate social impact, strengthening the internal validity of the research.

### ***In-depth interviews***

In-depth interviews are a qualitative method of data collection. Also referred to as one-on-one interviews, in-depth interviews involve a trained interviewer asking respondents a set of semi-structured, probing questions in a face-to-face setting (Hair et al., 2012). The interviews are typically conducted face-to-face, but may also be conducted over the phone, if respondents are difficult to access. The key objectives of in-depth interviews are to discover why respondents exhibit a particular type of behaviour and to obtain unrestricted comments that include feelings, beliefs or opinions that can help better understand respondent's thoughts around a particular issue. In-depth interviews are frequently used in social impact research within art museums (Guetzkow, 2002; Matarasso, 1997; Polonsky & Grau, 2011), particularly to gather evidence of outcomes and impacts of a sensitive nature.

### ***Focus groups***

Focus group research is quite commonly used in social impact research (Arts Victoria, 2006; Matarasso, 1997; Williams, 1996). Also a qualitative data collection method, it involves bringing a small group of people together for a discussion on a particular topic or concept (Hair et al., 2012). Scott (2003), in her research of the social impact of museums, utilises the Delphi Panel. Similar to a focus group, this is a method of generating ideas and facilitating consensus around a topic where participants are unable to physically meet due to geographical constraints.

Focus groups typically utilise a semi-structured interview format, where the moderator has a list of questions/topics to cover. However, participants in the focus group are very much encouraged to respond to questions at length and the moderator facilitates a group discussion around the issues that the questions flesh out (Hair et al., 2003). Whilst focus group data has limited generalisability and their implementation is relatively resource intensive, they are a great way to gauge an understanding of the impact that certain arts and cultural programs/exhibitions may have on various stakeholders (Hair et al., 2012). However, if the outcomes and impact of a particular initiative are likely to be very personal and sensitive in nature, perhaps in-depth interviews rather than focus groups should be considered, as focus group participants may not be able to express themselves so freely in a group situation.

### ***Observational research***

Observational research involves the systematic witnessing and recording of events or behavioural patterns of people and other entities without directly communicating with them (Hair et al., 2012). The primary characteristic of observational research is that the researchers must rely on their observation skills rather than using the respondents reporting of their feelings and behaviours. Researchers watch and record what people (or objects) do rather than relying on them to report their behaviours. Observational research can be highly relevant for social impact research, particularly if the behaviours of people are observed before, during and at various points after their participation in an arts and cultural activity. Although observation can reduce self-report biases prevalent in other forms of data (such as interviews and surveys) and provides detailed behavioural data, findings are difficult to generalise and there are significant ethical considerations in setting up and recording respondent's behaviours (Hair et al., 2012).

## **Summary of designs, methods and tools for social impact assessment**

The above discussion illuminates that there are many ways that social impact research can be designed and there are many methods and tools that can be utilised to gather evidence of social impact. A key limitation of current social impact research is the reliance on cross-sectional research designs and single sources of data such as one case study or a set of interviews with one group of respondents (Galloway, 2009; Merli, 2002; Ramsey White & Rentschler, 2005). It is, therefore, difficult to ascertain a correlation or relationship between the intervention (program/event) and the impact in the absence of multiple stakeholder perspectives and evidence that has been collected at multiple points in time. Therefore, social impact research in the future needs to adhere to more robust methodologies that incorporate various methods for gathering evidence of outcomes and impacts of arts and cultural interventions.

## **Models of Impact assessment: going forward**

Pratt (2001) calls for the creation of appropriate monitoring and evaluation frameworks to assess both economic and social impacts of cultural activities. Elaborating on this further, Blake Stevenson Ltd (2000) (cited in Reeves, 2002) argue for the need for soft as well as hard indicators of measurement, so that the two become more closely linked and are seen as complementary. As evident from the literature review and analysis above (See also Appendix 1), there are assessment models that incorporate individual aspects of assessment – whether they be economic or social. However, in consideration of the importance of assessing both economic and social value of arts and cultural activities, future models of impact assessment will need to consider both. Moreover, the overall purpose and objective of impact assessment needs to be remembered. Although some consider the purpose of assessment, both economic and social, to be towards “proving” that certain activities/organisations have impact (Galloway, 2009), arguably the role of assessment is to demonstrate impact. Therefore, while some authors (Belfiore, 2006; Belfiore & Bennett, 2007; Merli, 2002) criticise seminal research such as Matarasso (1997) for lack of generalisability and inability to “prove” that the social outcomes found were directly attributable to the cultural initiatives, these are not the purposes of qualitative research.

Following this line of reasoning, Blake Stevenson Ltd. (2000, cited in Reeves, 2002) argue for the development of new ways to gather qualitative information and evidence that can be measured over time, strengthening the internal validity of social impact research. Currently, there is little evidence of longitudinal research to measure the social impact of art museums. Reeves (2002) also notes that the majority of social impact assessments have examined individuals and their behaviour (micro-level); projects, organisations, communities, networks or sectors/sector-wide initiatives (meso-level) rather than focussing on national or international social structures (macro-level). However, a focus on the macro-level would require the development of an assessment framework that comprises of robust methods that take account of various stakeholders and incorporates the assessment of both economic and social impact. It is suggested, therefore, that future work and research into the impact of the art museums should strive to present models of best practice. Illumination of such models and insight into the processes involved in economic and social impact assessment may enable the beginnings of the development of such an integrated, holistic assessment frameworks.

Although Reeves (2002) acknowledges a pressing need to develop comprehensive, robust and comparable methodologies and toolkits for evaluating the effectiveness of the arts and promoting and sharing best practice, the development of such frameworks is still arguably in

its infancy. Although there have been various attempts to suggest models and tools that may be applied across the board by the arts and cultural sector (Keating, 2002; NCVO Consultancy Services, 2013), the truth is, that such a “toolkit” approach will be next to impossible to achieve in a sector that is so diverse (Belfiore & Bennett, 2010). Art museums are of varying sizes and resource bases, with varying communities that they are engaging with and various objectives that they aim to achieve. Consequently, they face diverse outcomes that they are striving for in order to achieve those objectives (Belfiore, 2006; Newman et al., 2003). Arguably, although they may take a similar approach to social impact assessment (such as the Logic method approach for instance), the tools that they use to measure their impact will vary in relation to the activities that they are measuring the impact of (Philanthropy Australia, 2010).

Therefore, it is argued that whilst art museums can be guided by assessment frameworks such as the Logic model or Social Accounting and Auditing, a step-by-step “toolkit” approach which suggests that all art museums must measure economic and social impact using certain tools and following specific steps is not appropriate for the sector (Belfiore & Bennett, 2010). The fundamental issue is that, prior to undertaking assessment, it is crucial that art museums understand what they want to achieve, how they want to achieve it and how they want to go about assessing its effectiveness. The following sections present the findings from the research project and, utilising a Logic framework, demonstrate the different paths to economic and social impact.

## Findings

In regards to the economic and social impact of public art museums in general, all participants asserted that public art museums provide substantial long-term benefits for their communities. A dominant theme emerged with many external stakeholders prioritising the social impacts of public art museums.

### Social impact

In particular, there is a strong view that the **intrinsic impact** of the visual arts is often undervalued. As one external stakeholder stated:

*It's that capacity to open up new worlds to people and to create new understandings. So whether that be about the subject matter or the material often art touches on and focuses on issues that are difficult perhaps to talk about in the community and debated and gives us a way for looking at those issues or looking at them from different angles.*

Visual art, as a means of creative stimulation, learning and thinking, is also seen as a way to foster **social belonging**. For many internal stakeholders this is seen as part of the core purpose of a public art museum:

*It's using a different part of their brain and the arts have an opportunity to bring social groups together and break social barriers down and make us question our lives and to me that's what the arts are about. Hopefully making us interact with each other better.*

Many external stakeholders also noted the way in which public art museums can bring communities together:

*I think that art galleries play a very important role in bringing communities together and in generating interest in things that are beyond just the sort of the standard day to day stuff. But more around other things that can really fulfil the creative needs of the community.*

The ability of public art museums to foster **social cohesion, decrease social isolation** and encourage a strong **community identity** is particularly valued by stakeholders with a philanthropic background:

*Apart from creativity, they are very significant contributors to opening new fields of interest for people, to creating a sense of connectedness. I think they can play a role in social cohesion and inclusion. There is a really strong benefit connected to education and particularly those galleries that have educational programmes where they try to create a sort of an outreach programme within their own catchment area. So it's quite varied. In a way galleries can support creating a linkage that can go beyond just art if you will.*

In this way, all stakeholders believe that public art museums greatly enhance the **liveability** of their communities. As one supporter noted:

*I think public galleries really add to the perception of Melbourne as being a very vibrant and liveable city. So having a diverse and thriving, hopefully thriving, public gallery sector makes Melbourne a more interesting place.*

### Economic impact

The ability of public art museums to make an economic contribution to their region is not prioritised as highly as their social impact. Whilst, economic impacts are valued, external stakeholders do not feel that these should be top priorities for public art museums. Rather,

by contributing to community identity, pride and social cohesion public art museums have an indirect economic impact. Many participants pointed to national and international examples of the economic impact of public art museums. The ability of public art museums to assist in **economic regeneration and growth** is particularly valued:

*Internationally Bilbao with the Guggenheim, which has transformed a dusty, derelict coal town into a thriving fashion and arts capital in northern Spain, and now MONA. So the models are there and MONA has not just had an impact on Hobart but it's developed the Tasmanian economy I suspect and it's had more visitors than Hobart's got people.*

Much of the economic contribution of public art museums relates to the cash injection from **cultural tourists**. As one supporter argued:

*From an economic benefit, certainly cultural tourists spend more money typically. They're the kind of visitors that want to go and appreciate the local food. They tend to purchase, they shop, they like to pick up trinkets or something that's going to reflect their experience and from my experience they tend to have a more flexible itinerary. They tend to take time to stop and enjoy and observe and explore. So I certainly think there's a strong economic benefit attached to cultural tourists.*

Cultural tourists are attracted because of the strong personal and collective benefits (i.e. enjoyment, creative stimulation, social bonding) that they derive from an experience at a public art museum. The provision of such culturally rich experiences also enhances the **perceived liveability** of an area. As explained by one external stakeholder:

*I think if a town or a suburb or a city is considered more liveable and attractive then I expect with tourism, but also property prices and things like that, people are willing to move into areas and stay.*

Many participants felt that the **image** of an area, which public art museums directly contribute to, is inextricably linked to **investor confidence**, the **retention of skilled workers** and **attraction of young professionals**. In the case of Bendigo, two stakeholders highlighted the role of the Bendigo Art Gallery:

*...using the gallery as a way of providing a positive trajectory for Bendigo. The biggest thing regional cities have is the attraction and retention of skilled labour and so for me the city having a positive glow about it and that awareness ultimately helps us (External Stakeholder 1).*

*I think we'll find with this new hospital being built, a lot of the executives, and it's a big hospital, will actually not only come, they will be more attracted to come because they know that it's a city you can actually live in, it's a very liveable city (Internal Stakeholder).*

The following discussion focused on the factors driving public art museums to focus on economic and social impact and the barriers and challenges when seeking to assess impact.

## **Drivers of economic and social impact assessment**

Public art museums have started to prioritise capturing and articulating their economic and/or social impact. However, the key drivers of this increasing focus on impact come from external stakeholders. Our research identifies three key factors driving economic and social impact assessment in the public art museum sector.

First is the **competitive funding climate**. With an increase in the number of grant seekers, but a decrease in the amount of financial support available to the arts, funding bodies are finding new ways to distinguish between the quality of applications. In particular, funding bodies are prioritising applications that demonstrate a clear focus return on investment:

*I think Australia is very concerned about money at the moment and the money in the Arts is being withdrawn and withdrawn and so each facility is under pressure to show how they've paid for themselves.*

The Director of one foundation articulates the interests of philanthropic organisation, foundations and corporate sponsors:

*We want to understand what's the need they're trying to address, what's the solution they're proposing and what's the likely impact of that and when we're talking impact we're talking that extension over time.*

As a result, funding bodies are driving the impact conversation. As one external stakeholder stated:

*I think they're getting asked the question. Philanthropic organisations, foundations, corporate investors are asking the question what's your impact?*

This question is not always asked overtly in funding applications, but is an implied request for applicants to talk more about the benefits they currently provide or seek to provide their community. Too often public art museums focus on articulating their activities and fail to emphasise impact.

The second factor driving a focus on economic and social impact is **government support**. Participants from both state and local government feel that, as they are responsible for spending public money, the public must derive demonstrable benefit from the organisations that receive funding. As one participant from state government argued: “*So the money we give them [public art museums], is public money. So it needs to be spent in pursuit of something that would be a community benefit*”. The pressure to demonstrate economic and/or social impact is felt even more keenly by public art museums that are reliant on local government for funding. As stated by two internal stakeholders from a regional art museum:

*For a regional city museum which is funded 100% by the local council, impact I think has to be at the forefront of what we're doing and because we're part of council, we're being driven from above to actually 'show us how you matter' and 'show us how you're important'.*

Many participants view their ability to demonstrate their impact on the local community as a way of securing ongoing support from local government. One internal stakeholder from a metropolitan art museum stated that:

*Because they're one of the key funders, because we don't want to be in a situation where they go why do we spend all that money? If we're seen as working more collaboratively, if we're seen as providing value in helping those other areas that we can touch on, extend their programmes or share their programmes, then people will go 'you can't do that [withdraw support] to them'. So for me it's about they are our key funder, we need to make sure that we are delivering for their cultural agenda.*

Many participants from local government confirm this view. As exemplified by the following quote:

*If an organisation did not have a positive social impact they wouldn't get funded...it's an art gallery, it's an arts centre, but essentially it's there for the community and if it's not having a positive social impact then the council would have ceased to fund it.*

Whilst, the recent focus on impact assessment can certainly be seen as quite a reactive move by public art museums, they are also proactive in seeking to articulate their impact more effectively. This desire to use economic and social impact as a way to **engage external stakeholders** more effectively is the third driving factor. Many internal stakeholders

expressed a degree of frustration with their inability to communicate the benefits that they provided to diverse community groups. As one internal stakeholder noted:

*Executive level people or board level people might be saying yes, we know exactly the change we're creating, but we don't talk about this in the annual report. We don't talk about it to people, let's measure this, let's communicate this, let's be able to communicate this because we all know the change.*

Impact assessment is seen as a way to capture their story more effectively and provide public art museums with the tools to communicate it more successfully. External stakeholders also recognise how persuasive an impact story can be: “*It just might persuade some people who are doubters to accept that it has a role*”. All three drivers reveal a common underlying factor: persuasion. Documenting the economic and/or social impact of a public art museum is powerful. Data is compelling and can provide a solid foundation for a discussion with stakeholders about the ongoing need to fund and support public art museums.

### **Barriers and challenges when assessing economic and social impact**

Whilst internal and external stakeholders all recognise the importance of demonstrating the economic and/or social impact of a public art museum, the assessment of impact is not without its challenges. Obviously, the primary impediment to public art museums documenting and communicating their impact relates to **financial resources**. In a climate where public art museums are trying to serve diverse members of their communities on ever reducing funds, the cost of impact assessment is seen to be too high. As one external stakeholder noted:

*I think some organisations just don't see the business case in investing in measurement. They would rather just say well I've only got \$200,000, I want to spend it all on directly investing in the community and I see that as more valuable than carving off some of it to investing in measurement. So they'd rather keep popping the money in than diverting some of that money to understanding the impacts.*

Many participants feel that public art museums would be forced to divert funds away from programming in order to support an impact assessment. This is particularly the case for organisations seeking to assess their economic impact. As one local government participant argued:

*Resource levels are challenging to manage, so for that money that you invest in research or you invest in a consultant to come in and do an economic impact study, that's, I guess, at the cost of another programme.*

Philanthropists also noted that, whilst they want evidence of impact, they are yet to change their funding models to support both programs and measurement:

*It's a budget thing too. It's the last plank in the philanthropic thing. Do you give them \$100,000 and say we want \$25,000 of it for evaluation at the end of it, or do you give them \$100,000 and say do the project. It's a continuing debate.*

A perceived lack of **capabilities** in the sector exacerbates the cost barrier of impact assessment. Many internal stakeholders believe that impact assessment is time consuming, requires measurement expertise and training in documenting assessment. As one staff member stated: “*I just don't think we have the skills to do it and we lack the resources to do it*”. External stakeholders who believe that most public art museums are not capable of assessing their own impact also hold this view: “*I think not a lot of organisations are*

*equipped to do it without some help*". This perceived lack of appropriate capabilities is linked to the fact that most participants believe that impact must be quantifiable.

The difficulty in measuring social impact, which is often **intangible**, is seen as a major barrier to impact assessment in public art museums. The majority of participants, both internal and external stakeholders, believe that it is more important to capture the social impact of public art museums rather than the economic impact. It is the intrinsic, civic and community impacts that are the most difficult to quantify. As one philanthropist expressed:

*My feeling is that often the actual direct benefits, especially social, are often immeasurable and hard to quantify. But it should be more important than commercial and economic impact. And it's a case of how do you measure that, how do you do that?*

The challenge in capturing the intrinsic impact of the arts is seen to be almost insurmountable by some external stakeholders:

*I don't think we've got very good at measuring the value of an experience. So you can start with that was interesting, that made me think. So how do you measure the value of me being able to actually contribute to a conversation when I'm out to dinner and I sound really smart because I've just been to the gallery? I don't know how you can measure that stuff...I don't know how you measure the intellectual stimulation.*

Many participants expressed their frustration in being unable to capture adequately the intangible benefits that public art museums provide. One external stakeholder of the Shepparton Art Museum argued:

*How do you measure it anyway? Because you have an exhibition or a year of exhibitions, you can count the number of people who come in the door, but you can't easily count how people's perceptions of Shepparton might have changed in Parliament House, in the media, in the community at large. They're very hard things to measure but they happen and they're important.*

Another expressed the futility in attempting to measure community benefits:

*How do you capture spirit, community cohesion, how do you capture that? One less mugging in the street? You can't measure it.*

However, some participants, particularly from metropolitan art museums, are more positive about the ability to capture intrinsic impact. As one internal stakeholder commented:

*I think you can measure anything even if it's through a survey of asking people how good they feel when they visit and whether they think that that makes an impact. You can create numbers through a survey and it's numbers that impress people.*

It is interesting to note that participants interpret economic and social impact as a form of quantitative measurement. As identified in the literature review, organisations can document and communicate their impact in many ways. Quantitative measurement is just one device. Qualitative data can also be a powerful mechanism by which to communicate less tangible benefits.

Finally, the greatest barrier to impact assessment in public art museums is **fear**. It is natural to be apprehensive when collecting data about the performance of an organisation. This is the case for many organisations, both for-profit and not-for-profit, when faced with difficult questions. Many organisations fail to ask the questions about impact because they are worried that the results will not be as positive as they would like or because the findings may reveal weaknesses in the organisation. As one external stakeholder noted:

*It's hard because it's a change in the way people think. I think sometimes a lot of people don't want to know the answer so they don't ask the questions. They don't actually want to have the information about whether they're doing the wrong things. I think that's quite challenging, it's a whole 'what do we do differently?' or 'I've staked my whole reputation on this programme' or 'I've invested a hell of a lot of time in developing this particular programme' and I'd be scared to ask the question about whether it's actually the right thing to do.*

This external stakeholder reveals that it will take quite a culture change in the public art museum sector to overcome people's fear of impact assessment.

### **Benefits of demonstrable impact**

Despite the barriers and challenges associated with economic and social impact assessment, many participants emphasised the significant benefits of being able to capture and communicate the impact of public art museums. Arts Project Australia (the only institution in this project to have undergone a social impact assessment) identified how beneficial the impact assessment is in the current **funding** climate. As one internal stakeholder affirmed:

*To me this is about setting up Arts Project for the years to come around funding opportunities and being able to better articulate, as we've been talking about, the impact of what we do.*

An external stakeholder of Arts Project Australia confirmed:

*If you can't communicate what outcomes your organisation provides then you're going to be at a distinct disadvantage compared to other organisations that are out there seeking money in a limited pool of funding.*

Certainly, all of the participants in the project believe that a public art museum that is able to demonstrate its economic and/or social impact will have a competitive advantage when competing for funds. Participants also saw the benefits of demonstrable impact in maintaining funding and securing future funding. As an internal stakeholder at a regional public art museum noted:

*I think we have to measure our impact because we need to prove our worth to the people who provide the funding. If they can understand, not just the economic benefit, but also primarily I think the social and cultural benefits of a successful gallery in a city or town. It's good to be able to underline that for people and say this is what we're about and our purpose is X and hopefully there's never any doubt that there's a whole range of very valid reasons for having galleries and supporting the visual arts in the community.*

Many stakeholders see impact as a way of telling a more compelling story to funding bodies. When government, philanthropic bodies, foundations and corporate sponsors are all inundated with funding applications, a clear impact story can be a valuable differentiator. As one corporate sponsor attested:

*I think it's important for every organisation particularly those that are out there seeking funds to be able to tell their story in a compelling kind of way. It's important to have a strategy, but also a way of talking to that and conveying your value. In particular where they rely on funds both from government and from other sources really, it's important to be able to tell the story about why they should be receiving those funds and why they would be a good place to put more funds potentially.*

The other key benefit of impact assessment and communication relates to **stakeholder engagement**. The process of assessing an organisation's impact can be a powerful tool to unify and motivate staff. As one internal stakeholder of Arts Project Australia revealed:

*I think it has empowered artists. It's good to participate in things that talk about what you do so I think that had, on a micro level, a good impact. I think for the staff to constantly talk about what that story is and why they're here and what are some of the reasons. I think for new staff and people who are newer to the organisation then it's really implanted what it's about and it's a good opportunity for them to hear from other staff who are here what that's about. Then for our supporters, they're so engaged because they feel very much a part of this organisation.*

Impact assessment, whether economic or social, also provides a foundation for a constructive dialogue between public art museums and their external stakeholders. The reporting and communication of economic and/or social impact enables public art museums to engage stakeholders in a conversation about the role their institution plays in their community. An internal stakeholder of a regional public art museum asked:

*How do you continue the conversations around what you achieve? That's certainly an area that we would benefit greatly from in terms of having those tools to be able to have the conversations with the councillors and the senior executives and other members of the community.*

The following sections will articulate the economic and social impacts of four diverse public art museums using the Logic model as a framework in which to present the findings.

## Bendigo Art Gallery

Stakeholders speak of Bendigo Art Gallery with great respect and admiration. The findings provide insight into the personality of the gallery. The diverse community the gallery serves considers Bendigo Art Gallery to be inherently female, referencing its architecture, collection and programming appeal of late. For her community, the gallery is spoken of with reverence as an enriching destination that inspires its community.

*Focus Group 1, Participant 1: She is elegant and inspiring.*

*Focus Group 1, Participant 2: Enriching.*

*Focus Group 1, Participant 3: An escape, it's somewhere you can be.*

*Focus Group 1, Participant 2: It's a bit like going into a church, calm.*

*Focus Group 1, Participant 2: And a bit spiritual.*

The art museum is perceived as a nurturing female role model, reflecting the long history of the Bendigo Art Gallery and its place within the family of Bendigo. This sense of maturity is captured in the following focus group 2 conversation, which also highlights that, far from being elderly and less interesting to audiences, the Bendigo Art Gallery is a destination that provides their community with genuine delight:

*Focus Group 2, Participant 3: Bendigo to me is my favourite aunty.*

*Focus Group 2, Participant 5: An aunty, a nana.*

*Focus Group 2, Participant 1: I like the aunt idea, an aunt that is great fun to spend time with. She's the one who gives you treats.*



The following figure depicts the economic and social impact of Bendigo Art Gallery in the Bendigo region and also summarises the art gallery’s key inputs, activities, outputs and outcomes



**Figure 11. Bendigo Impact Map**





## Inputs

The key inputs identified from the stakeholder interviews and focus groups, as contributing to Bendigo Art Gallery's economic and social impact, include funding and governance, staff, council support and structure and leadership.

### Funding and Governance

Many internal and external stakeholders attribute the art museum's current capabilities to the board of management and its administration of bequests. Such a resource base ensures that the art museum has the ability to fund acquisitions and use council funding resources in other meaningful ways. As one external stakeholder noted:

*We have a board of management who look after our bequests, so the artwork that's on the walls, so those bequests some of them are decades old and they've invested funds. And that's what worked, the fact that the board has maintained, not in an operational sense the management of the gallery, but has maintained the control over what is acquired for the collection for the city. So even though operation is covered, the board spends the money on the acquisitions and if we want to we could spend up to \$200,000 a year on acquisitions. I was talking earlier to someone who gets \$15,000 from local government. We don't get any funds from local government to buy art. It's all from our purse and that's been pivotal. (Internal Stakeholder 1)*

As the above quote demonstrates, bequests are not managed by themselves and the unique skills and attributes of the board of management overseeing them is an important asset of Bendigo Art Gallery. This board continues to be recognised as a facilitator for the Director and the art museum staff being able to pursue professionally exhibition and partnership opportunities, both nationally and internationally. Such a capability is an unusual asset for many art museums embedded more formally in council bureaucracies.

*I think it would be fair to say too that a big part of the success has been the board. It's a complex sort of arrangement and it's beautifully balanced and works beautifully, but the board has actually bankrolled a lot of the Director's travel so we get that shield of local controversy about why is Karen spending too much time in Paris. It's nice to be able to say don't worry about that councillor it's not paid by us that's paid by the board and it's a nice separation. (External Stakeholder 1)*

Both internal and external stakeholders acknowledge this as a rarity for the sector. Without this governance structure, the Bendigo Art Gallery team may not have been able to pursue strategies internationally, as they would be dictated by policies and guidelines inherent to local council employees restricting such travel. It is through this governance base that the art museum has had the agility, or what can be termed "first mover advantage", in pursuing new partnerships.

*The gallery board has got enough money nowadays from bequests and donations and nest eggs that we actually have a regular income, which is used for acquisitions. It's also used extensively now and one of the real successes of the gallery in recent years has been the gallery board. Although Karen is an employee of the council and she reports back to the council and to me, we actually have enough funds now to pay for her and occasionally some of her senior team members to go overseas regularly. She's made*

*some remarkable contacts with all those places around the world like the major museums and major art galleries and to a certain extent we've managed to steal a march on other regional galleries. (Internal Stakeholder 4)*

## **Staff**

A core resource for the gallery is the staff and their culture of teamwork. As one internal stakeholder explains:

*It sounds like we're a big staff; we're only about 10. We have the international exhibitions sit across and everybody works on it so if we have a show, where at the National Gallery of Victoria they would devote a working group I suppose or a department to look after it, the whole gallery at Bendigo gets behind it. (Internal Stakeholder 1)*

Stemming possibly from the board of management and the Director's example, the art museum staff operate in an environment of dexterity. With relatively small employee numbers comes the need to work cohesively. A number of stakeholders recognised this as a fundamental advantage to the gallery. As one external stakeholder explains: *"I know for a fact that my staff and Karen's staff, we don't work local government hours. We work weekends, overtime. We just make it happen."* (External Stakeholder 6) An important feature of Bendigo Art Gallery is its relationship with its staff, which provides a solid platform for its activities. One internal stakeholder explained this: *"My staff, you've got a skilled workforce here, you've got people who are professional in the field...it's about picking talented staff and developing them, nurturing the skills."* (Internal Stakeholder 1)

Staff are seen as accessible to visitors, which often is not a core characteristic of regional, or city art museums. In an environment, which is sometimes perceived by new visitors as intimidating, the power of staff to provide a positive entry into the art experience and the gallery environment can be important in driving outcomes and long-term impact. A participant in one of the focus groups stated:

*The staff are really accessible too. There's always someone on hand, it's not difficult to find somebody to explain something or do something. They go out of their way and I'm not sure you get that in many places. (Focus Group 1 Participant)*

## **Council support and structure**

While for some public art museums the degree to which they are embedded in local government may be perceived as an encumbrance to their activities, this is not the case for Bendigo Art Gallery. The Council play an essential role, due in part to their structure as well as their strategies, in driving Bendigo Art Gallery's social and economic impact. The coalignment of related portfolios ensures that council divisions work together and, therefore, are a support for Bendigo Art Gallery. It is a council that is recognised as passionate and dynamic:

*A directorate that has a very dynamic agenda, so major projects are in the same area as well as economic development, tourism, major events, the Performing Arts Centre, marketing, media, etc, So just picture the context in which Karen is operating in and I would say one contributing factor that she's been part of is a very dynamic group with a very concentrated agenda which is to take Bendigo well beyond the local realm and to particularly raise its profile nationally. (External Stakeholder 1)*

An example of how the council structure facilitates the activities at the art museum is the Director's access to its Chief Executive Officer (CEO). As one internal stakeholder asserted: *"Karen has very direct access to me and I have very direct access every day with the CEO."* (External Stakeholder 1). Council provides non-museum specific resources critical in

supporting the art museum's activities, such as marketing capabilities. The council ensures that the art museum's activities are integrated with other council activities, for example:

*Our role is really the yield maker. So we actually build the yield so we aim for when people come here to do more things, spend more time in the city and ultimately leave more money in the city. So really that's the role and we work really closely with the art gallery and Major Events. I do integration with Karen's team. We do the marketing for that and we take it out to a broader team, a broader audience than probably if the gallery was just doing it because that's our core business. (External Stakeholder 6)*

The provision of services and the role council employees and departments play in supporting the art museum is best illustrated in their support of the recent Grace Kelly Exhibition. As one external stakeholder illustrates:

*We knew that [Grace Kelly] was probably going to be quite a large exhibition so I had staff set up as a satellite business centre outside the gallery because we knew that it was important when they came out of the gallery - what else do we do? And I had a team of volunteers that met the trains at the train station and even rode the trains. They could hop on the train and go down to Wood End and work the whole carriages coming back, talking to people, giving them maps, talking about what else they could do, helping them select a lunch place and what we're now hearing from our operators is that there's good repeat visitation from the audiences that we've developed. So that marketing and visitor services really helps support and industry development, ultimately making sure of the experiences. (External Stakeholder 6)*

The security afforded Bendigo Art Gallery through its structural alignment within council provides a base for achieving their mutual economic and social impact aspirations for the region. As one stakeholder noted: *"It's about trust and collaboration."* (External Stakeholder 1). This ensures a collaborative support base for the art museum, as explained by one internal stakeholder:

*You can't do it all yourself. We don't have the big departments internally, so it's a matter of opening up a little bit and sharing a little bit more. I think for many years the gallery operated very much in a tunnel vision manner and you've got to let go and you can't have control. (Internal Stakeholder 1)*

As reflected in the above quote, cooperation also requires the gallery to relinquish some control, but this also can facilitate a stronger appreciation and acceptance of risk taking:

*I think that they can then go forward knowing that we will be prepared to pick up any slack that might be created. We will be prepared to back them both with media, but with arguments as to why that is a good idea that they should be doing and I think ... I would hope that that would encourage them to be a little bit of a risk taker so that they can then put on those types of shows. (External Stakeholder 3)*

## **Leadership**

Finally, but not any less important, is Bendigo Art Gallery's leadership. Patrons and stakeholders perceive the leadership of the art museum to be a key driver of their current and future economic and social impact. External stakeholders in particular note the consistency in leadership and the principal team, as a critical resource driving the gallery and its achievements: *"Consistency in leadership is key. So we actually haven't had a personnel change amongst the core team and that's been helpful to keep the journey going."* (External Stakeholder 1)

Leadership capabilities of the Director, Karen Quinlan, are central to this input. She is well regarded by all stakeholders and respected for her passion and aspirations for the gallery.

*Karen is a stupendous Director and we've backed her, mind you she's delivered, but she's a gem and we support her and her dogmatic attention to detail and I can say I just love her. (External Stakeholder 1)*

Internal and external stakeholders attest to the fact that the Director's leadership approach is a key organisational resource driving the institution's achievements. All gallery supporters noted Karen's entrepreneurial and motivational leadership style:

*I think a lot has to do with Karen as Director. Karen is so proactive and she's so innovative. She's certainly been inspirational to her staff I think and allowing them to grow as they get involved in all of the things that go around mounting a great exhibition. She has great foresight, she has the ability to motivate people around her to see that that happens and to follow through with whatever they plan. I admire her greatly and I think that she has been pivotal in growing the gallery. (External Stakeholder 4)*

In discussing the Director's role at Bendigo Art Gallery, it was clear that personal drive and ambition also characterise Karen Quinlan, as one external stakeholder asserted:

*Karen's got amazing attention to detail when she puts her mind to it. But the thing is there is an intensity about Karen that I've seen her able to use, she doesn't tolerate fools and there's so many fools that can get in your way. (External Stakeholder 3)*

Interlinked with entrepreneurial spirit is the Directors' personal mantra:

*Three words: everything is possible. That's absolutely not what I die by, but live by. Nothing is too hard and I think if you form a negative approach to the job, and we know we all have issues, but if you let that take over... I think you have to have an attitude that you can do and you can deliver. (Karen Quinlan)*

The following statement reflects her determination to achieve her personal aspirations for the gallery:

*There are so many regional galleries and you can be in one and offer a fairly low key kind of programme and you can probably operate it on a fifth of what we're doing but to me, as I say, Directors bring different things to the job. For me personally I wanted to do more in the job, I wanted to take it as far as I could. (Karen Quinlan)*



## Activities

The Bendigo Art Gallery is an example of an institution with clear strategic focus on core activities. Rather than a breadth of activities, the gallery focuses on depth within each domain. The two dominant areas of primary activity for the gallery are in the areas of exhibitions and programs.

### Exhibitions

All stakeholders, both internal and external, consistently articulated the exhibition agenda for the gallery. Exhibitions offered are a balance between in-house curated exhibitions based around their permanent collection, domestic exhibitions from within Australia, together with highly sought after international exhibitions. The strategy driving exhibition decisions is one focussed on accessibility and relevance to the Bendigo and wider community. As one internal stakeholder explains:

*... we're delivering local content, doing solo programmes, we're focusing on the work of exemplary locally based artists and also looking at national exhibitions, curated and touring which appeal to our community. (Internal Stakeholder 2)*

In terms of the curatorial focus at Bendigo Art Gallery, the team has been clear-cut in its strategy to bring exhibitions of quality and significance to regional Victoria. In part due to the art museum's inspirational leadership, combined with council structural alignment, the Bendigo Art Gallery seeks to attract local as well as non-local audiences. This link with a tourism agenda for the region has led to a strong focus on audience development, which has in part influenced exhibition programming. Key to its activities in recent times has been the large recognisable international exhibitions, several from within the art and design arena (Grace Kelly, White Wedding were frequently noted by interviewees and focus group participants), and photography exhibitions. Such exhibitions achieve widespread appeal and attract a range of audiences into the Bendigo Art Gallery. As one stakeholder explains:

*We try and present a diverse cross section of exhibitions so we're going to continue working with international partners and delivering pretty significant exhibitions. (Internal Stakeholder 2)*

The gallery also provides an interpretation of the international exhibitions, co-curating these exhibitions to improve their relevance to the community and highlight aspects of their own valuable artistic collection:

*Karen and her staff didn't just take that exhibition and put that on in our gallery, but what they did was they actually brought in another collection and actually curated a particular Australian aspect to that collection. (External Stakeholder 4)*

From an internal stakeholder quote, it is clear that not all exhibition decisions expect the same outcomes, but all are integral to showcasing artworks to audiences

*I mean we've obviously worked out fashion has worked very well for us and also photographic exhibitions have worked very well for us. So those two things have been a really good way of getting people interested and attracted and of course they certainly cater to a certain audience but it then gives you freedom to do other exhibitions as well, smaller exhibitions or more cutting edge exhibitions that may not get the big numbers but give other people the chance to see different works and that of course is one of the most*

*important parts of what we do is actually giving people within our community and a wider community the opportunity to engage with the visual arts generally. (Internal Stakeholder 3)*

## Programs

Internal stakeholders discuss the Bendigo Art Gallery with a sense of energy and verve. Given the location of the gallery in the heart of Bendigo, its role as a provider of cultural capital to Bendigo is evident. The program activities offered by the gallery are well respected and designed to enable greater community engagement.

*It's outreach programmes as well that play a really important role in actually getting people to engage with their community. (Internal Stakeholder 3)*

The core activities focused on programs are an important component in the art museum's ability to engage with the local community. The program activities developed and offered by Bendigo Art Gallery are another major facilitator of social outcomes for the community.

*I think that's one of the biggest barriers a gallery faces and we are always trying to do programmes that kind of engage with less engaged members of the community. So it might be young people obviously, we're actually pretty good with schoolkids. We have really great school programmes, we have two education officers and they do amazing work with schoolkids right through from kindy to Bendigo Senior which is obviously the big super school. (Internal Stakeholder 4)*

This focus on community minded programming and providing activities for connecting with the local community is a key driver of the gallery's social impact. As noted by one external stakeholder:

*I think Bendigo Gallery is fairly welcoming and their programmes provide access at whatever age you are. They'll have little programmes for tiny tots and children and for practising artists and all kinds of things like that so they provide an entry level into the world of art for so many different people. (External Stakeholder 4)*

One program example that reflects such engagement with diverse communities is a recent facilitated program for dementia sufferers in the Bendigo community.

*We've just recently started doing a programme for dementia sufferers. Leanne has actually been working with a dementia group here to actually train staff and guides about dealing with people with dementia and then actually bringing that knowledge and having groups of dementia sufferers coming in... Hopefully there are lots of other programmes we'd like to develop that engage disengaged members of our society and our community. I think that's something that would really help us create a bigger social impact because I do see our impact as being much greater than purely paintings on a wall. (Internal Stakeholder 3)*

Another program illustration reflecting the art museum's deliberate engagement with the next generation of art visitors is *Gallery Giggles*. The activities of the art museum in engaging with their wider community ensure that community members feel able to introduce art to their own children. One internal stakeholder explains this:

*We've got a reasonably new programme *Gallery Giggles* which was littlies, under-5s, and that actually brought a whole new group of people in, the young mothers which is great, from a whole diverse cultural background. Also I guess what we're trying to do is also give parents the opportunity to understand how they can introduce the arts to their children from a young age. (Internal Stakeholder 3)*

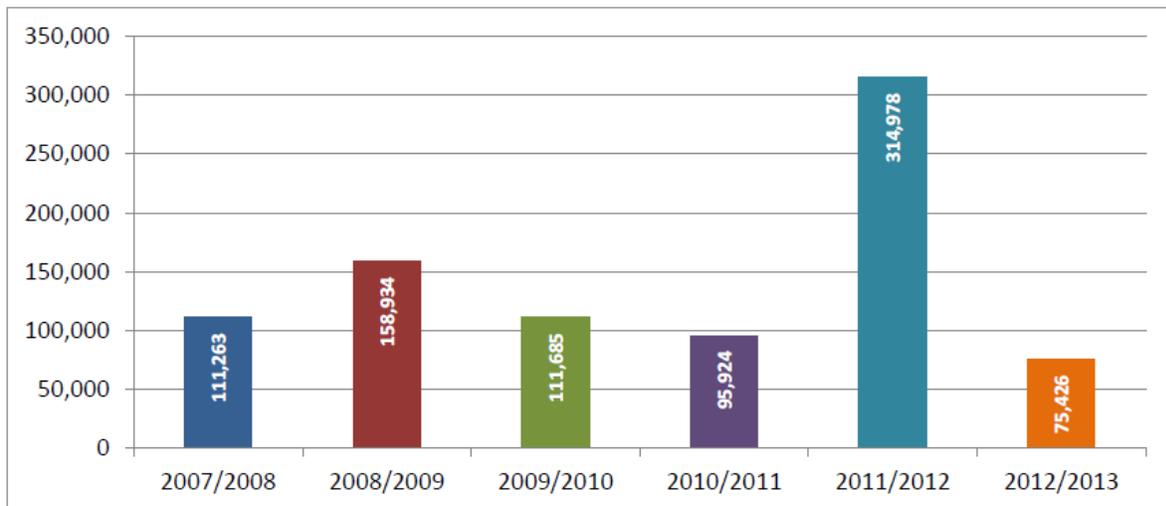


## Outputs

The focus of this discussion is on the key outputs that result in significant outcomes and economic and/or social impact for the City of Greater Bendigo. The results of this study highlight the importance of two specific outputs: visitation and word-of-mouth.

### Visitation

Bendigo Art Gallery has attracted record attendances through its international exhibition programme. The Golden Age of Fashion and The White Wedding Dress: 200 Years of Wedding Fashions attracted 75,000 visitors each, while Grace Kelly: Style Icon attracted over 156,000 visitors last year and generated 16 million into its revenue.



2008/09 - Due to outstanding success of the blockbuster Golden Age of Couture exhibition.

2011/12 - Due to outstanding success of White Wedding Dress and Grace Kelly: Style Icon exhibitions

2012/13 - Due to commencement of major Art Gallery Expansion on 12 July 2012

(Source: City of Greater Bendigo Annual Report 2012-2013)

The visitation at the Bendigo Art Gallery during the Grace Kelly exhibition is a clear example of the output generated by the international exhibition program. An economic impact report on the exhibition revealed:

*The Grace Kelly exhibition attracted attendances of just over 152,700. These attendances also include multiple attendances by individuals. Through the attendee survey undertaken by IER, it was revealed that the average person attended 1.09 days of the exhibition, meaning that the total number of individuals who attended the exhibition was 140,097. Just over 9.8% of attendees were from interstate with a further 0.4% from overseas. Melbourne residents made up the highest proportion of attendees (59.1%) with a further 19.8% attending from other parts of regional Victoria. (Economic Impact & Market Research Study – Grace Kelly: Style Icon Exhibition, 2012)*

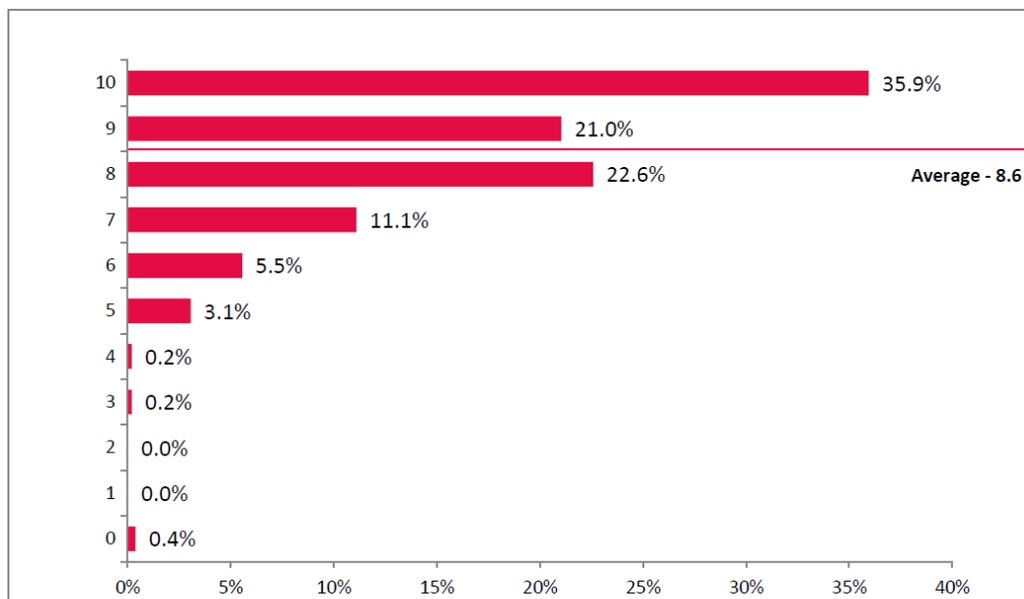
It is not just the number of visitors that are attracted to Bendigo that is important; it is also the type of audience. The program of international exhibitions has enabled the Bendigo Art Gallery to foster relationships with different audiences. The economic impact study on the

Grace Kelly exhibition surveyed visitors to the exhibition and asked them to indicate their level of attachment to the 'Arts'. The study found that 72% associated themselves with the lower two segments of the psychological connection scale (I like the Arts and I am aware of the Arts). This suggests that the exhibition was able to attract attendances across a much broader segment of the population than just the traditional 'arts community' (I live for the Arts and I am an Arts enthusiast). The study also found that nearly 60% of survey respondents were visiting the Bendigo Art Gallery for the first time. This new visitor that has been attracted to Bendigo through the international exhibition program is a particularly valuable one. As one external stakeholder commented on the success of the Grace Kelly exhibition:

*The visitation was female middle aged...They are spenders because usually the children have moved on so they're usually aged say between 45 to about 65 and have a lot more disposable income. There's a lot more about socialising and the women came and they travelled and they hunted in packs and they were a very high yield market. They weren't just in, have a look, out. They dwelled. They had time on their hands and they had disposable income and that was a very good thing for us. (External Stakeholder 1)*

### Word-of-mouth/Advocacy

The experiences offered by the Bendigo Art Gallery have also generated positive word-of-mouth and advocacy for the both the public art museum and Bendigo more broadly. The economic impact report on Grace Kelly reveals what a powerful output this is and the implications for repeat visitation. The study found that Word of mouth was the most frequently identified source of awareness in relation to the Grace Kelly exhibition (30.5%). Moreover, approximately 57% of survey respondents attending the Grace Kelly exhibition stated that were highly likely to recommend future attendance at exhibitions hosted by the Bendigo Art Gallery. (Grace Kelly Report)



Base:- All Respondents (n=525)

Q. Based upon your experience at this exhibition, how likely would you be to recommend attending this exhibition to others?

(Source: Economic Impact & Market Research Study – Grace Kelly: Style Icon Exhibition, 2012)

Such outputs play an important role in generating positive outcomes from activities at the Bendigo Art Gallery.



## Outcomes

The Bendigo Art Gallery's inputs, activities and outputs result in a number of important personal and collective outcomes. These outcomes include a boost to tourism in the region, increased social contact and arts inclusion and skill acquisition.

### Tourism

A major economic outcome from the activities at the Bendigo Art Gallery, particularly the international exhibition program, is the growth in tourism to the City of Greater Bendigo. The economic impact study on the Grace Kelly exhibition highlights the important role played by the art museum in attracting tourists to Bendigo.

*Of the 124,715 out-of-region attendees at the Grace Kelly exhibition, more than 99,840 (80.0%) were primarily visiting Bendigo because of the exhibition whilst a further 2,041 (1.6%) extended their planned length of stay. The research illustrated that more than 91% of attendees from Melbourne travelled to Bendigo for the purpose of attending the exhibition. It also revealed that whilst none of the overseas attendees identified the exhibition as the reason for their visit to Victoria, 80% said that their decision to visit Bendigo was made primarily to attend the exhibition.*

*Overall, the Grace Kelly exhibition was responsible for generating more than 10,550 bed nights in Victoria. On average, those who extended their stay in Victoria said that they spent 1.5 nights in Victoria. From a Bendigo perspective, the exhibition was responsible for generating more than 17,200 bed nights in Bendigo. The majority of these (12,660) were generated by Melbourne residents. (Economic Impact & Market Research Study – Grace Kelly: Style Icon Exhibition, 2012)*

The tourism outcome has strengthened over time, as the reputation of the Bendigo Art Gallery has continued to grow. One external stakeholder noted the growth in tourism during the last major international exhibition:

*We sold well over 1,200 accommodation packages for I think it was Grace Kelly. I think the most we'd ever sold before that was about 450... We had vintage tours that we actually worked with the operator to get up and we sold I think nearly 250 of those. (External Stakeholder 6)*

For many stakeholders residing in other regional cities and Melbourne, the Bendigo Art Gallery is the primary drawcard that brings them to the city. As one focus group participant from Melbourne explained:

*I wouldn't come to Bendigo except for the gallery. I mean I like Bendigo, but the only thing that would bring me up here is the Bendigo Art Gallery. (Focus Group 1 Participant)*

Whilst attracting visitors to the City of Greater Bendigo is a significant outcome for the Bendigo Art Gallery, the collective and personal outcomes for members of the community are equally important.

## Increased social contact

The Bendigo Art Gallery plays an important role in increasing the amount and type of social contact amongst members of its diverse community. Similar to many regional cities, Bendigo has a multicultural population and a sizeable student population with the La Tribe University campus located in the city. Internal stakeholders are focused on providing programs, events and exhibitions that could facilitate social contact within the community.

*It can be a really useful tool for engaging disengaged people. Obviously it's been proven as a great means for getting young people engaged with the arts in lots of different media. It's also a really great way for people engaging with their community because you can use something like an art gallery to actually bring together people who wouldn't normally meet or be in a similar situation so it's a really good way of doing that. It's also a great way of learning about different cultures in the community. We do quite a lot of different programmes that look at the different cultural elements of our community. We've got refugees and we've got various other Indian groups and Chinese heritage so it's a really good way of engaging with that. (Internal Stakeholder 3)*

In particular, the art museum has a large volunteer program. This program enables people who may experience a degree of social isolation when family members move out of the area, to connect with other members of the Bendigo community.

*We have 100 volunteers connected to the gallery and I see with those people once they become connected to the gallery they form networks themselves and extend their networks, they make connections with people, not just staff but other volunteers and members of the public the gallery wouldn't have had the chance to engage with. So I think it's about connecting people to their own community and broadening that and strengthening those social networks within groups and across groups. (Internal Stakeholder 2)*

The art museum has also started to partner with other organisations to provide much needed services for different members of the community. Many of the activities provided by the Bendigo Art Gallery facilitate social contact and reduce people's sense of social isolation. The recent dementia program is a perfect illustration of the positive outcomes from Bendigo Art Gallery's community development programs:

*With the dementia program, they come monthly to the gallery and obviously with dementia they're not necessarily remembering the detail of what they've experienced but, and this is what came through in the training for the programme, that one of the primary benefits is they feel welcome and safe and comfortable and they're able to share in a fairly relaxed environment their own thoughts in relation to the artworks that we're talking about with them.*

*After that there's a morning tea and again that's really friendly and people are making connections. The guides who talk about the artwork, the people who are helping run the programme and the participants are there together and we have morning tea together as a group so it's not just them over there having their morning tea, it's everybody sitting down together and interacting.*

*Then following that they have a practical workshop with an artist from Castlemaine and it's a hands-on thing and it's interesting, for anyone who hasn't done any drawing or making for a while, it's about rediscovering those skills and often the ones who have signed up have got an interest in the arts or a background and that they were creative people and this is a chance for them to reconnect with those skills that they have. I think it's just a wonderful sense of belonging that's coming out of that particular programme. (Internal Stakeholder 2)*

## Arts inclusion and skill acquisition

Other significant outcomes from the community development and public programs relate to the focus on creating inclusive opportunities that can also facilitate the development of new skills. The programs provide access points for members of the community to engage with the visual arts in a range of ways. This is particularly important in regional communities where distance or cost can create an obstacle to feeling included in the arts community. As one internal stakeholder commented:

*They've had access to international speakers, national speakers, terrific benefit particularly for secondary students and senior secondary. Of course we're a university city so those students have had access to a pretty incredible line up of artists and designers who we've brought to Bendigo. We usually present our programmes free or at minimal cost and there's pretty good deals for students and schools who are members to have continual access to the collection and back of house information, behind the scenes tours, so I think there's been a really strong benefit for the community. (Internal Stakeholder 2)*

Focus group participants expressed their appreciation of the ability to engage with artists and designers, which they would not have had access to without the activities of the Bendigo Art Gallery.

*I think the fact that we were able to see someone who, I call her an Australian icon, and to be able to share that with her and look and touch is something very special we've come here to do. (Focus Group 1 Participant)*

It is this access to a broader arts community that has enabled local residents to feel more included in the visual arts sector. This directly contributes to the vibrancy of the local community of artists.

*I think in Bendigo the artistic community is buzzing a bit more than it was five years ago. I would say it was fairly dead for a while, but now there is a lot more activity thanks to the art gallery. (Focus Group 2 Participant)*

Many of the benefits derived by participants in the public programs at the Bendigo Art Gallery relate to the acquisition of new skills or new ways of thinking. Many of the focus group participants derived substantial benefits from the artists talks hosted at the art museum. As one focus group participant explained:

*The talks reinforce what you've seen visually and remind you a little bit more of what you might read or what you knew, but you always learn something, it always enriches you. (Focus Group 1 Participant)*

For other participants, the outcomes of engaging in public programs at the art museum were even more tangible. One example is the Handmade Music program held as part of the Bendigo International Festival of Exploratory Music. The event was presented by the Bendigo Art Gallery in partnership with Experimenta Media Arts, to coincide with the exhibition *Experimenta Speak to Me*. Artists Benjamin Kolaitis, Rod Cooper, Paul Fletcher & Dean Stanton delivered an exciting, fun, interactive and information-rich presentation exploring how musical instrumentation has been influenced by technological change, and what it means to re-design new forms of musical instruments in a world now bursting at the seams with technology, resource and waste. The participants in the focus group following the event engaged in an animated discussion about the new skills they had acquired and how inspired they were to try new things. As one participant stated:

*I've learnt enough today just to have a go and I think that's always a good outcome from experiencing art, is to want to try it yourself. (Focus Group 2 Participant)*

A number of the focus group participants were local artists. The quote below exemplifies how the Handmade Music event provided an important source of inspiration and new skills for local artists.

*I think I'll look at objects and materials in a different way like that they are noise producing things I suppose and try them out. I am an artist and sculptor so many years ago I did have one of my steel sculptures wired to an amplifier so you could sort of play the sculpture. It's not something I've pursued, but I think in my future work there's definitely scope for sound elements to be put into the work, which I found quite inspiring today. (Focus Group 2 Participant)*





## Impact

The inputs, activities, outputs and outcomes for the Bendigo Art Gallery all lead to four significant impacts: community identity and civic pride, regional development, economic growth and intrinsic impact.

### Community identity and civic pride

The Bendigo Art Gallery has a significant impact on community identity and civic pride for the people of Greater Bendigo. Put simply:

*I think if you don't have an art gallery you might not have a city. (External Stakeholder 2)*

Many external stakeholders discussed how the art gallery influences community perceptions of Bendigo as a city, rather than a large country town. As one focus group participant expressed:

*It's something to be proud of... I hear a lot of people now instead of saying 'oh poor you, you're from Bendigo', they're saying 'oh you had that exhibition'. I haven't lived here for 18 years, but it's more recognisable. So instead of a country bumpkin town it's a city and now it's like 'you guys have that amazing art scene'. (Focus Group 1 Participant)*

In this way, the activities and the social and economic outcomes generated by the Bendigo Art Gallery have changed the way the community sees itself. Bendigo is now seen as a desirable place to live with a strong sense of community.

*I think probably social benefits are the most important in terms of what a gallery does and in terms of particularly as a public gallery. I think that for places like Bendigo and other centres, galleries offer a greater experience in life, but also they make a place liveable and I think people often forget that. They often talk about the arts being self funding but the arts is not about making money, it's about actually adding to our lifestyle, it's about creating a community. (Internal Stakeholder 3)*

This shift in the community's identity goes hand in hand with the impact on civic pride. The Bendigo Art Gallery enables people to feel proud of their city. Part of this is related to the media now focusing on positive stories about Bendigo. As one external stakeholder commented:

*The locals just feel proud and the commercial sector feels it... People have a civic pride I think and particularly it helps when the media is constantly saying we have a lot to be proud of. It's one of those things you can't quantify, you can't prove it. All I know is that Karen and many others have lifted the tide and all the boats have risen. (External Stakeholder 1)*

Many of the external stakeholders valued this impact just as much as the economic impact from the art museum's activities. The intangible asset of civic pride is now a key differentiator in distinguishing Bendigo from other regional cities

*Civic pride is what lifts a city and a community aspiration and Karen and the work that Kathryn and her have done have given the place extra confidence and it's a very powerful thing. It is an intangible that is equally as powerful and, you can't totally quantify it, but you can't tell me it's not powerful. It's what distinguishes you from other regional cities. (External Stakeholder 1)*

Stakeholders feel proud of the activities and profile of the Bendigo Art Gallery and, because of the way in which staff at the art museum have engaged with local government, they feel a shared sense of ownership of the art museum's success.

*But certainly, I think for the council, one of the greatest success measures that we have is the fact that we've got galleries from overseas wanting to exhibit with us now or they're ringing up from overseas. So it's that type of partnership that we are now on a world stage and, yes, it does allow us to puff our chest out with pride. (External Stakeholder 3)*

The pride that people now feel in Bendigo does not just relate to the high profile international exhibitions sources by the Bendigo Art Gallery. Many stakeholders also highlighted the tremendous pride they feel in the permanent collection that has continued to grow and strengthen over the years. As one stakeholder expressed:

*The fact that we have in our community a collection of beautiful artworks that are ours as a community, I think that's something to be really proud of and that is growing and to see the collection, not as something that belongs to someone else, but actually belongs to the local community. Our community owns that and that's really wonderful. (External Stakeholder 4)*

## **Regional development**

All stakeholders were of the strong opinion that the Bendigo Art Gallery plays a pivotal role in the ongoing development of the City of Greater Bendigo. The Bendigo Art Gallery achieves this impact by influencing perceptions of the city in terms of liveability, which, in turn, influences its attractiveness.

*When we get major coverage in the media, national Channel 9 type coverage of the Grace Kelly exhibition that's powerful and I say to people the next day the world hasn't changed, there isn't literally an amount of millions coming to the economy, but what has happened is that we've just made ourselves more known and for me that intangible raising awareness and just getting the brand heard of it's very important...The awareness ultimately leads to a better reputation for your city and the way people perceive it. I think the biggest thing that inhibits the development of regional cities is the perception, how they're perceived by people in bigger cities...So the gallery is about trying to create a positive perception of Bendigo. (External Stakeholder 1)*

It is evident that perceptions of the quality of life provided by a regional city play a critical role in attracting new residents and retaining the current members of the community. This is particularly valued by the City of Great Bendigo Council:

*Certainly as a council, we are very mindful of the fact that we need to have those good social and cultural institutions so that people feel (a) welcome and (b) comfortable and certainly want to stay here. (External Stakeholder 3)*

With the city investing in a new regional hospital and ongoing investment by LaTrobe University, the ability to attract high quality staff is key to the ongoing development of the region:

*I think we'll find with this new hospital being built, a lot of the executives, and it's a big hospital, will actually not only come, they will be more attracted to come because they know that it's a city you can actually live in, it's a very liveable city. (Internal Stakeholder 4)*

Business and local government are now willing to make more substantial investments in the city, which then develops into a virtuous cycle of investment and development. This is

exemplified by the developments in View Street and the investor confidence of small businesses in the region:

*One of the things that's happened here is View Street used to be one of Bendigo's, I won't say worst street, but not one of its best streets. Now because of the art, and I'd put the Capital in this and Latrobe University over the road, but particularly for the roaring success of the art gallery, the street has lifted its whole game and all the owners of the shops ... they've all been updated, they're all impressive. The council has improved the streetscape and it's probably now one of Bendigo's best streets and everybody loves View Street. From a specific point of view that had a dramatic influence. (Internal Stakeholder 4)*

*I would say with the sort of exhibitions we've brought in and the brand of Bendigo lifting, I think a lot of small operators, it's given them heart to invest in the city. We're seeing a lot of small operators investing in basic infrastructure and you can see the growth of the cafe culture in the city, the beer brand, the wine, the food, the local produce. So what I can see happening is that, while we only deal with very small businesses, it's giving them the confidence to make those small investments in their business and that's a terrific impact on the liveability of our city. (External Stakeholder 6)*

## **Economic growth**

Tied to regional development is the impact the Bendigo Art Gallery has in terms of driving economic growth in the region. Clearly, the increase in tourism in the region has been a major source of economic growth. As one stakeholder noted:

*I think they do a huge amount in terms of economic benefit and obviously, these sorts of blockbuster exhibitions bring people who perhaps wouldn't travel without that kind of cultural enticement. It means that, not only do they come and they come to an exhibition, but of course, you can then use that exhibition as a tool for promoting other things in your community. I think it's probably more important in regional centres than perhaps in the state capitals where you've got a bigger audience base to start with. (Internal Stakeholder 3)*

This contribution of the internal exhibitions is validated by the findings from the Grace Kelly economic impact study:

*Economic Impact relates to the combined impact of direct in scope expenditure and economic multipliers. In order to estimate the economic impact, including induced and indirect impacts, generated by the Grace Kelly exhibition, IER has used a General Input-Output Multiplier (GIOM) of 1.82. Therefore, the economic impact of the Grace Kelly exhibition on the Bendigo economy is estimated as being more than \$16.31 million. (Economic Impact & Market Research Study – Grace Kelly: Style Icon Exhibition, 2012)*

Whilst a figure of \$16.31 million is compelling evidence of the economic impact of the art museum's activities, there is also powerful, but less tangible support for the way in which the Bendigo Art Gallery has helped to grow the local economy. As one external stakeholder discussed:

*You can count the number of people through the door, that's one measure and if there's admission you can count that and put that in dollar terms, but you can also look at the fact that the restaurant over the road might run two sittings for an evening meal where in the past they haven't. You might look at the fact that a restaurant has decided to open seven days a week for a longer time than what they did previously just to cater for the number of people. (External Stakeholder 4)*

Many parts of the local economy have experienced a boost from the increase in the number of tourists to the area. For instance:

*One I hadn't ever, ever dreamed about, I knew people would go and look at fashion shops but we've got a specialist underwear shop and I was in there one day and it was busy as busy. I happened to talk to the lady and I said you're not usually this busy when I come in here and she said I just don't believe it but it's the gallery. She said there are not many places in Melbourne now where people can get a bra fitted or anything like that and people know that we do personal fittings and they just come up from Melbourne to buy when they're coming up to the exhibition, they call in here and get fitted...I was amazed that something like that was also benefiting because they go to restaurants and motels and some of the other tourist attractions. (External Stakeholder 4)*

### **Intrinsic impact**

Bendigo Art Gallery has a substantial personal impact on the individuals who engage with its collection, exhibitions and programs. The intrinsic impact of the visual arts in terms of creative stimulation, aesthetic development, learning and thinking is particularly important in such a large regional community. As one external stakeholder articulated:

*I see it as providing the Bendigo community with opportunities to engage with art, to be educated, to be blown away by what they see, to be excited by what they see or actually the opposite be shocked by what they see I suppose. To give the local people access to experiences that do all of those things. (External Stakeholder 5)*

The intrinsic impact of the visual arts plays an important role in the life of a regional community. The visual arts are a source of cultural enrichment, inspiration and creativity. This was highly valued by all of the participants in the two focus groups and is exemplified by the following comment:

*I think it enriches our community. It's a creative outlet for people. It inspires people. (Focus Group 1 Participant)*

Clearly, the economic impact story of the Bendigo Art Gallery has attracted much media attention. However, the intrinsic impact of the art museum's visual art program is also substantial and should be valued just as highly. We conclude with the story of one local resident who has derived great personal benefit from engaging with the collection at the Bendigo Art Gallery:

*My wife was very sick for a time and for some months we thought she wouldn't recover and then they found out what was causing it and she got better and during that time if, I had to come to town for anything, I would always come into the gallery and go around and look at the works and come out feeling better. (Focus Group 2 Participant)*



## Shepparton Art Museum (SAM)

Shepparton Art Museum, or SAM as it is affectionately known, is talked about by its stakeholders with great warmth and affection. For many stakeholders, the strongest image associated with SAM is that of the sculpture, *Woman and Child*, by Sam Jinks. This sculpture has come to symbolise so much for the Greater Shepparton community and personifies the nurturing role played by SAM in the community. The community feel a great sense of ownership of the sculpture, having contributed funds to acquire the work several years ago, and this has fostered a close connection with the art museum.



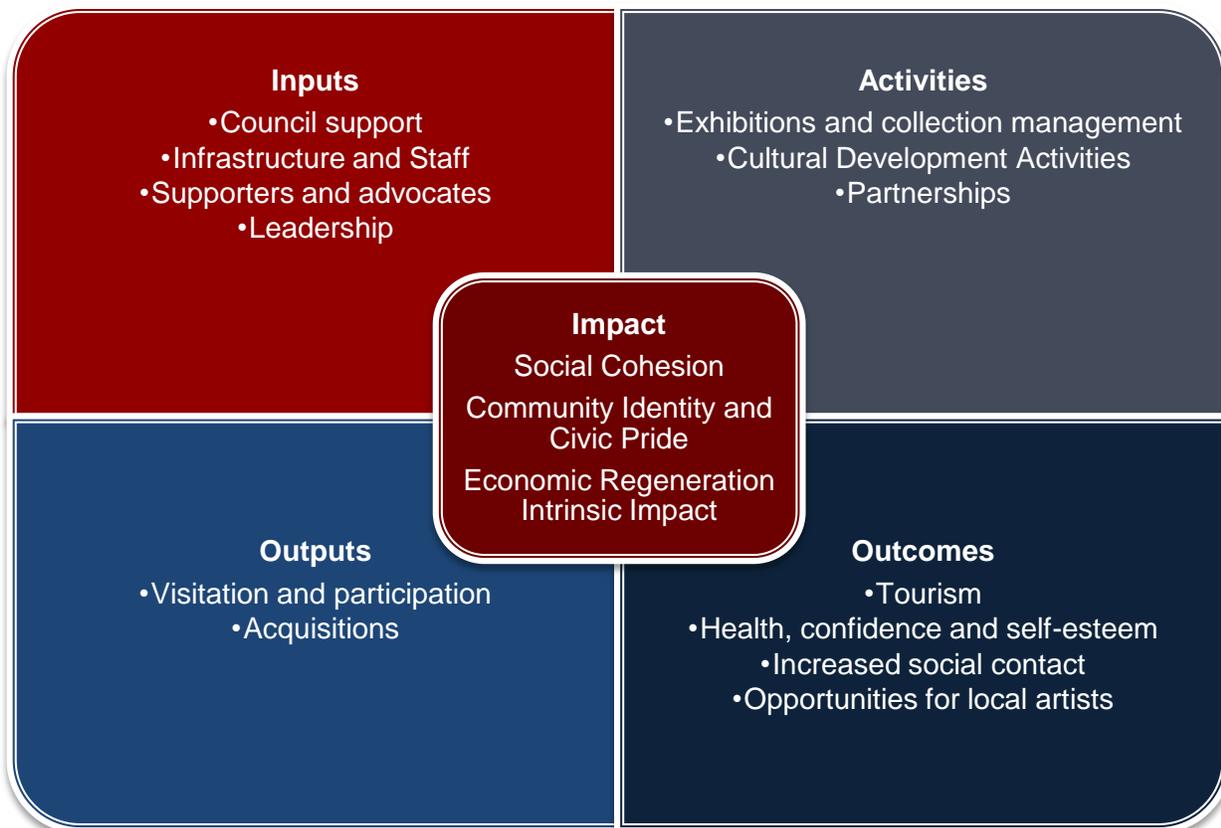
Many of the focus group participants and external stakeholders describe SAM very much as a close friend. It is interesting that in a regional city, there is no sense of the art museum being distant or intimidating. For instance, one focus group participant said:

*I'd like to invite SAM to dinner. SAM would be a great conversationalist. She would be lively and young, arty and vibrant. (Focus Group 1 Participant)*

SAM is seen as young by many participants, not in terms of age, but in relation to attitude. There is a sense of energy and vibrancy associated with the art museum. This quote also captures the perception of SAM as a source of creative stimulation and new ideas.



The following figure depicts the economic and social impact of SAM in the Greater Shepparton region and summarises the art museum’s key inputs, activities, outputs and outcomes.



**Figure 12. SAM Impact Map**



## Inputs

The key inputs identified in the interviews and focus groups as contributing to SAM's economic and social impact include infrastructure, council support, external supporters and advocates and leadership.

### Infrastructure and staff

Many internal and external stakeholders attribute SAM's current profile and capabilities to the investment in upgrading the art museum's facilities. As one external stakeholder noted:

*It's because we had the refurbishment, the most important aspect of which was getting the internationally approved climate control, now we can have the bigger, flasher exhibitions. (External Stakeholder 2)*

SAM is now able to host exhibitions of international significance and curate in-house shows with loaned artworks. Fundamentally, the new facilities enable SAM to provide more services for its community. Such services are also dependant on having adequate staffing levels:

*It comes down to being able to employ more staff to do more things and also have the facilities where you can enable more things to happen. I mean it's only been in the last couple of years that we've been able to do the renovation over there, the upgrade which has allowed exhibitions to come here. (External Stakeholder 1)*

The composition of staff also plays an important role in SAM's ability to engage with all members of its community. A participant in one of the focus groups stated:

*I think to have an indigenous person working here probably one day a week, a couple of days maybe, and it makes it more comfortable for other Kooris to come if they see a familiar face. (Focus Group 1 Participant)*

The Greater Shepparton region has a large indigenous population with a strong cultural and visual arts heritage. Employing indigenous staff is key to creating a welcoming and comfortable environment in the art museum.

### Council support

Funding from the local council is obviously an important input into SAM's activities. As one supporter of SAM asserted:

*So funding is one issue. I suppose also support from council can be fairly significant for SAM. So it depends who's on council, the type of support they offer, the type of funding they're willing to offer will have a significant impact on the kinds of programmes that can run through the gallery. I think it's important for SAM to maintain a fair degree of autonomy to be able to manage these projects and have them happen. I find obviously working within a council means there's often a lot of red tape and so striking a balance between the responsible use of resources and allowing things to happen is pretty challenging. (Internal Stakeholder 1)*

However, many internal and external stakeholders noted the importance of local council support beyond funding. Supporting the profile of the art museum and advocating on behalf of SAM within the community and to government agencies are identified as critical functions performed by the local council.

## External supporters and advocates

Whilst local government support is an important facilitator of SAM's activities, the external supporters and advocates also play a very important role. External supporters including Andrew Fairley and Carrillo Gantner were mentioned by nearly all internal and external stakeholders as critical to SAM's ability to reach its full potential. One external stakeholder attested to importance is such advocates:

*Having a few respected community leaders to drive the discussion, to lead the discussion is important. Having the local media on board is important... It's partly that there are brokers for Shepparton like Andrew Fairley who are out there talking it up. It's partially because of the problems we outlined before and the canning industry and employment and lack of social cohesion that they knew they're looking for answers. Here's an answer to some of it, not all of it, but some of it. (External Stakeholder 1)*

Such advocacy is a critical component in SAM's ability to engage with its community and secure state and local government support. In particular, the support of advocates with expertise in governance, arts funding and corporate strategy provides a solid foundation upon which SAM can contribute in even more meaningful ways to its community. Many participants in the project mentioned Carrillo Gantner's guidance:

*With Carrillo's exhibition and not only that, his generosity and his relationship that he's built with the gallery and now with the council. I think we're seeing this as having I suppose you could say somebody guiding us. We've got terrific staff but somebody who is more active in that overall experience of being involved in that international and a state basis and has that context and we're going to be able to learn a lot from him...Very influential and really keen to guide us, not to boss us. I love what Carrillo's got with us, encouraging, pushing a little bit so I made sure I told him the other day now we're coming along with you. (External Stakeholder 2)*

## Leadership

Finally, the last, but possibly most important input into SAM's economic and social impact is the leadership capabilities of the art museum Director. External stakeholders were almost unanimous in their praise for SAM's Director in terms of her dedication to creating opportunities for local artists and the professional development of her curatorial staff. Most importantly, however, Kirsten Paisley was recognised for her unique ability to engage such a diverse and, often, disenfranchised community. In discussing the Director's role at SAM, one external stakeholder asserted:

*Her job, and she does a fabulous job at it, is to explain why it's [visual arts] important to the community. They're not all going to get it so she has to mix her programming to meet community expectations but also to be a hit. Good arts managers ought to be a hit with their audience whatever that audience is, whether it's a theatre audience or a visual arts audience. They ought to be setting the agenda not just sort of following and that is precisely what Kirsten does. (External Stakeholder 1)*

Another supporter noted:

*It's partially because Kirsten has built the profile of the place to a level where there's confidence in it and what it can do. They can see the benefits. I have complete faith in Kirsten's ability. (External Stakeholder 8)*

The entrepreneurial nature and ambition of SAM's Director are important ingredients in the art museum's success and should not be underestimated. Two external stakeholders recognised what an asset Kirsten Paisley is in setting SAM on such a positive trajectory:

*Kirsten has been really good in making those contacts that we, as a council, now have to really hone in on. (External Stakeholder 2) and I think certainly under Kirsten Paisley's directorship that she has established a firm foundation in terms of what the objectives and potential of SAM are. (External Stakeholder 8)*





## Activities

Whilst SAM engages in many activities, the findings in this project highlight the importance of three core activities: exhibitions and collection management, cultural development programs and partnerships.

### Exhibitions and collection

In terms of the curatorial focus at SAM, the senior management team prioritise the development of in-house curated exhibitions. An important part of SAM's exhibition program is the biennial exhibition, the Sidney Myer Fund Australian Ceramic Award (ACA). The award is the richest of its kind in Australia (\$55,000 to the winning artists). As one internal stakeholder explains:

*I align the curatorial focus with the social impact whether that's right or not. That if we're generating our own content, we're bringing the artists not the artwork, often we're commissioning new work, the community has actually got something to be proud of because they're producing it themselves. They're meeting the people, they're part of a story. So I align the two. I don't think they're separate. I think art for art's sake and the social benefit are part of the same picture to me. It's because of the social impact that I've had a strong stand on touring because there's a much greater social impact when we're not buying off the shelf. (Internal Stakeholder 5)*

This focus on co-production of exhibitions and connecting with the local community is a key driver of SAM's social impact. Many stakeholders are also of the view that this focus on generating local content is a key ingredient in SAM's ability to engage with members of its community.

*The Gantner show and the Aboriginal collection that we're developing, more professional development, being able to see artworks that they otherwise really wouldn't be seeing. The local Aboriginal artists won't necessarily travel to see exhibitions elsewhere so bringing that forward. And also enabling the local Aboriginal artists and people to meet with other Aboriginal arts professionals and we've done that through bringing professional curators and artists to SAM. (Internal Stakeholder 5)*

As mentioned earlier, an important part of SAM's identity is the Sam Jinks sculpture, *Woman and Child*. The development of the contemporary art collection at SAM has enabled the art museum to provide a more relevant and accessible experience for the people of Greater Shepparton. One external stakeholder emphasised the community's connection to this piece in the collection:

*The Sam Jinks, Woman and Child. They [the people of Shepparton] love that and you understand why. They can see it's successful or they can see their own family in life. There's a sense of ownership, a sense of pride. So it's a way into an arts experience for people. (External Stakeholder 1)*

The community's love of the *Woman and child* sculpture led to the art museum curating a solo exhibition on Sam Jinks. This activity has had a significant effect on attendance figures at the art museum, the community's sense of pride and growth in the number of cultural tourists visiting Shepparton. One participant in a focus group discussed how the community connected with the exhibition:

*I remember the buzz when we put the Sam Jinks show on and people were talking about it, locals as well as people from outside Shepparton were talking about it. Not only did they want to get there themselves, but they wanted to get other people there and that fed through. I even remember taking some groups through there, I think they had some school groups and I also did some voluntary guiding there at SAM and you'd have schoolkids and kinder kids saying wow and they would then bring back their families, which is amazing. (Focus Group 1 Participant)*

The core activities focused on exhibition and collection management are a critical component in SAM's ability to engage with the local community. The cultural development programs developed by SAM are another major facilitator of social impact.

### **Cultural development programs**

There is a great sense of dynamism and energy when external stakeholders discuss SAM. This can be partly attributed to the strength of the art museum's cultural development program. As one external stakeholder noted:

*It's not just a place to come and be, it's a place that does things and it brings the communities together and brings tourists in and we want more of that. (External Stakeholder 2)*

The cultural development program plays an important role in fostering a sense of community in the Greater Shepparton region. One internal stakeholder mentioned how the range of cultural development activities engaged different community groups:

*I love how inclusive SAM is with trying to reach out to different parts of the community whether it's indigenous or new immigrants. I think using art as a medium for building relationships is really important. (Internal Stakeholder 2)*

Two participants in the People Talking to People program discussed how visual art was a conduit for conversation between different members of the community:

*Focus Group Participant 8: You get to meet new people and learn about where they've come from and it probably comes through with the pictures that we've done.*

*Focus Group Participant 4: It is a great conduit to conversation even if the art isn't very good. I'm quite a naive artist but it's good to be able to bring out the conversation. (Focus Group 2)*

The program is designed to encourage discussion, interaction and communication between people from different language and cultural backgrounds while having fun together creating art. A blog post by one local participant reveals the true affect of this program:

## **House plans and prayer beads** **By Will Kendrew**

*For the past four weeks I've participated in the People Talking To People program, where refugees newly arrived to Shepparton come together and make friends with local residents. The purpose of the program is to give people learning English an opportunity to practice the language, using art as the catalyst for conversation.*

*In the first week thirty-five people from Goulburn Ovens TAFE's multicultural department rocked up at once. The previously spacious workshop room was now buzzing.*

*Seven men sat with me to draw houses on our table, creating a make believe community that we livened up with plasticine animals and objects. Any concerns that these activities were a bit childish were soon dashed by the smiles, laughter and conversation that followed.*

*Opposite my wonky dog and cartoon house a quiet man was busy rolling his plasticine into pea sized balls. And underneath them was a top down, blueprintsque, drawing of a house.*

*Being the fifth this is my bedroom, this is my garden, finger driven conversation of the morning, the power of this rendition took me by surprise. His blueprint, drawn with a tissue box as a ruler, was a scaled plan of the house he'd left behind. A house with a real wife and children. Real people waiting for this man's English to improve, for him to get a job, for their family to be reunited.*

*Nor was I prepared, amongst the colourful elephants, dogs and hamburgers now roaming our community, for his response to what are you making?*

*Attempting to ease the 'I don't understand' panic his expression conveyed his neighbour jumped in and following some discussion:*

*Tasbih,*

*sorry?*

*Tasbih, tasbih, I don't know how to say, and with the now strung together balls between his fingers, pray.*

*Ah! Prayer beads – like Rosemary beads, I said.*

*Rosary beads, chipped in a more accomplished linguist.*

*Wow we all said in various languages as our squidgy messes now looked just that.*

*At the end of the workshop some of the forty people in the room took home their models for their children to play with. The man that made the tasbih offered it to me.*

*People Talking To People is a Shepparton Art Museum program, supported in partnership with Relationships Australia.*

<https://open.abc.net.au/posts/house-plans-and-prayer-beads-42go5ax>

Another example of the role played by the community development programs relates to SAM's support of local indigenous artists. The Greater Shepparton region has the largest Aboriginal population outside metropolitan Melbourne with approximately 10% of the population being of Indigenous origin. The linear art style is an important part of the cultural heritage of the South Eastern Australian Aboriginal community. One internal stakeholder highlights the importance of the art museum's professional development programs for the entire region:

*Having a place where potential artists, arts workers are actually able to engage with the visual arts. Without it there's nowhere for them to go. We have people coming long distances to participate in programmes so it's not just Shepparton, the outer cities and the more remote towns, cities and schools that come.*

*We find the best way to support local artists is through programming, workshop and professional development opportunities. So we bring artists and do three day visual art experiences in a regional town and artists go offsite or we take them on long walks along the Goulburn River where they're actually responding and engaging with their environment and their town and that's much more beneficial to us. We employ artists to facilitate that particular skill, so if there's an interest in the area in basket weaving or print making or Monet types, we will bring an artist at the top of their field to Shepparton to meet with local artists to deliver that and that will either be subsidised or in partnership with agencies or a particular social group or it will be on a fee recovery basis. (Internal Stakeholder 5)*

In this way, SAM's cultural development activities provide new opportunities for local artists, support the development of local enterprises and reduce social isolation.

## Partnerships

As mentioned in the previous quote, SAM could not offer the range of programs it does without a strong network of partners. The development of partnerships with other cultural and education providers in the region is, therefore, an important activity for the team at SAM. The staff at SAM clearly understand the valuable service this provides for the local council:

*We're one of the only arms within the council that partners with anybody in the community. Not many arms of the council actually partner whereas we do. Most of our public programmes are delivered in partnership with other kinds of agencies or organisations. So it's got a real outward looking focus which I think is very unique for local government. This is a vehicle for local government to being able to achieve objectives in the council plan that otherwise I think they'd find extremely difficult. (Internal Stakeholder 5)*

In particular, the partnership activities between SAM and Gallery Kaiela provide many opportunities for local indigenous artists and the broader community. As one internal stakeholder noted:

*The ongoing thing that we're doing is working on this relationship between SAM and the aboriginal community art gallery. That is beginning to show big social change. I suppose it's not easy for aboriginal people to walk through the door here and for many of them it's like walking into the mouth of the wolf... (Internal Stakeholder 3)*

These core activities generate a number of positive outputs and outcomes for SAM. The following discussion will highlight some of the most important outputs and outcomes.



## Outputs

The focus of this discussion is on the key outputs that result in significant outcomes and economic and/or social impact. SAM hosted 13 exhibitions in the 2012/13 year and conducted over 135 workshops. One of the major outputs from any art museum's activities is visitation and participation.

### Visitation and participation

In the year 2012/13 SAM has welcomed:

- Total attendees: 50,212
- Community group our visitors: 640
- School tour visitors: 2,211
- Workshop & floortalk participants: 1,590
- Friends of SAM Memberships: 240

Particular highlights in the exhibition calendar, which have attracted visitors to the art museum this year include:

<b>The Golden Age of Colour Prints: Ukiyo-e from the Museum of Fine Arts, Boston 7 March to 2 June 2013</b>	<b>Speaking in Colour: Works from the Collection of Carrillo and Ziyin Gantner 21 June to 25 August 2013</b>
<p>The Golden Age of Colour Prints: Ukiyo-e was drawn from the collection of the Museum of Fine Arts in Boston, one of the most significant collections of Japanese prints in the world. Focusing on what is known as the golden age of nishiki-e colour prints, the Tenmei and Kansei eras (1781-1801), it showcased 96 ukiyo-e prints.</p> <p>The exhibition focused on the art of three master printmakers who were key innovators in the medium: Torii Kiyonaga, Kitagawa Utamaro and Toshusai Sharaku. At the time, the superficial world of beauty and entertainment of the pleasure quarter and the theatre were considered to be both remote from everyday life and not appropriate subjects for art. However, the art form rose to great popularity in the metropolitan culture of Tokyo during the second half of the 17th century and has had a powerful and enduring influence on Western art.</p>	<p>Speaking in Colour showcased for the first time the beautiful collection of indigenous Australian art collected by Carrillo and Ziyin Gantner. The exhibition featured paintings from the Central Desert, barks from Arnhem Land and works from the north of Western Australia and Queensland. In addition, two special rooms focused on particular passions: watercolour works by Albert Namatjira, his children and others in the Hermannsburg school and paintings by Western Australian artist Julie Dowling.</p> <p>The exhibition provided a wonderful insight into a wide range of approaches to the use of colour in the expression of connection to country and in telling the important stories that emanate from the land, and was received exceptionally well by visitors to the art museum. SAM is delighted that because of the exhibition, the Gantner's have offered to gift the bulk of this collection to the art museum over the coming years.</p>

When discussing what has attracted the greatest level of attendance in the past, many stakeholders highlighted the output generated by the two Sam Jinks exhibitions. As one internal stakeholder revealed:

*So we just loaned it [Woman and child, Sam Jinks] and that became a fortuitous opportunity for marketing the fact that we were launching on a new path really. 17,000 people came through in six weeks. (Internal Stakeholder 5)*

The Sam Jinks exhibitions really cemented SAM's new role in the community following its refurbishment. A participant in one of the focus groups noted that:

*Before the Woman and Child came you could hear the crickets in this place. There wasn't a lot of people and then the crowds came. (Focus Group G Participant)*

The Sam Jinks exhibitions have also resulted in a major increase in repeat visitation at the art museum. Many external stakeholders recalled attending the art museum many times over the periods of both exhibitions:

*It was a great exhibition and from what I hear from the statistics, people just came back and back and back and they'd go home and find another friend and say you've got to come and see this thing and bring back more people. (External Stakeholder 7)*

Importantly, SAM now has repeat visitation from members across the Greater Shepparton region:

*There were a bunch of people, dairy farmers from Numurkah who I showed around the Sam Jinks exhibition who had never been to SAM before. They came regularly to Shepparton, but they'd never been in here before. I can't remember why they came in, possibly to look at the Woman and Child, and they were just amazed. I took them upstairs as well and showed them everything else and they really loved it and they've come back regularly ever since and it was just because it was different I think. SAM doesn't feel stuffy, it feels lively, there's something for everybody. (External Stakeholder 3)*

The rich exhibition program, cultural development programs and partnership activities have also provided a basis for SAM to strengthen its collection.

## **Acquisitions**

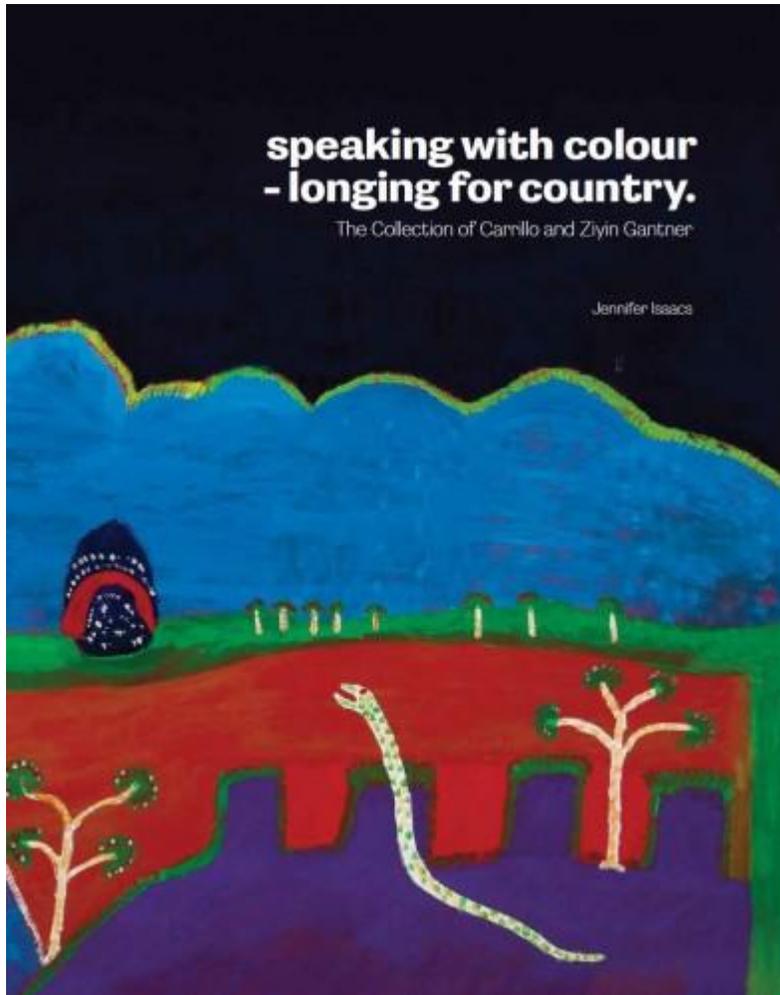
The community's connection with the Sam Jinks sculpture, *Woman and child*, enabled the art museum to acquire the work for its permanent collection. One external stakeholder discusses the community's drive to purchase the work:

*When that was exhibited here, so many people loved it, we just decided we had to have this. Our community just loved it, they were so blown away by it, they'd never seen anything like it so that's when they started the fundraising over there and council agreed to give some money and we purchased that and it still is probably the wonder when people go in there. (External Stakeholder 2)*

Internal stakeholders were surprised by the support from the community to house permanently the work at SAM:

*It began a capital drive in the papers using the mayor as a conduit to promote the potential of acquiring it, never thinking that we necessarily would, but it could build such a groundswell for the work we ended up acquiring it. (Internal Stakeholder 5)*

The acquisition of *Woman and child* is just one of SAM's many recent acquisitions. The Sidney Myer Fund Australian Ceramic Award enables SAM to acquire the winning entries. Support from foundations and philanthropic funding bodies as well as private supporters have helped to strengthen the collection, which is now a valuable asset for the Greater Shepparton region. This year SAM presented the collection of Carrillo & Ziyin Gantner. During the exhibition, Carrillo Gantner announced his intention to gift his multi-million dollar collection of Australian Aboriginal art to SAM. The Aboriginal Art collection was also strengthened this year with the Michael Moon donation of 18 paintings predominantly from the Balgo Hills region of Western Australia.





## Outcomes

SAM's inputs, activities and outputs result in a number of important personal and collective outcomes. These outcomes include a boost to tourism in the region, new opportunities for local artists, increased social contact and improvements in health, confidence and self-esteem for members of the Greater Shepparton community.

### Tourism

A major economic outcome of SAM's activities is the growth in tourism to the Greater Shepparton region. This is particularly the case for the larger exhibitions held at SAM. Shepparton's first major international exhibition, *The Golden Age of Colour Prints: Ukiyo-e* from the Museum of Fine Arts, Boston, attracted a different type of tourist to Shepparton:

*There's stats on it, like the Golden Age show, which is like a flagship exhibition I guess, where 75% of the visitors were from outside the region. And we know that 70% of that 75% stayed two to three nights...we found that the visitors to that exhibition spent a lot more money than your average caravaner, which is most of the visitors to Shepparton, grey nomads, or visiting friends and relatives, the biggest segment of our market is visiting friends and relatives. But to the print show they weren't friends and relatives, they were cultural tourists and they spent a lot of money and they weren't staying in caravan parks, they were staying at four-star accommodation. (Internal Stakeholder 5)*

Many external stakeholders focused on the positive benefits for the whole community that are generated by the tourism boost. As one stakeholder noted:

*A lot of people have come up from Melbourne and from other regional areas to see our shows and obviously either they're doing day trips and spending money on food and travel and things or they're staying overnight and paying for accommodation and things as well. So I think those benefits are definitely flowing in to the community. (Internal Stakeholder 1)*

The benefits of tourism have flowed into many parts of the Shepparton community, particularly in terms of spending in the retail and hospitality sectors. One external stakeholder highlighted how important this was in supporting the endeavours of local businesses:

*I think certainly in the last 12 months we've definitely noticed impacts of visitation. There have been spikes in visitation since the relaunch. So there are certainly economic benefits and having had conversations with accommodation properties they've talked about the different kind of visitors that are coming into the region and staying overnight and the different kind of questions they're asking like where can we get the best coffee or who does the best breakfast or where should we go to purchase a souvenir so that's certainly one of the benefits. And the flow of benefits obviously from tourism, whilst being direct spend from the visitors, is also indirect in engaging with and supporting local operators which is good. (External Stakeholder 8)*

Whilst attracting visitors to the Greater Shepparton region is a significant outcome for SAM, its contribution to local artists is equally important.

## Opportunities for local artists

SAM plays an important role in generating positive outcomes for local artists. Given the distance between the Greater Shepparton region, Melbourne and other regional cities, SAM provides an opportunity for local artists to engage with the visual arts.

*For local artists, it's important in terms of creating a place with like minded people whether it's artists or people who are interested in different cultural forums can meet and feel as if it's a meeting place, whether it's a forum or an artist's talk or an exhibition opening. (Internal Stakeholder 2)*

SAM is very focused on providing a range of opportunities for local artists, including employment, skill development and creative stimulation. As one internal stakeholder noted:

*So we really are about playing a role in the art industry to generate employment for local artists, generate new artwork, intellectual thought around that and wider understanding looking at art, so there's that kind of education role within that. But it's about playing a role within the arts industry to generate new work. (Internal Stakeholder 5)*

SAM also facilitates outcomes for young artists and provides a pathway for those considering creative careers. As one art teacher discussed:

*I think one of the greatest things about SAM is it allows art to be accessible to those that maybe it wouldn't be otherwise. I think it opens up the ideas to our students that art could be an option for them. I know that we support the year 11 and 12 studio art kids that are doing BCE. We're quite proactive in stimulating young people who are bent in that direction so I think that's really quite rewarding for them. We have an exhibition each year of the BCE art at SAM and these young people get an option to show their art to the community, which they wouldn't otherwise have. Again SAM is a great example of access to art and the ability to stimulate a different side of young people's thinking that this could be a career or a process for them, a way forward for them through the opportunity to see great art. (External Stakeholder 9)*

## Social contact

An important outcome of SAM's activity in such a diverse community is the reduction in the sense of social isolation. The art museum plays a role in creating a more inclusive community.

*I think the main benefits when you've got a multicultural community is bringing people together. You can talk all you like, but until people work together, talk together and see they're really all the same, they've got families, they've got family stuff going on, it doesn't matter whether they're a newly arrived migrant from the Afghani community or whether they're from the indigenous community or whether they're from the Italian community, they all have the same needs and wants and chatter. Those sorts of things that SAM's doing now, but which can extend out a lot more as SAM grows, is all about being able to put people together. (External Stakeholder 2)*

The People Talking to People program is a good example of how SAM's activities provide tremendous benefits for new migrant families and reduce their sense of social isolation.

*The People Talking program is about them actually connecting with other Anglo Australians and being in a mainstream space, even being inside a council building is a big deal for some of those people that would never have thought to have come near a public facility in their country of origin. The whole gamut of things comes into play with some of those participants, just from even understanding what a public gallery is or being in a workshop, or an artist or the role of the artist. It's almost unfathomable.*

*There's such a massive cultural difference, the focus of that is to look at similarities as a way into understanding each other. (Internal Stakeholder 5)*

The exhibition program also facilitates social inclusion. This is particularly the case with the exhibitions focused on indigenous art, which have included local aboriginal artists in a number of ways.

*Some of the outcomes of that are: the gallery Kaiela aboriginal artists have been involved with some of the programs here, like doing some guided tours of Speaking in Colour and some of the workshops like the basket weaving. And it's been really good because they've actually been arriving without anyone having to bring them here and hold their hand, they've actually had to turn up themselves and they have. They've become really comfortable, which is fantastic and starting to build relationships for themselves with the staff here which is still really tentative, but it's happening. (Internal Stakeholder 3)*

The community arts focus also helps to foster a sense of inclusion in Shepparton's arts community. As one participant at a focus group explained:

*I get to hang paintings here once a year as a member of the Friends of the gallery. They open up the gallery for us and that's quite a few weeks and my daughter has had photographs of herself hanging in the BCE exhibition so it's a real community. You've got works there, they include people, it's inclusive. (Focus Group 1 Participant)*

## **Health, confidence and self-esteem**

A significant outcome from the community development programs is the improvement in mental health, confidence and self-esteem for the indigenous community in the Greater Shepparton region. One internal stakeholder reflected on the outcomes from a six-week indigenous art program at the art museum:

*We turned the whole gallery into a workshop space just for Aboriginal people. Working every day all day for six weeks and they had an exhibition outcome from that. Programmes like that have had a big impact because they're actually able to sit down and communicate and talk around the table. There was one girl who had a mental illness as well who was able to come out of a sheltered workshop environment and be amongst other Aboriginal women and create really an opportunity for community and support amongst them. So I think that's beneficial. And there's health outcomes around confidence, the ability to speak in public which is being able to advocate for what you need, all those kind of wellbeing aspects. (Internal Stakeholder 5)*

Other external stakeholders also focused on the mental health outcomes of engaging in the visual arts.

*We live in troubled times and not just looking at art, but working with it, making art with other people, it enriches your soul, it raises your level of happiness I suppose for want of a better word. I think so. And that makes you more inclined to be positive and go and do other things. Feeling good about one thing makes it easier to be brave and try to do something else. (External Stakeholder 3)*

This is the case for many participants who engage in programs and exhibitions at SAM. However, the increase in confidence and self-esteem is particularly valued by the local indigenous community.

*Before we had this partnership with SAM and our gallery. Before we started that, people had nowhere to exhibit so they weren't involved in their art and their culture. They just weren't painting, they weren't doing anything. They had nowhere to hang them, it couldn't be promoted and it's got them off their bums and as far as I'm concerned it's a*

*therapy too. There's a lot of depression the way the world is and as far as I'm concerned while you're doing the art, you're not thinking about anything else but your art, not all the negativity that's in your life. So it's great as a therapy. Our artists, whether they're in the justice system or mental health, whatever else, it does keep their focus on their art and not the negativity in their lives which is a great thing... Selling painting is better than doing burglaries, which a lot of people were doing. It's kind of helped them turn their lives around. (External Stakeholder 10)*

Given the level of economic hardship experienced by many members of the Greater Shepparton community, this boost to morale and self-esteem is a significant outcome. SAM plays a similar role for the youth of Greater Shepparton. The success of the Little Treasures program was mentioned by a number of external stakeholders. The Little Treasures: Exploring Ourselves Through Clay program, received \$35,000 in funding from Arts Victoria. Gallery education staff and selected artists worked with local teachers to inspire grades 5 and 6 students in art making and exploring ideas through the visual arts. The program ran in 2011/2012 and the effects are still being felt amongst the youth of Greater Shepparton.

*I would say and even now three years down the track I'm still running into kids who did Little Treasures and they say what are you doing at school at the moment, they're always asking and I've still got kids who finish high school and walk down to the primary school and come into the art room door and say what's going on, how's things, so I hadn't had that prior to that. So I think of all of the outcomes that came from it was more the emotional... So children who had not previously had a lot of success ... Numurkah is very sports orientated, a general regional area, and those who are top dogs, the top dogs are usually good at netball, sports and there's been a significant shift in our school and the pecking order over the last two or three years has changed and it is now the alternative kids who bring something else to the table that seems to be having the most effect at our school. So to say that's what it probably brought out from it is that you can have success without actually fitting in with the norms. (External Stakeholder 4)*

Such significant outcomes clearly lead to both economic and social impacts.





## Impact

SAM impacts its community in a number of significant ways. In terms of social impact, SAM is a major facilitator of social cohesion, community identity and civic pride. Such social impacts are inextricably linked to SAM's economic impact in regards to the economic and social regeneration of the region. Finally, the intrinsic impact of SAM's visual arts program should not be undervalued.

### Social cohesion

The community development programs at SAM and the focus on encouraging members of the community to co-create experiences at the art museum contribute directly to a greater sense of social cohesion in Shepparton. The community in the Greater Shepparton region is multi-cultural and it would be easy for different ethnic groups to feel quite marginalised and isolated. SAM has helped to overcome this isolation and is a strong force for social cohesion.

*I think in terms of the people that live there, the work that we do around connecting diverse communities is key, that without that connection happening in a public space that's publicly visible in the press as well, there would be a greater divide, particularly between the new communities establishing in Shepparton and the older ones. (Internal Stakeholder 5)*

Many external stakeholders identified the role that SAM plays in connecting different groups within the community.

*It seems to be the case that SAM is one of the institutions that people in the community, particularly from minority ethnic groups and from other marginalised groups in the region, find as an important hub for connecting with other people. (External Stakeholder 9)*

*And we have had more social cohesion and improved much better local images and identity. For example we have approximately 10 Japanese people in Shepparton and I'm very sure some of them had opportunities to provide workshops. Some of them are housewives so they don't really have jobs but they have gained more confidence and grow more emotional attachment to this community and a sense of belonging. (External Stakeholder 6)*

The visual arts and the way in which they can tap into emotions and facilitate quite personal conversations is a powerful tool that fosters social cohesion. This is illustrated by the story from one of the focus group participants in the People Talking program:

*In one instance one man stood with tears running down his face because he saw something in the painting that reminded him of his homeland. Another time we were gathered together with an Aboriginal elder and we were talking about how long the Aboriginal people had been in Australia and the Afghani man next to me realised that in fact Australia was not owned originally by the current generation, but that there was a much, much longer history and in fact a much, much longer history than his own. As he sat there, it washed over him and finally he said quite directly and deliberately to the Aboriginal elder, 'OK we come your country'. And the Aboriginal man said 'well you're not the first mate'. What an amazing way to communicate the things that matter, things*

*that have meaning. We've all got different understandings, but to be able to share that is really important. (Focus Group 2 Participant)*

## **Community identity and civic pride**

Community identity and civic pride are often impacts that are hard to quantify, but this does not make them any less real or important. SAM has and continues to play an important role in improving the Shepparton community's identity and engendering a sense of pride in its residents. As one internal stakeholder noted:

*Because I think the impact isn't necessarily always visible. The easiest way to understand impact at the moment is to imagine if it's not there what would the cultural landscape of Shepparton look like? I think Shepparton as a township would have enormous reduced visibility within the state. That the prevalence of negative stories in the media would be much stronger so we're a good news factory for the local region. (Internal Stakeholder 4)*

Many internal and external stakeholders commented on how different Shepparton has been since the redevelopment of the art museum. SAM has started to change the way locals view their community, which is particularly important in a community that has been hit hard by economic and environmental events.

*So I think compared to the perception of Shepparton even when I went up there in 2009, I think SAM has definitely created some interest in Shepparton as a place with potential for cultural interest which it was pretty lacking prior to that. So I can see a huge change there just in the last four years. (Internal Stakeholder 2)*

This identity that now encapsulates aspects of culture, diversity and social cohesion is linked to the pride people now feel. The impact of the first international exhibition hosted by SAM was felt, not just in terms of increased visitation, but also in terms of civic pride.

*I think the fact that we were able to advertise the Japanese colour prints as the only place in Australia that was exhibiting that. It's about civic community pride, we're up there, we can do this, we are the only one in Australia doing that and I think that gives people a sense of this is special. So I think that had an impact for that reason. (External Stakeholder 2)*

This sense of civic pride enables people to tell positive stories about Shepparton and encourages them to share the region's assets with friends and family. As one focus group participant stated:

*I'm really proud of Shepparton now. Proud of the fact that we can bring friends to Shepparton, friends who live away and it's a great place to come into now. (Focus Group 1 Participant)*

Such a change in attitude within the Greater Shepparton region is also associated with economic benefits for the region.

*Certainly we have a really high visiting friends and relatives component so that sense of pride and there are peak visitations going on. We understand that locals are bringing their friends and family to see exhibitions. So there is that sense of pride and celebration of what we have here in the community. And the other benefit with visiting friends and relatives as well which has only really just been analysed more recently within the tourism industry is the benefit of stopping the leakage so the locals are staying put and hosting friends and family instead of getting out and travelling elsewhere and spending their money in other communities. (External Stakeholder 8)*

## Economic regeneration

*It's about a sustainable future city. SAM is about building a sustainable future city. (Internal Stakeholder 5)*

This quote encapsulates SAM's economic contribution to an area of great deprivation. Many external stakeholders reiterated the impact SAM has in such an economically deprived area.

*The major influence here is really about catering for the diversity of our community, not only culturally but also with the social, economic disadvantaged that we have here and that is through the SEIFA Index, the federal government's index, we have been ... I suppose it's not a label we would want to have but it's a fact that we are one of the 10 most disadvantaged municipalities in Australia. In Australia not just Victoria, in Australia, and here we are sitting here with nothing like the amount of money that gets poured into other municipalities. To me the economic and social aspects that SAM brings with it can be a huge force for good in this community. (External Stakeholder 2)*

SAM has captured the imagination of a number of influential stakeholders. SAM now plays a role in driving a new agenda that can help secure the future of Shepparton. As one external supporter argued:

*And the other important one, very important one, is the economic benefit in a town where employment is an issue, where the canning industry is in deep shit, where primary industry is in trouble, where there is a water policy. Shepparton to me sort of encapsulates just about everything that's going on in Australia and, while the arts won't solve every problem, it will make a real contribution in every one of those areas: tourism and economics and social and I think that's a fantastically exciting opportunity. (External Stakeholder 1)*

SAM already has an economic impact in the region through the growth in tourism and boost in civic pride, which enhances investor confidence. The full economic impact is yet to be realised, but is part of the logic behind the plans to develop a larger art museum in Shepparton.

*When it happens and when it happens, not if it happens, well, with something that people are really excited and proud about, it'll bring employment, it keeps the motels full and the restaurants full and the local taxis full and the cafes buzzing. If Hobart and Bilbao are useful models and I think they are, it has a broad economic impact. It starts creating a culture around the facility, which in Bilbao is now a big fashion centre, it's an arts centre, a commercial gallery, it's for artists setting up their studios there and that's happening in Hobart. People are saying that's beautiful anyway, but it's a nice place to be an artist. There's the support of community, people get it. To get that you start getting the broader creative industries hopping around it. So you get employment, you get money coming into the community which is spent in the community. It doesn't solve the dairy farmer's problem with where's his market, but it does offer an alternative because society has changed. They're not static. (External Stakeholder 1)*

## Intrinsic impact

Whilst the social and economic impacts are of great importance, most public art museums also aspire to have a strong intrinsic impact. Certainly, SAM has a powerful impact on the individuals who engage with its collection, exhibitions and programs. The intrinsic impact of the visual arts in terms of creative stimulation, learning and thinking is particularly important in regional communities. As one external stakeholder commented:

*I think it plays a role in getting people to look at things that are different to what they normally look at and deal within perhaps everyday life. I think people find it exciting and*

*challenging so I think it's important from that point of view and, I think particularly in Shepparton, because there's not a lot of other places where you can see art, SAM plays quite a focal role I think as a cultural centre. (Internal Stakeholder 2)*

The intrinsic impact is seen as an important aspect of any healthy community.

*It's certainly given me the opportunity to see artworks that I perhaps would not have seen before. It brings art to regional Victoria that in the past people would have to drive to Melbourne to see. I think its increased access to art. It gives alternatives to people. You don't have to be involved in physical activity, you can be involved in the arts and that stimulates a different side of your thinking, makes you a more balanced person, makes you more a relaxed person. I see it has a large impact in the social health of any community. (External Stakeholder 9)*

Finally, the last word on the intrinsic impact of SAM must go to a quote that captures the community's emotional response to the Sam Jinks sculpture, *Woman and child*:

*I think in terms of Woman and child and in terms of a couple of other figures that were in that more contemporary part of the exhibition, I think it did something for people in terms of it was a very emotional experience. I think it delivered things like serenity, respect, understanding of the process of life, like with the child and the old woman, that timeless passage of time that happens to us all. I think of it as quite a religious experience. (External Stakeholder 7)*

It is evident that SAM plays an important role in the economic and social fabric of life in the Greater Shepparton region. It is expected that with the development of an even larger public art museum that its potential impact will be fully realised.



## Linden Centre for Contemporary Art (Linden)

Linden Centre for Contemporary Art is referred to by its stakeholders with great humour and fondness. External stakeholders all describe Linden very much as a challenging old soul or aunty. *“Yes, it’s interesting for a contemporary art gallery that it’s an aunty, there’s a bit of an old soul to it” (Focus Group Participant 3).*

For many stakeholders, the strongest image associated with Linden is that of the character, *Aunty Mame*:

*The first image was Aunty Mame where she wants to show her nephew the world but he’s a bit stuck in his own ways so she kind of does this unique thing and different things that piques his interest and helps him enter into that space. (Focus Group 1, Participant 1)*



It is significant that Linden has established such a consistent image across a range of audiences. Unprompted, Linden was described as **“Aunty Mame”** by two separate focus groups with nearly unanimous support. Aunty Mame is recognised from 1950’s literature as an unconventional older aunt character. The common theme emergent through this image is of an unconventional art museum that challenges its artists within a loving and nurturing relationship in pursuit of artistic excellence. For instance, the following focus group dialogue brings this image to life:

*Focus Group Participant 1: A challenging aunty, the one that loves you but pushes you as well.*

*Focus Group Participant 3: I was thinking cantankerous.*

*Focus Group Participant 4: It’s like that thing where it’s loving, but it’s not without its kind of questioning as well.*

*Focus Group Participant 1: I love you but I’ll slap you in the back of your head.*

*Focus Group Participant 3: Tough love, definitely tough love.*

Given the significance of contemporary art, the reference and imagery of an old aunty reflects the historic nature of the art museum building and its architecture, coupled with the modern artistic works displayed. A participant in focus group 2 explains this phenomenon well: *“It’s also quite old, the history, the building. That’s why you said the aunty rather than the contemporary.”* Linden may be described as old, but there is a sense of elegance in this image, which is a key asset. This is evident in the dialogue between participants in Focus Group 2:

Focus Group Participant 5: “I was thinking it might be an elegant, slightly eccentric older neighbour that’s always been around the neighbourhood and is quite elegant”. ‘

Focus Group Participant 6 responded: “It sounds like Aunty Mame.”

Focus Group Participant 5: She’s the aunt that looks very bohemian and in a world that’s very straight laced, she looks like she’s really quirky.

The following figure depicts the economic and social impact of Linden Centre for Contemporary Art within the Port Phillip municipality in the heart of St Kilda and summarises the art centre’s key inputs, activities, outputs and outcomes.

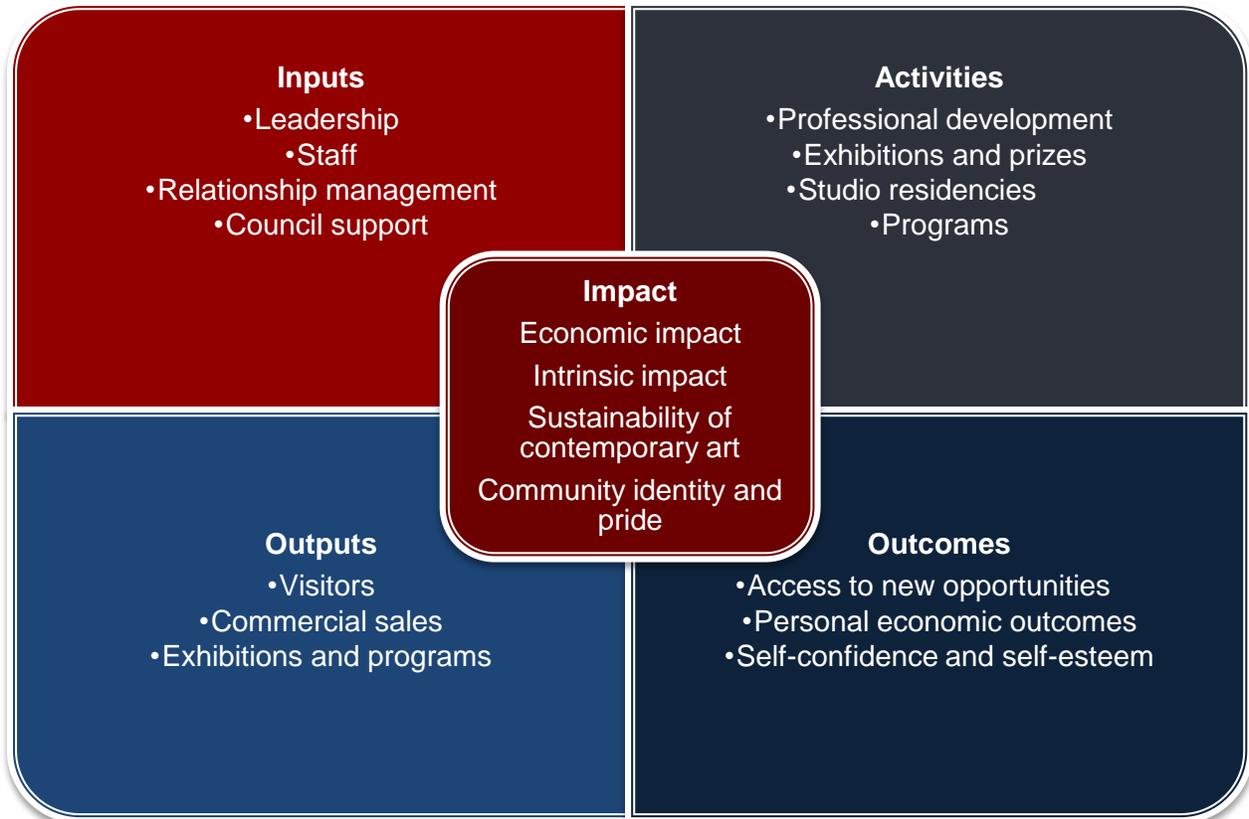


Figure 13. Linden Impact Map



## Inputs

The input drivers for Linden achieving economic and social impact include leadership, relationship management, staff and council support.

### Leadership

Firstly, Linden's leadership is perceived to be a key contributor to their current and future economic and social impact. In particular, the leadership capabilities of the current Director, Melinda Martin, were identified by many external stakeholders. Melinda Martin's drive, willingness to challenge the status quo and entrepreneurial approach are valued by many external stakeholders.

*We need the energy and the enthusiasm and the commitment and the dynamism of someone like her who is also thinking to the future. Because Linden has had a particular way of certain curatorial offer and I think you need to challenge that and that's why we brought her on, we need someone to challenge it. (External Stakeholder 3)*

With a new Director comes a time of reflection and prioritisation. As one internal stakeholder notes:

*I think there needs to be people who are prepared to ask the tough questions. We've always done this, this way for 10 years, why do we do it? That's quite confronting.... But I think it needs to happen, there needs to be a different way of operating. (Internal Stakeholder 1)*

Melinda Martin's background with ABAF is valued by many stakeholders and seen as a key component of the current and future success of Linden.

*For me, if we stop spending money on peripheral things that don't actually make much difference and put that money into things that make a difference then we're a much better place and a much healthier place long term. (Internal Stakeholder 3)*

A climate of change is obvious at Linden, and as the previous quote illustrates this is a change towards a more commercially accountable and market oriented centre for contemporary art. As one internal stakeholder notes, historic practices are well entrenched and changing course can often be difficult.

*I think it's also about us really wanting to be ambitious. It's about changing our focus from being a very inward looking organisation to a customer-focused organisation. (Internal Stakeholder 3)*

### Relationship management

This more externally oriented leadership style is interlinked with the Director's approach to relationship management and partnerships. These are important ingredients in the art centre's current performance and provide a solid platform for the future. Two external stakeholders recognise what an asset relationship management practices is in attracting sponsorship and future funding:

*My experience has been that she's been quite innovative and probably, in terms of relationship with council, we have a strong relationship. I think that's because she's*

*made it a priority, not 'they're the funders', but they are organisations that have given to us and there's a very strong sense of her wanting to make sure that they're delivering. (External Stakeholder 3)*

*Melinda's been able to reach out and bring people in. I don't think we did it particularly well back in the day and I don't think we had the expertise to know how to foster a sponsorship relationship. So I think we didn't have the range of sponsors that we now have and Melinda is able to really develop those networks and also understand, from a business perspective, what a corporate sponsor is going to be looking for. (Internal Stakeholder 1)*

This relationship management approach extends to the staff and the artists with whom the Director engages. Melinda's natural collaborative talents are distinguished by both internal and external stakeholders.

*Collaborative. She's incredibly efficient but she does engage, she talks to all stakeholders. In respect to the artists, I'd say she's very warm. I like her style. She's intelligent about the way she approaches things and also she's been able to ... one of the young lasses there who was the sort of the assistant, curator assistant, office administration, she's been able to develop her role and giving her more of a career path which hadn't been done before and that's very exciting. (Internal Stakeholder 1)*

One particular artist in Focus Group 1 commented:

*I think that's one of her strengths as a person who's come from a background of assisting artists, she does not want you to not understand why, she really wants to encourage you and work with you. (Focus Group 1, Participant 1)*

## **Staff**

In addition to strong and encouraging leadership, is the broader human capital within Linden. Approachable, nurturing and challenging were all attributes used by stakeholders to describe the Linden team. "Having someone really approachable is really important" (Focus Group 1 Participant 2).

The staff who work at Linden are recognised for their passion, skill and dedication to fostering artistic excellence. The staff provide the professional expertise to assist artists in communicating their work best. This was discussed by both internal and external stakeholders and best illustrated by the following powerful quotes:

*It's the one gallery in St Kilda that's doing something interesting and it's utterly professional. There would be nowhere else that I would want to show in St Kilda. (Focus Group 1 Participant 4)*

*I think it's probably the curatorial premise here and the way they engage with artists. There are very few people like that in the arts scene who are really pushing artists to have a dialogue about their work and we all want that. They involve writers that are, in my case wasn't someone I knew, but it was someone outside of my practice coming to my studio to look at the work. I think those things are really healthy and it shows in the exhibitions. People come and they feel that they've gained something from seeing the work rather than feeling alienated by that experience. (Focus Group 1 Participant 5)*

## Council support

Funding from the local council is an essential input into Linden's activities. As one stakeholder of Linden asserted:

*We provide a building and so it's the whole thing about maintenance and who pays for that and when it's paid for what happens and any capital upgrades. As well, we have a service agreement with them so we provide funding and as well, they have access to other grants that we have so if they have a particular event or something they might be eligible. (External Stakeholder 3)*

While funding is critical for the institution to thrive, their independence from council is also a driver of their impact. Stakeholders recognise that the independence of Linden from Council facilitates greater agility and responsiveness.

*We have a very strong relationship and also clear roles about what they do and what we do and we're not going to be their censors, we're not going to do that. We very much feel they're independent nationally, in fact we feel that it's important they are independent and at arm's length of a bureaucracy. (External Stakeholder 3)*





## Activities

Linden engages in a number of core activities with the findings in this project highlighting the importance of four activities: programs, exhibitions and prizes, studio residencies and professional development.

### Programs

A core activity for staff and management of Linden is program delivery, as a driver for engagement with their community both geographically, artistically and sector wide. Linden programs are spoken of fondly by its stakeholders:

*I think it's special here, having lived a street away, there's nothing else like this where you can go, you can do your yoga, have a class, make some art, go to see something, have a conversation with someone, it's very special. (Focus Group 1 Participant 7)*

One internal stakeholder notes that Linden is now being seen to do more and this is critical for it achieving its purpose and vision:

*I think for us it's about engagement and actually being seen to do more. That's really significant for us. I think it's significant for us in our local community; the community has changed quite a lot in the last 10 years. I think that's really significant, but I also think it is significant just in terms of where we sit in the general market. (Internal Stakeholder 3)*

This focus on being seen to be doing more combined with a time of reflection has seen a quick response in programming. These activities are deliberately designed to engage the community beyond the front gate within the thriving St Kilda area:

*For us it's about creating things that over the summer will happen in the garden that attract attention....like oh what's going on there, that's interesting I'll come and poke my head in and have a look. So there are things like that so we can actually reach out beyond our walls but also that we actually create programmes that enable lots of people to have a connection point. So we're doing artist talks that will be free, some on the weekend, some on a Wednesday night at 6.30 or Friday night at 6.30 so they can come after work and have a glass of wine and then still go out to dinner at 7.30. (Internal Stakeholder 3)*

One program example, which reflects the relationship orientation of Linden, is its collaboration with other local complimentary institutions.

*We want to do fun things like have an art book club so we go to the local libraries and these are the shows we've got on can you suggest a book and the local library can come and run on Wednesday morning at 10 and local artists can discuss the book and we do it for kids as well. (Internal Stakeholder 1)*

Providing programs that support artists in improving their capabilities is another key activity moving forward at Linden and was noted by a number of stakeholders. Stakeholder 3 reflects upon the professionalism associated with these workshops:

*Next year we want to start running some programmes that really are about bringing together an art critic, someone who works in marketing and someone who works in books and say if you want to be in this sector, this is what you need to know, let's hear*

*from these people, they'll tell you and we're going to start developing that kind of workshop. (Internal Stakeholder 3)*

## Exhibitions and Prizes

Linden is recognised for its exhibitions and prizes, exclusively within the domain of contemporary art. As noted by one external stakeholder:

*It's the only local gallery that shows the kind of work that I'm interested in seeing which is contemporary art, which is cutting edge, which pushes boundaries, which shows a real variety of young people, emerging artists and more mature practitioners which also interests me. (External Stakeholder 7)*

More specifically, Linden affords audiences and artists specific opportunities to experience specialised exhibitions within the contemporary art sector.

*I think the indigenous exhibitions most readily come to mind. Probably in particular two or three years ago there was a Queensland artist and now I struggle to remember his name, he was quite a political artist but he did some work as the in-house artist for a while. He was there for a few days and he installed his works and did an artist talk and did some mentoring programmes with local artists. I think brought a kind of indigenous arts presence in Linden. They have an indigenous show every one or two years specifically and this brings a real engagement with the topic of indigenous arts that I think is quite tangible. (External Stakeholder 2)*

Its programming is noted to be often risky by its very nature, challenging the role and purpose of a community art museum. Given the depth and breadth of associated activities provided by Linden it is recognised to be experimental and challenging in its programming.

*I think the purpose of Linden is to gently challenge the role of a community gallery, to tread that fine line between a contemporary arts space and a place for the community to engage with art and other activities as well. Obviously there are other activities that go on there too, but it's about engaging with that community and I think a space where people can feel safe and yet at the same time feel like they're engaging with contemporary art and not something that's been dumbed down for popular culture. (External Stakeholder 5)*

An important part of Linden's identity is one of its longest and most well recognised exhibitions, **The Linden Postcard Show**. This show in many ways provides a relevant and accessible experience for audiences new to contemporary art and those more experienced. The Linden Postcard Show is a clear exhibition highlight for residents of Port Phillip and the wider artist community. The exhibition has operated for 22 years as an open entry award inclusive of all Australian artists. Artists enter up to three art works in any medium or style with the only constraint being the size of the works (artworks must measure no more than 30 x 30 x 30 cm). Two specific stakeholders highlight the critical role this exhibition plays in driving the impact of Linden

*It's certainly a meeting place and the exhibitions are quite well frequented particularly the postcard show which has an enormous following and a lot of that's because it's got enormous participation rate and everyone can't wait to see the next lot and also it makes works available to the community to purchase. (External Stakeholder 1)*

*The postcard show when it's hung is just phenomenal because it's four gallery spaces with over 2,000 artworks and it's just mind boggling and it's a fabulous thing that's been going for years and Linden is really known for the postcard show I guess. So it's exciting. It's great to go to the opening day and it's a real buzz around the place, thousands of people come to the opening and it's a real celebration of art but also*

*anyone's art, if that makes sense? It's not about professional artists that day, it's about the community and anyone who wants to put an artwork in can so it's really inclusive. (External Stakeholder 6)*

## **Studio Residencies**

Internal and external stakeholders identified the studio residency program as a core activity for Linden. In particular, the mental security afforded artists through the 3-year residency was highly valued by stakeholders and evident by the following quote:

*Having a rent-free studio, I couldn't afford a studio at that time and it meant that I could work so much more and I could work later. The impact was massive. (External Stakeholder 4)*

Moreover, the challenging environment interlinked with the curatorial staff and the networked opportunities afforded artists through this program were noted by a number of participants and stakeholders. As one stakeholder noted:

*It was rent-free and I was a student on really not much but this gave me freedom and gave me a whole lot of opportunities. Also, the association with the gallery that was a fantastic thing that I could discuss with people within the art industry and have curators come to the studio so the impact was huge. It's a little bit of a second home for me in terms of a place to go and to make work and to engage with work. What comes to mind? Challenging, invigorating and inspiring, connected. (External Stakeholder 5)*

Beyond the studio itself, is the reputation of the Linden art museum, which artists directly benefit from. This activity is a key driver of outcomes for artists and their professional development.

*A big part of Linden is the kudos, that's why people are prepared to take the time for the studios, they want them, they're queuing up for them. If you're connected with Linden that's very good on your CV. (Focus Group 1, Participant 5)*

## **Professional Development**

The residency program, the workshop activities and the depth of programming are interlinked in a network of activities associated with the professional development of artists. As a key internal stakeholder acknowledged: *"for us it's about really supporting and nurturing artists."* The responsibility to assist in artist development is not exclusively provided to resident artists or exhibiting artists, it is a culture permeating the staff at Linden and directly relevant to its reputation and image in the artist community. Internal Stakeholder 3 highlights an example of this role in professional development:

*For our proposal based Innovator show, we would get all these proposals but we never gave any feedback (previously) to anyone so people never knew where they sat. So this time we said no, the people who are really close, like we had 16 spots and the next 30 we wrote handwritten notes on the letter to say give us a call, we'd like to have a chat with you about where you were and on the list you were number 17, you were that close.. And they go I can't believe that and I mean oh my God. And we provide them with advice about their CV... you shouldn't put these galleries, you shouldn't have these artist run spaces, you need to have this, this and this on your CV because that's where you want to go, you don't have that yet and she sent me the CV back and said I can't believe you spent that much time, it was so helpful. So we have to do that because that will spread amongst the art community (Internal Stakeholder 3)*

This professional development is also noted by all artists participating in the research as well as during focus group discussions. The following dialogue between Focus group 1

participants brings the importance of this professional development activity to the forefront as a key activity driving personal outcome and long-term sector wide impact:

*Focus Group 1 Participant 5: What I really appreciated was that Melinda wrote on my rejection form, sorry we can't give you a space, get in touch with me and make an appointment. So I did straightaway and came in and she said you were so near to getting in and she said my past has been with helping artists become more businesslike, how to tick the boxes so you will get to the places you want to and finding the right place for your work. And she spent three quarters of an hour with me, which I can tell you was a balm. Anyway that was really brave of her.*

*Focus Group 1 Participant 3: Having someone really approachable is really important.*

*Focus Group 1 Participant 5: She has made a difference.*

*Focus Group 1 Participant 1: I would second that. As a newcomer to Australia and the whole gallery scene here, it's quite different than internationally, having her take that personal opportunity to say ... I applied for a space, it was a similar space that I had shown in another country, I felt it was perfect to engage the community which I thought a local gallery like this should. But she also spoke about why it didn't go through and suggested some other opportunities that could come up in the future.*

*Focus Group 1 Participant 4: And that's her time, it doesn't happen anywhere else, you just get a BS story on the other end of the phone.*

*Focus Group 2 Participant 3: I don't know any artist, no matter how talented that has not been knocked back. Have a dialogue on why it got rejected and how perhaps you could refine your application to make it a better show. It's so important and so vital I think.*





## Outputs

### Exhibitions and programs

During 2011/2012 Linden exhibited the work of 681 contemporary visual artists (Linden Centre for Contemporary Arts Annual Report 2012). A new series of “Meet the artists” talks began in 2012 with highlights including: artists Danie Mellor and Sandra Hill discussing their work and moving personal histories as Indigenous people. Exhibition curator Glenn Iseger-Pilkington provided an overview to omission and asked participants to re-configure their Australian histories.

Twenty-one contemporary exhibitions presented a total of 1,396 artworks during 2012. These included:

- 1,351 new Australian artworks
- 27 existing Australian artworks
- 18 international artworks exhibited. (Linden Centre for Contemporary Arts Annual Report 2012)

One of the most powerful outputs is that 19 artists participated in the Innovators Program from 97 applications received (Linden Centre for Contemporary Arts Annual Report 2012). A final measure of exhibition output is that 7 exhibition catalogues were published with a circulation of 4,800.

### Commercial Sales

One of the outputs for Linden is commercial sales of artwork. According to one internal stakeholder, sales have seen ongoing improvement:

*We actually generate sales out of art so we can actually see that five years ago we were selling \$40,000, last year (2012) I think we sold \$60,000 worth of works and they range from \$10 up to \$1,000, maybe \$1500. (Internal Stakeholder 1)*

### Visitation

In terms of visitation, 22,064 visitors attended Linden in the past year. Moreover, 6,225 people visited Linden’s travelling exhibitions at 3 venues. Public program attendance during 2012 received 311 visitors participating in 11 public programs, which included the participation of 43 visual artists, curators, dancers, performers and writers.

Touring outputs include 358 people in 16 school, university or social groups who toured Linden exhibitions as part of Linden education programs.

In regards to online measures of output, Linden recorded 30,699 visits to [www.lindenarts.org](http://www.lindenarts.org) with: 95,110 unique page views, 605 Facebook likes and 374 followers on Twitter.



## Outcomes

The research findings emphasise the importance of three fundamental outcomes: self-confidence and self-esteem, access to new opportunities and personal economic outcomes. These are the primary effects of the activities provided by Linden and achieved through the range of outputs realised.

### Self-confidence and self-esteem

The evolution of an artist within today's arts world requires more skill and expertise in managing personal identity than any generation in the past. To achieve personal outcomes artists must have clear insight into who they are as an artist and how to communicate this identity to the audience and commercial marketplace. Contemporary artists who emerge through Linden's programs and activities are fortunate to go through a professional environment which leads naturally to artists developing confidence in who they are and perceptions of self worth.

*The summer program with young artists grappling with identity...doing something more positive for that community is really important and actually supporting young people going through a process of who they might be and where they might be especially if they're in communities or families where that's not accepted. Having a positive safe place for that to occur in I think is really important. (Internal Stakeholder 3)*

A direct outcome of Linden's programming is the emergence of new contemporary artists. These artists, prior to their experience with Linden, may have not considered themselves professional artists, but through the exposure afforded them at Linden they achieve validation as an artist, respected for their work alongside well established artists.

*The postcard show continually has lots and lots of good impacts particularly on first time artists showing next to very established artists. I was there at the last one with someone I knew who had put something in for the first time and she'd never really considered herself an artist before and she did something and it sold on her first night and she said maybe I am an artist. To be shown with such respect in a respected environment alongside a huge range of artists, I think that has a lot of impact on an artist's self esteem and the possibilities of being picked up and selling work and a lot of work gets sold. (External Stakeholder 3)*

Such personal achievements in terms of self-confidence as an artist are of paramount importance when the environment they work and live in may not afford them immediate success. As one internal stakeholder attests:

*Linden is about emerging artists, so we might not see the fruits of what we've been able to support today. We have had a huge impact on their self-esteem and their ability to continue with their art. (Internal Stakeholder 1)*

The Innovators Program in particular provides the opportunity for artists to exhibit in a dynamic exhibition program. Linden provides the gallery spaces free of charge, participating artists receive an artist fee and the exhibition is accompanied by a catalogue, invitation and media/marketing support as well as technical installation. An example of the confidence derived directly from Linden's programs was noted by a number of participants:

*I think it [being part of the Innovators show] definitely made me feel more confident as an artist. It was a degree of recognition I suppose, to be paid to show work, rather than pay to show my work as well. So the artists' fees associated with those shows as well were a strong validation, I think for me, when I most needed it. (External Stakeholder 5)*

The competitive nature of the Innovators program where applications are received a year prior to the exhibition is evident below:

*You put an application in and you get it, it's a great boost because it's hard in the art industry so it's good for self esteem, it gives you opportunity and just makes you excited to have the freedom to make work. (External Stakeholder 4)*

For individual artists to achieve recognition and success through their association with Linden is of more significance given the restrictive opportunities afforded most contemporary artists. Also, for most artists their achievements were part of their Linden journey from visitor, to workshop participant, to exhibitor and, in the case of one participant, as a people's choice winner in the past Postcard Exhibition.

*For me just personally it's been huge. I've had a relationship with Linden for many, many years because of going to classes and then coming to exhibitions but I finally entered the postcard exhibition and I won the people's choice. It was just wonderful, it was like because I know there's thousands of them. For your work to be significant in amongst that is incredible. I've never had an exhibition of my own. I've only been in student exhibitions in the past and I've got a busy life with kids and family and stuff and teaching and so it's made me think that maybe if people get my work, maybe I should do that. (Focus Group 1, Participant 2)*

## **Access to new opportunities**

Personal journeys of artists during their experiences with Linden culminate for many with access to opportunities they would not normally be afforded. A prize achieved at Linden is not merely financial and comes accompanied with a mentoring program, alongside guaranteed studio facilities and the expertise and professional development from the Linden team.

*Next year we're going to have the Linden Art Prize which will be a prize for a post grad student. With some cash it will give them a studio for a year and serious mentoring... There's the writers' art studio as well halfway through the year... and for us that's about making meaningful impact so we can get mentors in to work with three people and I think that will work really well and then see what happens. I think that's important for us because everyone is bemoaning there are no art writers in the world, well it's because you can't make a living. (Internal Stakeholder 3)*

For arts audiences, the potential purchase of art can often be confronting and challenging. A core outcome of Linden's activities, particularly through exhibitions, is the provision of works for purchase. This enables new audiences to develop and appreciate the work in an affordable and accessible way. One external stakeholder states:

*Linden provides that opportunity to learn about or engage in the arts. I know that for some people who may not be able to afford to buy art, they can occasionally buy affordable art at Linden particularly through the postcard show or they can take their children and introduce them to contemporary work. (External Stakeholder 2)*

The programs and activities from Linden clearly provide individual artists with the opportunity to interact with others:

*I've been part of the Linden Innovators Program and it gave me a chance to engage with other artists, not so much in groups or just the environment but it's interesting being part of a curated show I suppose which is a unique opportunity. (External Stakeholder 5)*

*Just the ongoing collaboration that I've had with other artists that I've met through Linden as well as the collective and artists through there, planning more work, we're having a show later this year as well. (External Stakeholder 4)*

The exposure afforded artists from Linden's exhibitions is an entry into new opportunities and partnerships. Linden provides multiple milestones along an artist's journey; best illustrated by this story from a stakeholder with a long history with Linden:

### **A Journey of Multiple Outcomes**

*I've been involved three times with Linden but they've been very important for my career. First of all I entered the postcard show and it was the first time I'd entered an artwork in any art competition or exhibition and I was a postcard winner. So that was exciting and sort of the first start for my art career because as a result of that exhibition, an image of my work was published on the back of an art magazine with a review of the postcard show and a commercial gallery in Sydney saw that image and then on the strength of that, they began to represent me and it started my art career.*

*Then there was my very first solo exhibition as an artist at Linden through the Innovators Program and so that was my first experience of making the artwork and all that goes with putting on a solo show and my involvement with Linden at that time was quite extensive over a period of about three or four months. I suppose in the lead up to that show and then installing the show and being involved through that whole process that gave me a real sense of what it's like and what's required to be professional about your art practice.*

*Then I had no involvement really at all until recently and my art career has blossomed since then and I was invited to be part of an exhibition at Linden again. When the curator told me I had the whole front room to myself and I could put whatever I want and so that gave me an opportunity to make a massive installation artwork and my practice has shifted in a massive and very different direction because I was given the freedom to just do what I want without any commercial constraints from a commercial gallery. And so that artwork has since travelled to Hong Kong Art Fair and also it's going to be in the National Gallery of Victoria Melbourne Now exhibition. So thanks to that opportunity through Linden again and that opportunity to work in a non-commercial constrained way it's meant I could really ... my practice again just went in a bigger, different direction and it's given this opportunity to really expand what I'm doing.*

*That's why Linden is such a great place because it gives artists that opportunity to work in a different way from the commercial gallery sector. (External Stakeholder 6)*

### **Personal economic outcomes**

The personal satisfaction artists receive from sales of their work or exhibition fees is of significance to individual artists, but also collectively to the artist community. Artists need to live and through Linden they receive financial reward and recognition of their creative

endeavours. From an internal stakeholders perspective it is a primary outcome of Linden's activities:

*For us we actually generate income for others. So with our postcard show as an example, which is an open entry prize, they earn prize money. (Internal Stakeholder 3)*

It is an outcome of the culture of Linden and its history of respect for artists that leads to personal economic outcomes for the artists:

*If somebody says to you I value your work and I'm going to pay you because I value the time and effort that you've put into it and I value and understand that certainly, at this time of life, it's a struggle and we don't want to just benefit from your labours but we want you to benefit from your labours as well and I think people get a real sense of my work is valuable. (Internal Stakeholder 1)*

The financial stability afforded artists through the provision of studio and gallery environments is of paramount importance

*It really helps because if you think you apply for artist run spaces, you're paying up to \$1,000 just to rent the space and not only have to pay that you get an artist fee, that's a rarity over here but they actually give you artists fees and they also do give you assistance as well in working at the gallery, they will help you install so that's really helpful too. Economically even that small bit of cash is saving on the rent and allows you to go to the work and allows you to play a bit more. (External Stakeholder 4)*

Internal stakeholders agree and assert that the studio and gallery space leads directly to an ability to generate income.

*They have been able to have space to generate and create solo exhibitions which has enabled them to generate income. Stronger artists is the outcome but, by us doing more activities and engaging with people actually being collectors to come and see them, actually giving them the opportunity for their work to be sold because the best thing you can do for any artist in this country is buy one of their works because it affirms what they're doing and it gives them income and that's the best thing you can do. (Internal Stakeholder 3)*



## Impact

The inputs, activities, outputs and outcomes for Linden all lead to four significant impacts: economic impact, intrinsic impact, sustainability of contemporary art community and community identity and pride.

### Economic impact

The long term and community-wide economic benefits derived from Linden and its presence in the St Kilda and Port Philip area are clearly evident. Linden is part of a repertoire of attractions and destinations, which improve the attractiveness of the area and lead naturally to improved economic benefits for the precinct. In an increasingly competitive leisure market it is the added value derived from co-location. As one external stakeholder noted:

*I think there's no doubt that it is an attractor. Galleries attract visitors to an area. Now in St Kilda where Linden is situated, it is part of a network of attractions. The same visitors to St Kilda will look at the cakes in Acland Street as might go to the gallery but that's fine. But a gallery like Linden is a destination in itself as well because it's well known and because it has art that isn't seen in the commercial galleries perhaps or might be newer art or younger art or whatever it might be so it's an attraction in itself and that's going to have economic impact in that people will go to lunch for the day or stay over. (External Stakeholder 2)*

The economic ripple effect from an art museum, such as Linden, has an overall impact on the surrounding area. It not only improves liveability, but also drives a gentrification of the locality and the attraction of higher income earners and cultural tourists.

*I think there's a flow on effect that we have places like Linden, it's part of a gentrification, it's adding to people's house values and that kind of thing. In economic terms, I don't think there's any doubt that having cultural institutions like Linden helps the prosperity of an area generally, which leads to that gentrification that from an economic point of view is quite a good thing. Also the spending dollar of the visitors including locals who go out for a day and that kind of thing. There's lots of bars and restaurants nearby and that creates a real energy and walkability. (External Stakeholder 2)*

### Intrinsic impact

Beyond the economic impact Linden affords the area, the intrinsic impact of the arts is clearly evident.

*I think when we're talking about social impact, it is important to consider the health and wellbeing aspect of having arts and culture in the community. It's the sign that you're living in a healthy society that you value art. But the value is in its enrichment. (External Stakeholder 1)*

The contemporary nature of Linden's artists and their work organically leads to more challenging and stimulating conversations. The impact Linden has achieved is that they have ensured contemporary art, while sometimes controversial and challenging, is accessible. This invites new audiences to experience the power of art as one internal stakeholder explains:

*I think they get the opportunity to have some kind of cultural experience that might be different from every other kind of night they might go out drinking. I hope that that means that they will come back and not just come for the postcard show but actually come back and be prepared to go I might get this and be prepared to be a bit more interested. I think in the past sometimes people have walked in the door and go I just don't get this, I feel stupid instead of this might be completely different, the artist may be doing something different. (Internal Stakeholder 1)*

This is further support by external stakeholders:

*But in terms of the community sense, I think it is a place where people can experience a particular art form or a cultural experience. And particularly contemporary art which can be quite confronting, controversial and challenging, it's a place where people can be confronted, challenged and by going in can experience someone else's presentation of whatever the particular theme or exhibition is. (External Stakeholder 3)*

The often controversial nature of contemporary art has its challenges to manage, as well as experience. Linden's intrinsic impact is its ability to stimulate such discussion inherent in a civilised society.

*A positive social impact can also be provocative and I think Linden can and has been provocative. I think it's important to be able to have difficult conversations in places like galleries. (External Stakeholder 1)*

At the heart of intrinsic impact is the value in provoking such discussion and thoughtful debate. This is a key impact for Linden, as within their community, it is clear that not everyone will form the same opinion of artworks nor will they be inspired to have the same thoughts and conversations. As one external stakeholder suggests:

*A lot of them are about awe and surprise and about just wonder and awe. There are things in there that fail, not everything in there is great. There are things there that I think oh well ... and because I get older and more indulgent towards young people having a go. So wonder and awe and surprise are things that I love. They really do take risks and I just think that's great. (External Stakeholder 7)*

## **Sustainability of contemporary art community**

A fundamental impact achieved through Linden is the support and prosperity of a contemporary art community of practice, ensuring their collective work and genre is sustainable for the future. The critical capability gap of many contemporary artists is their inability to sustain their work. Through the activities and resources afforded such artists at Linden, they ensure that the contemporary art community has a place for emerging contemporary artists who are grounded in the realities of working in a commercial and audience oriented world, which is balanced with artistic rigour and excellence.

*I want artists to actually feel like they're engaged with the organisation. I also want to be able to give artists the chance to have those other things in their careers that they need to be successful that you don't get taught at art school and this is stuff about marketing and media and it is the stuff about not just about technique but also about all the other things that help you be a successful artist. (Internal Stakeholder 3)*

Linden fills a substantial gap in the contemporary arts community by providing learning and professional development opportunities for artists post formal education. It is this holistic sustainable model for contemporary artists that Linden can be significantly proud of, as attested by one stakeholder:

*Linden is in a spot where artists are coming, they've done their post grad or their masters, they've probably had a show or two at an artist run space and this is a little*

*feeding ground for some of the commercial galleries to pick up and identify up and coming artists. Some of the artists who show here at the curated shows are well established but the ones that become part of the Innovators Program, this is a fabulous way for them because they've been selected so that gives them a bit of credibility and also for some of the more emerging artists, commercial galleries to come and see people as well. Commercial galleries would see Linden as a feeding ground for up and coming artists that they might pick up as part of their stable of artists. (Internal Stakeholder 2)*

## **Community identity and civic pride**

Linden is able to directly play a role in civic pride in the St Kilda and wider Port Phillip area. As exemplified by the following stakeholder, Linden directly impacts the St Kilda brand image:

*Just being there adds to the vitality of the area so sometimes it's not even if they're going to bring people but the fact there's a gallery in a particular area kind of gives it an added flavour I guess to the brand even if people don't go. (External Stakeholder 3)*

The importance of brands to geographic localities has arisen over time and it is increasingly evident that public art museums, such as Linden, have a halo impact on their area. In terms of St Kilda, it has a strong brand image associated with visual, musical and performing arts.

*St Kilda has a particular image and brand about bringing arts and music and creative industries sort of stuff and Linden is part of it so it has its place in terms of local people's minds and hearts and the actual building itself and what happens in there. I think artists who get a chance to have an exhibition there are pretty thrilled. (External Stakeholder 3)*

It is a basic consumer decision making heuristic that they expect the area of St Kilda to be creative and provide destinations worthy of creative attention. This is not supplementary to the needs of the community, but is intrinsically linked to their personal identities and sense of wellbeing. Many external stakeholders commented on this fact

*It is very much linked to the community's health and wellbeing and in this particular municipality people expect the arts to be there, they expect to have the calibre of Linden. That kind of cultural energy that Linden provides, I think gives people a sense of wellbeing. I think it benefits the community in a pretty straightforward way in terms of health. I think if people know that there's things to see and things to do in their community at low or no cost, it's one of the contributors to health. (External Stakeholder 2)*

Civic pride is a powerful and emotional impact and for St Kilda it is evident that Linden is a source of civic pride:

*I think it's something people are proud of in the community. I think our local people have always been very proud to have Linden there. (External Stakeholder 4)*

The rationale for such emotion relates to the intrinsic impact of contemporary art far more than its economic impact. As one internal stakeholder explains:

*I think it gives St Kilda a bit of soul. I think we need arts and music in our community as much as we need sport and other complimentary things like that because I think it gives soul to it and diversity and I think the St Kilda community love having a gallery and certainly a well regarded gallery. (Internal Stakeholder 1)*

## Arts Project Australia

Arts Project Australia is described by all stakeholders in highly emotive terms, which demonstrates the strong personal relationship all interview and focus group participants felt they had with the institution. Such bonds are highly prized by for profit corporations and to have a brand as strongly communicated as Arts Project Australia to its wide audience is enviable and a key strategic asset. In one sense, Arts Project Australia is described as an old friend:



*I think it is like an old friend and it would have a lot of stories to tell if it was a person and it would be kind of that friend that you would say I connected with that person... there's so many sides to it if you think about it. In the studio, it's kind of a wild ride up there but at the same time there's the stability too. (Focus Group 2 Participant)*



image of Joan of Arc:

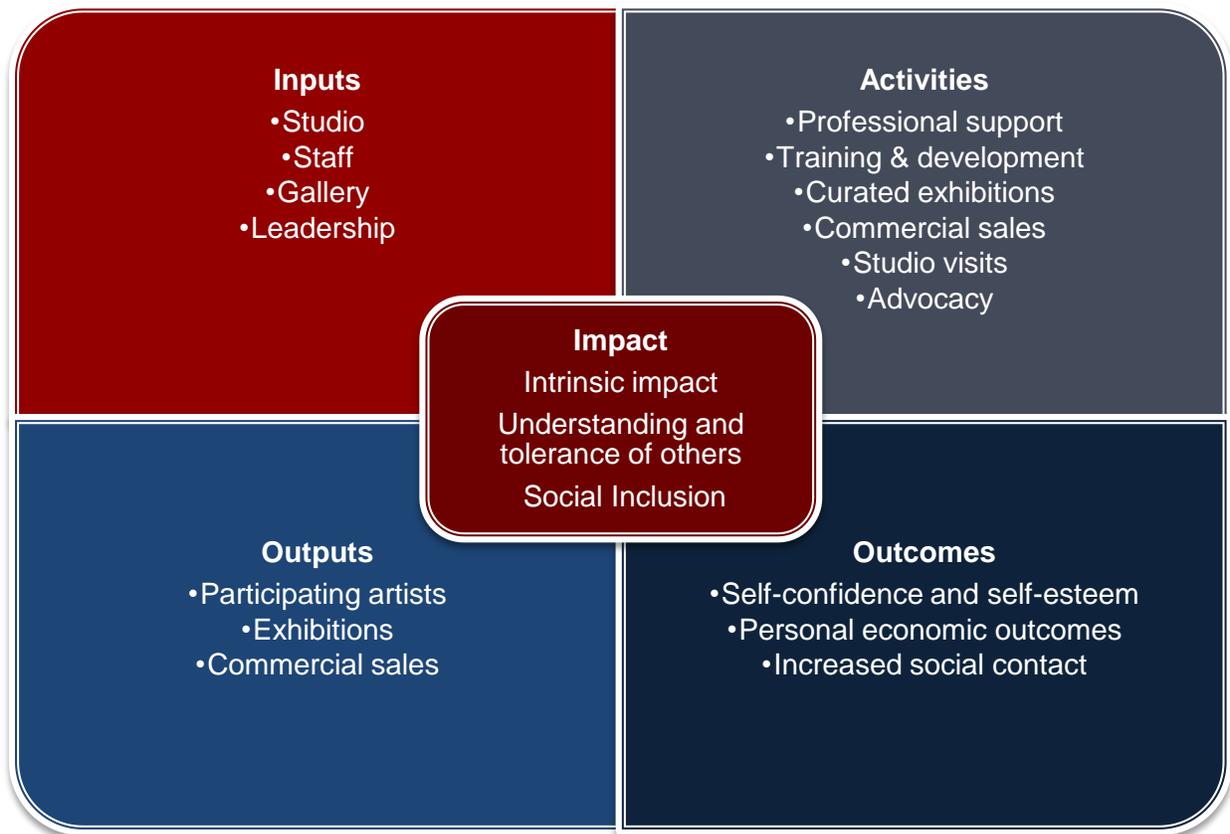
Arts Project Australia was best personified by reference to Joan of Arc, as described by one focus group participant:

*Because she's resilient, sort of a warrior woman and there's something about Arts Project that is resilient and sustainable. (Focus Group 1 Participant)*

Similar to Joan of Arc, the challenges Arts Project Australia faces, as well as its potential long-term impact on the artists they support, is truly captured by the

*I see it's a bit of a battle to get it (Arts Project) recognised and there's a strength and a sustainability and a power to the work. I think of her armour on her body and I think in a lot of ways the artwork represents that armour. It represents them; it's their identity so it's a very powerful expression of who they are, the artists that come here. ...Joan of Arc was persecuted when she was alive and then was canonised as a saint. I feel like these artists are going to be recognised through history and in time and people are not initiated yet so they don't understand and there's something sacred to the work as well. In the making of the work there's something very pure and I think there's a power in that. (Focus Group 1 Participant)*

The following figure depicts the economic and social impact of Arts Project Australia and also summarises the art gallery's key inputs, activities, outputs and outcomes.



**Figure 14. Arts Project Australia Impact Map**



## Inputs

The key inputs identified by both internal and external stakeholders include the unique studio environment, staff, the gallery space and managerial leadership. These inputs underpin Arts Project Australia's long-term impact on individuals and the wider community.

### Studio

Internal and external stakeholders identified the studio as a key resource for Arts Project Australia. In particular, the safe working environment provided by the studio was important from the perspective of families and carers:

*It's a safe place as well, so from a family perspective knowing that their sibling, their son, their daughter is in a safe place and in a safe community is important. (Internal Stakeholder 4)*

Many participants noted how unique the studio workshop was and discussed how the environment fostered within the studio enabled artists to focus on their creative works:

*The studio is the core of what Arts Project does and I think the primary purpose would be to provide that safe supportive structured environment. So it's a safe supportive structured outlet for creative expression for its artists. (External Stakeholder 2)*

In addition to an environment of safety, the studio is more than its physical space and the creative professional culture within the studio is described as a key asset.

*If you go to the studio I think that tells it all. The atmosphere, how engaged the artists are, I always think what would these people be doing if they weren't here, how much it must enrich their lives, what a sense of community it is upstairs in the studio. I just love the fact that they're treated as professionals. It's not like a Mickey Mouse sheltered workshop if I can be honest. It's a fully functioning professional studio where their work is valued, they're valued as people, they treated as people and I think it's a wonderful example of what can be done for those members of society who don't fit into the normal category. (External Stakeholder 1)*

It is evident that Arts Project Australia's studio is a unique environment and a critical foundation for the activities it offers. Without this asset, the creative skills of the artists attending the studio may not be fully realised.

### Staff

Linked to the professional culture operating within the studio are the staff who work within the environment. While several participants in this research study note that the artistic credentials of staff underpin much of Arts Project Australia's professionalism, more fundamental is their respect and perspective of the artists. This was discussed by both internal and external stakeholders and best illustrated by the following powerful quote:

*Most of the staff at Arts Project are not trained in disability so you're not trained how to be around people with disability. They're artists primarily, 90% of people who work in the organisation are artists, they're there to work with people and so it starts with the staff, that for the staff it's art first, disability second. (Internal Stakeholder 2)*

It is the human capital at the heart of Arts Project Australia that is a key precursor to impact. A number of participants acknowledge that Arts Project Australia's staff empower the artists working within the space to be self-directed in their artistic pursuits. The staff are a key facilitator of each artist's personal achievements, through their genuine care and interest in each artist.

*The things that quite clearly translate to social impact are the things like pastoral care, like having skilled and qualified arts workers who work with the artists, letting the artists direct themselves and make their own decisions and they're the things that quite clearly translate into social impact. (External Stakeholder 2)*

## Gallery

The artistic studio environment to support artists in their endeavours is one core foundation for Arts Project Australia, interlinked with the staff that fosters each artist's creativity. A key input that provides a platform for communication of the art from within the studio is the provision of gallery space and the marketing communication associated with a gallery.

*But also they just promote their artists so efficiently and so well at a really great level. I think if you come into the gallery you assess it as a gallery space. (Focus Group 1 Participant)*

The Gallery space is also recognised as an asset that attracts a range of stakeholders who may or may not be involved in the studio environment. The value of the Gallery is that it engages a separate network of stakeholders such as professional curators and arts audiences to become aware and involved with the institution.

*I've had the opportunity to work as a guest curator so I get to work with the art here and see how much effort they put into everything and how professional they are with all aspects of running a gallery and presenting art. (Focus Group 1 Participant)*

## Leadership

Congruent with the professional gallery and studio environment is the leadership capabilities of the Director. The transformation of Arts Project Australia under the direction of Sue Roff was acknowledged by all external stakeholders. In particular, Sue's ability to establish efficient processes has enabled Arts Project Australia to be more responsive to external opportunities.

*We've got the systems in place, we've got stuff in place that we've worked very hard the past few years so that we can be extremely responsive to opportunities. (Internal Stakeholder 2)*

These critical process inputs enable the institution to respond with agility to opportunities and to ensure such opportunities are chosen carefully to confirm they are central to the organisation's mission and purpose. In a sector that is often impeded by bureaucracy and is slow to change, such leadership is a valuable asset.

*We decide to do something, we just get on with it and do it and it is just about being able to respond very, very quickly to our environment which a lot of other arts organisations don't have the ability to move fast enough... he sent me an email Monday, he's met with us by Wednesday and the project is on. (Internal Stakeholder 2)*

The entrepreneurial qualities of Arts Project Australia's Director are also seen as critical success factors for the organisation. As one internal stakeholder noted, Sue Roff has a unique ability to engage a range of stakeholders:.

*She's out and about and talking with philanthropists, other people in the community who can actually connect with us to bring more money into the organisation, but also to connect with the organisation meaningfully. (Internal Stakeholder 2)*

Good leadership also empowers staff within the institution to play to their strengths and develop in core areas of expertise, while contributing in a resource constrained team environment. This critical collegiality is an evident asset of Arts Project Australia.

*I'm not dictatorial, I'm fairly inclusive. I like to get groups of people to agree on things even if it takes a while. I'm also very keen to delegate. I don't want to hold on to everything. I've got really competent staff. My management team is exceptional. Because we're small, people will jump in where they need to. (Internal Stakeholder 1)*





## Activities

The findings regarding activities clearly identify the depth and breadth of activities undertaken by Arts Project Australia. They contribute in six key strategic areas of activities, as recognised by their internal and external stakeholders including; professional support, studio access visits, advocacy, curated exhibitions, commercial sales, and training and development. Differentiating their inputs from their activities enables Arts Project Australia to clarify its foundation inputs, which drive their undertakings in support of artists and their work within contemporary art practice.

### Professional support

Both internal and external stakeholders acknowledge the professional support afforded to artists involved in Arts Project Australia. Such commercial and professional acumen does not come at a fee for Arts Project Australia artists and is provided as part of their attendance. This is typified by an internal stakeholder:

*For an artist to take what they've learnt here and operate independently, there's probably only 5%, if that, of our artists that could actually do that for themselves without the kind of support that Arts Project offers. (Internal Stakeholder 2)*

For external artists outside of Arts Project Australia, such consultation and support is prohibitively expensive and often beyond reach. In today's competitive arts environment, these professional services ranging from hanging the works to promoting the artist themselves, are critical in enabling artists to reach their potential. Participants across both focus groups identified framing in particular as a key component of professional support afforded Arts Project Australia's artists:

*The framing, that's a huge part. It makes it stand out better and interesting for people to buy the work and look at it and then think about it. (Focus Group 2 Participant)*

The significance of framing the artist's work is of critical importance to the artist's perspective of themselves and the potential for an external audience to take their work seriously and professionally.

*Make it like a window into seeing your world, like getting to know you better by having frames and really getting to see, they wouldn't know you otherwise till they got to see these works. They don't know you so they might not be able to talk to you but then they see the work. (Focus Group 1 Participant)*

Professional support extends externally for the artists at Arts Project Australia, as staff are ardent about promoting their artists to a wider audience, whether it is through external metropolitan or national exhibitions. This ensures artists are exposed to new audiences, as illustrated by a passionate external stakeholder when discussing an external exhibition that his family member had participated in:

*Because it was outside of Arts Project it was like they've made it, they're in Australian Galleries and it was a real mixed crowd. It wasn't your standard Arts Project crowd. (External Stakeholder 1)*

The pastoral care and support of artists extends to applications and entry into prestigious art prizes. This affords artists with opportunities that on their own they may not have awareness of, skills to apply or knowledge of the process in order to succeed. Such external validation of artists is a powerful personal motivator.

*We enter our artists into a lot of contemporary art prizes around Melbourne, nationally and internationally. There are also some international exhibitions that we are involved in with some of our artists curated by other curators from overseas and so that happens as well. You get tons of stuff where the artwork and the artists' profiles are really out there at the moment. (Internal Stakeholder 3)*

A prime illustration of the professional support activities is evidenced in the program **Knowing Me Knowing You** (2012-2013) where ten studio artists and ten external contemporary artists collaborate. The project explores the complexities of collaboration between very different artists. The external artists have a sophisticated practice that is enhanced by their ability to communicate verbally and in writing, while the Arts Project Australia artists use visual media as their communication tools. For some, it is their only method of communication when sight, hearing or verbal dialogue is not available to them. The program exemplifies the professional support activities of Arts Project Australia with relevant lessons about collaboration beyond the visual arts. Two exemplar quotes reflect the purpose of this professional support:

*We wanted to connect people because for our artists this might be the only place that they go and have very limited other collaborative opportunities. It allows them to work with external artists who might be a bit better along in their career but to be able to learn reciprocally to perhaps think outside the box of what they normally do. So it's about creating new experiences for artists, which might not have occurred to them to pursue or they had thought about wanting to collaborate but didn't know how to go about it. (Internal Stakeholder 2)*

*We're hoping also that because it's got a bit of an edge, it's a bit different, it can be broadcast more widely. You know this documentary can actually get into some festivals that people can understand, not just about Arts Project, the part about Arts Project, but just about what's possible and how people with disabilities can work and you don't have to have a disability degree or experience to develop a relationship and work with somebody in that respect. (Internal Stakeholder 1)*

## **Access to studio**

A core activity for staff and management of Arts Project Australia is as a relationship/network builder for their artists. They act as liaisons offering visitors a chance to see the artists at work and experience the vibrant culture within the studio. External stakeholders in particular, value this service provided as an entry into the artist's world. This is best illustrated by a quote from an internal stakeholder:

*The impact is when you go to the gallery or you have the opportunity to visit the studio and see the artists at work and the environment and the buzz, you get a different kind of perspective so I think it depends on how you interact and at what level you interact with Arts Project can sometimes determine what individuals within our community get out of it. (Internal Stakeholder 4)*

## Advocacy

Central to the activities of Arts Project Australia is the promotional role they play for their artists and their work. Often artists are subject to unacceptable expectations by the external audience, such as leasing artists' works without appropriate fees. A critical role played by Arts Project Australia is to advocate for equity and professionalism.

*I think that unless organisations like Arts Project advocate for their artists at the highest level, the industry will continue to just ...people in the community will continue to want something for nothing. (Internal Stakeholder 2)*

A prime illustration of such advocacy is reflected in their activities around the Melbourne Art Fair, which is recognised as Australasia's most established biennial event showcasing contemporary art. Such promotion of their artists is a critical activity in challenging perceptions in the external environment and letting the artistic works speak for themselves:

*We think it's more about leading by example about what people can do and their talent...we see it most at Art Fair where we've got the stand, people visit the stand, they're hit by this really refreshing space and its artwork that really speaks to them that's very direct. (Internal Stakeholder 2)*

Art Fair is one illustration of critical advocacy, but Arts Project Australia provide a range of mediums to deliver on their advocacy aspirations including their marketing and communication programs, commissioning activities, public speaking engagements and entry of artists for external awards (Net Balance Report, 2013). Such wide-ranging activities all seek to advocate for their artists and their work and ensure their artists recognise themselves first and foremost as mainstream artists. As noted by one participant:

*Being present at the Melbourne Art Fair... even just simply by talking to various organisations that we partner with elsewhere or people from within the arts sector, there is an understanding of what they do and then there were comments around the site that it was fabulous to see them collaborating with other mainstream galleries and organisations in that space because sometimes they may be seen as a little bit outside of that mainstream. So that sort of impact is great because again it goes back to people that are involved through the Arts Project and then they get to feel mainstream as well. (External Stakeholder 3)*

## Curated exhibitions

The most recent annual report for 2013 is evidence of the extent of internal (in addition to external) exhibitions undertaken by Arts Project Australia. Exhibition activity directly stems from the gallery space as a resource enabling these exhibition programs to be realised. This provides exhibiting artists with recognition and validation of the quality and strength of their work.

*The primary purpose of the gallery at Arts Project is to promote and exhibit the work of the studio artists that come to Arts Project. It's a vehicle for them to be able to promote their work. (Internal Stakeholder 3)*

These exhibition programs are highly sought after and not afforded to all artists. The competitive nature of the curated exhibitions again stems from the artistic credentials of staff and their professional attitude towards the artists and the pursuit of excellence.

*Not everybody gets their work in every show here. We have one show every year where everyone's in it but every time you go back and say it's about excellence and in any other gallery that's what you want to put up there and just because someone has a*

*disability doesn't mean that they shouldn't aspire to being excellent. (Internal Stakeholder 1)*

Through a wide artistic network, artists are able to build relationships with curators via the exhibition activities, with whom they would otherwise not have access. Such introductions pave the way for artists to become experienced in the nature of exhibitions, beyond just the creation of their artistic works. Such arts management practices drive a future of independence for the artists in the mainstream contemporary art world.

*We have a long relationship with people, curators. We constantly invite major curators to come in and spend time here at Arts Project and through our strong curated shows here and into arts prizes and awards and everything that an artist would be doing in their own right. (Internal Stakeholder 2)*

## **Commercial sales**

The importance of commercial sales activities on behalf of artists is acknowledged by all stakeholders. The findings highlight the validation commercial sales afford an artist.

*For them to experience the appreciation that others have for their work. I've seen many, many, many times the red dot going up and the sheer palpable excitement of an artist who will either grab your hand and drag you over and point out the red dot or want a photo taken in front of it. (Internal Stakeholder 4)*

Recognising artists for their worth is central to the support provided by Arts Project Australia to its studio artists. Whether it is in the delivery of commissions or reward for reproduction, such business acumen legitimises the artists as professionals.

*We've always paid a commission on sale of any piece of artwork. We never donate a piece of artwork on behalf of an artist without giving them the specific percent value. Then we've built in slowly the reproduction fee so nobody reproduces for anything. If we don't put a value on the artwork, no one else will. (Internal Stakeholder 1)*

*It's important for them but equally it validates what we're doing. We're not just doing this, we're about people being treated as professional artists and that's part of it. (Internal Stakeholder 2)*

## **Training & Development**

Arts Project Australia offers its artists an environment embedded in a culture of learning. This passion for learning is a key training and development activity best illustrated by the following quote:

*In terms of the education, it's ongoing learning here. It's sometimes learning with our teaching. We will have specialist workshops but it's about being able to personally develop. (Internal Stakeholder 1)*

The studio environment assists in delivering these training activities. For many studio artists and their families and carers it is as a self-directed School of Art.

*In my eyes Arts Project produces art with artists just like any other school of art. It just so happens that some of the students in this environment cannot communicate or cannot see or cannot hear as well as some of the other art schools around the world or wherever it be. The art you're given self-respect in professions to become artists and they are artists. Their art is good, their art is brilliant, their art is ordinary, it's just like every school that teaches art or has artists so it's an art faculty as far as I'm concerned. (Focus group 1 Participant)*

Through the range of workshops, programs and opportunities afforded studio artists and staff at Arts Project Australia, artists are provided with the means to learn, to develop a lifelong passion for learning and most critically to learn about themselves.

*We are having life drawing sessions, we have pastels workshops, we are taking them out to print making workshops, looking at introducing them to different techniques and seeing where that goes. So I think in terms of education and also the other thing is the collaborative stuff that some of them are doing with the external artists is a whole learning exercise in terms of their own personal view of themselves and wellbeing, that ability to have a relationship with someone who doesn't have a disability and who is another artist. I think that's really important. (Internal Stakeholder 1)*





## Outputs

The key outputs of Arts Project Australia's activities include the number of artists participating in the studio program and exhibited in the gallery, the range of exhibitions that studio artists participated in the value of commercial sales of artworks.

### Participating artists

One of the major outputs for Arts Project Australia is the number of artists who have attended the studio, which reached 121 during 2013 (Arts Project Australia Annual Report, 2013). Moreover, the gallery represented and showcased the work of over 100 artists through exhibitions and other activities (Arts Project Australia Annual Report, 2013).

### Exhibitions

The robust internal exhibition program included 11 exhibitions (Arts Project Australian Annual Report, 2013). Key highlights noted by stakeholders included the solo exhibition: the upcoming Knowing Me, Knowing You exhibition (curated by curator Lindy Judge) as well as Wondrous Imaginarium during 2013 (Cathy Staughton) and the anticipated Annual Gala Exhibition.

#### Cathy Staughton's Wondrous Imaginarium

The exhibition is a survey of Cathy Staughton's work over more than 25 years. Focusing on autobiographical themes and portrayals of the self through various characters or guises, she employs recurring motifs such as Luna Park, religious iconography and anthropomorphised creatures, to depict a vividly lived experience and a richly imagined alternative reality.

#### Arts Project Australia's Annual Gala Exhibition

The exhibition features a broad survey of artwork by more than 100 artists currently participating in the studio program. The Gala celebrates the achievements of our artists and acknowledges their unique contribution to contemporary art.

The external metropolitan and national exhibitions for 2013 totalled 24. Key highlights noted by stakeholders include the solo exhibition: 2012 National Works on Paper Prize (Adam Lazzaro) and the Linden Postcard Show (with works from six Arts Project Australia studio artists 2013).

### Commercial sales

In 2012/2013 Arts Project Australia generated exhibition artwork sales totalling \$161,728.80. This is a significant rise from \$114,066.53 in 2011/2012 (Arts Project Australia Annual Report 2013). In particular, the Melbourne Art Fair stand during 2012 experienced an 8% increase in artwork sales (compared with the 2010 biennial stand sales).



## Outcomes

The findings in this project highlight the importance of three fundamental outcomes: self-confidence and self-esteem, personal economic outcomes and increased social contact. These are the primary effects of the activities provided by Arts Project Australia and achieved through the outputs realised.

### Self-confidence and self-esteem

In terms of the participating artists, self-confidence and self-esteem is a clear outcome of their involvement with Arts Project Australia. As one external stakeholder explains:

*...the pride, the acknowledgement, recognition, the focus on them so they're included, they're normalised. If you go to a gallery opening, which I have, they're all just in there with everybody else and there doesn't seem to be any fear and people being uncomfortable because some of the artists are bit sort of out there in their behaviour but it's like an extended family feel I find. I observed artists seeing the red dot go on and seen the sale and that sort of excitement, just a huge boost to self-esteem, acceptance. (External Stakeholder 1)*

From a strong sense of self worth, these artists are empowered in their creative and personal lives. Such improvements in self-esteem are only realised through experience within the self-directed studio environment and core activities inherent in this vibrant and professional learning environment. One external stakeholder emphasised the personal satisfaction artists achieve through being engaged in self-directed activities, which are then recognised by audiences:

*One of the big changes is that empowerment that comes from being autonomous and being creative and having these opportunities that given they're people with intellectual disabilities they wouldn't or haven't had at a lot of other places. And even now with some of the other things they do in their lives, they don't get that same opportunity and I think that's a big outcome for them, a big benefit for them and I think that flows into that sort of self esteem, self worth, it comes out of being able to not only be given something to do and having that opportunity to do something on their own and create something and express yourself that way and have that then validated by both the staff and by people coming to see your work, admiring your work, buying your work. (External Stakeholder 2)*

Through the commercial acumen afforded artists in the gallery space and commercial sales activities with an external audience beyond family and friends, they build capabilities around artistic self-sufficiency through the recognition and value of their creative works. One internal stakeholder best illustrates this:

*Increasing confidence. It is the validity and seeing it up on the wall, their families sharing in that, but not only their family. They're disappointed if their family has bought their artwork because they want it to go to someone else's home, which is what every artist wants. You want the support of your family but there's something about that engagement by the wider community that is so validating and so important and it's exactly the same for our artists. (Internal Stakeholder 2)*

The ability to work alongside others who may work differently to oneself, to manage times of conflict and to manage artistic differences are all key life skills. Two participants in the

Knowing Me Knowing You program (Focus Group 2) discussed their sense of achievement through their experience of collaboration:

*Focus Group Participant 6: Yes, I think it's like you feel a sense of achievement and, yes, confidence that you can work with someone else.*

*Focus Group Participant 4: Something else. I think you're working as a team of winners.*

## **Personal economic outcome**

Beyond improvement in self worth and self-esteem, is the critical achievement of personal economic outcomes for artists. Three participants in the Knowing Me Knowing You program discussed what it meant to them when someone bought their work:

*Focus Group Participant 1: You're happy.*

*Focus Group Participant 7: Earning money. It's a good thing, it is.*

*Focus Group Participant 5: And earning money from doing something well and you like to do.*

Through their association with Arts Project Australia, studio artists are able to receive financial recognition of their talents and artistic work. For all artists, economic outcomes provide them with a sense of achievement and provide a tangible means of professional validation.

*I think it means something to the artist to be paid. It validates what they do, it puts them on a professional level, this is what I do, this is my vocation and particularly for our artists having intellectual disabilities and being almost entirely government or family supported, they have very limited ways of earning additional income so in every way we possibly can to support that income stream for the artist is really important. (Internal Stakeholder 2)*

The financial ability to continue their endeavours and to fund personal and professional living costs are critical for all artists, but for the artists at Arts Project Australia, earning their own money is of more significance given their more limited employment options and experiences.

*They're all on pensions of some sort or other and I think even a small income if they sold one painting a year not only the economic but I think the personal satisfaction to earn your own money from your art I think is extraordinary for them. (External Stakeholder 1) and For some it's just supplementary income whereas for others it's like a full time income and over a period of 12 months they earn enough that it would be equivalent to an income as opposed to supplementing whatever other money they might be getting from other sources. (External Stakeholder 2)*

The ability to make their own choices about how they spend their disposable income is best exemplified by a stakeholder discussing a recent exhibition artist:

*It's money. A lot of these people exist on not very much at all. A number of them don't even manage their own money ... but we know that people go out and buy themselves treats. Cathy is a prime example. We've just done an artist payment for the month, Cathy, if she hasn't already got it, will have the latest iPhone next week because that's what she does, she just upgrades her technology. There are other artists that buy clothes. Steven tells us it's all about going to the shows and buying a show bag for him. So it's actually having their own disposable income that they can control. It's important for them but equally it validates what we're doing. We're not just doing this, we're about people being treated as professional artists and that's part of it. (Internal Stakeholder 1)*

## Increased social contact

The importance of social opportunities and engagement with others is a critical direct outcome from the activities provided by Arts Project Australia. Inherent in the learning environment are opportunities to interact with others best illustrated by one stakeholder:

*For someone like Paul, he really needs to meet more people who, I suppose, don't have disabilities because a lot of his life is with those people. He's very much in a position where he's acutely aware of his disability so that causes a lot of anxiety and depression because he's quite high functioning, but very aware of his limitations so it's a difficult place to be if you've got disability. A lot of other artists with disabilities, it's not in the forefront of their minds, so it never really has that much of an impact in that way. For someone like Paul it does, so it's really important for him to be out in the community being an artist not with a disability, just being an artist and meeting other artists, meeting other people who are interested in the same things he is but not at a day service or a community access group he's been placed into. And I think the people he met really enjoyed that aspect of it as well. (Internal Stakeholder 3)*

Through their association with Arts Project Australia artists have opportunities to associate with like-minded individuals who recognised them as artists first and foremost.





## Impact

It is evident that there are many personal and collective outcomes from Arts Project Australia's activities. Such activities and outcomes generate a number of important impacts for their immediate community and society more broadly. These impacts include the intrinsic impact of the visual arts in terms of creative stimulation; increasing understanding and tolerance, which influences community identity; and a decrease in the social isolation of people with disabilities.

### **Intrinsic impact – creative stimulation**

The long term and community wide achievements realised through Arts Project Australia begins with the intrinsic impact of art itself. As one stakeholder explains, it is the impact of creative works as a reflection of the artists' perspective and world. A powerful impact that can change an audience as well as the artist. The power is in the appreciation of the art and the individualised impact that can have.

*Arts Project provides that environment in which individuals, artists, can express themselves through visual art and express their world, their thinking, their beliefs, their ideas to others in a way that is non verbal. (Internal Stakeholder 4)*

Moreover, the creative stimulation generated through Arts Project Australia is evident and, if Arts Project Australia was not to operate, this community of artists may not be afforded the benefit of creative stimulation and achievement.

*I think that simple enjoyment of doing something they like, there's the skill development that comes in time and the kind of freedom and independence and confidence that comes with that in the Arts Project style. (External Stakeholder 4)*

### **Understanding and tolerance – Community identity**

The vital impact achieved through Arts Project Australia is also the establishment of a community identity for artists who happen to have a disability. This collective identity as a community of practice is unavailable through any other means. As one stakeholder explains the impact of Arts Project Australia is the primary identification of people as artists:

*It's about people, it's not about accepting, it's about looking, appreciating the work for what it is and not necessarily needing to know the background behind it. I think once people start to recognise the background behind it they tend to be blown away even more because I think that people have in their mind perhaps to see the capabilities of some people in our community that might perceive people to be less capable when in fact they're not. (Internal Stakeholder 4)*

The management and promotion of these amazing artists provides a voice to a diverse community and builds society's understanding of this community.

*When I think about Arts Project Australia and artists whether they have an intellectual or physical disability or whether they maybe come from a different background, it gives a voice to different sectors in the community. I also think you can potentially create greater respect and understanding for the community. (External Stakeholder 4)*

Beyond recognition as artists, impact is also reflected by the improvement in society's respect for those who are different from the norm and the achievement of broader societal acceptance of individuals with a disability.

*From a broader community sense, perhaps sometimes people's perceptions are ill advised, ill founded and that's usually due to just not understanding what we do and what the potential is in people. So I think there is still a bit of ignorance around the potential of people with a disability, the way in which they can contribute to our community. (Internal Stakeholder 4)*

## **Social inclusion – decrease in social isolation**

Social isolation is a problem experienced by many diverse communities and those with a disability are not spared from the negative effects of social exclusion. One external stakeholder highlights the importance of inclusion:

*Arts Project for a start is that window into both people's lives and that brings them into society rather than excluding them. It decreases the fear that people have about them. (External Stakeholder 1)*

Arts Project Australia is able to play a role in decreasing this community's sense of social isolation. Stakeholder 4 notes that despite physical and verbal inhibitors, individuals are able to express themselves to others:

*I think the impact now and the long term impact is about providing avenues for and opportunities for artists with an intellectual disability to express themselves in ways in which they may not be able to verbally or physically. I think that has quite a profound impact for artists and the broader community to be able to see their expression and their work and again debate it, enjoy it and take something from it. (Internal Stakeholder 4)*

The power of experiencing personal connections with like-minded individuals was noted by a range of stakeholders. Often artists work in solitary situations but Arts Project Australia has impacted the lives of this community profoundly by ensuring there are personal connections achieved:

*I think it makes them feel connected, that there are people who are interested in them and their lives and their work. (Internal Stakeholder 3) and It actually brings them into society instead of sitting at home alone. (Focus Group 1, Participant 6)*

This sense of isolation is also experienced by family members of studio artists at Arts Project Australia. The impact of Arts Project Australia is profound for the families and friends of artists as it provides them with a means of connection with a loved one. The busy lives of extended family members of individuals with a disability are an inhibitor in some situations to establishing positive social connections. Arts Project Australia, according to a range of focus group participants, has a profound impact on families:

*This is an outlet for you to actually develop a better, if not a relationship with your sibling or with your family member that you never had because, you were too busy wanting to do other things. (Focus Group 1 Participant 5)*

Such a genuine and powerful connection is one not afforded to them in other avenues of their lives. Such an achievement of family connections is invaluable to society:

*My brother is an artist here and so I came here to support him a couple of years ago... First and foremost it's about supporting him and contributing to Arts Project so it's about what I can give and the other things that I get back as well... Paul and I had a little bit of a cry downstairs and if I weren't here, if I weren't connected to Arts Project now I wouldn't be able to have that interaction because I wouldn't be there as it's happening.*

*These things can happen at any time but there's something about being here in this environment which can make people emotional too and help to keep our relationship alive. (Focus Group 1 Participant 4)*

Thus, it is evident that Arts Project Australia plays a significant role in Australian society. It generates a number of positive personal and collective outcomes, which facilitate its broader social impact.



## Conclusion

For economic and social impact assessment to become the 'norm', it needs to become an integral part of strategic planning. Public art museums must focus on systematically documenting their objectives, inputs, activities, outputs, outcomes and the associated impact, both economic and social. This is unlikely to happen overnight and funding bodies, philanthropists, government agencies and corporate sponsors all need to be prepared to support the efforts of arts institutions in implementing and undertaking impact assessment. We would recommend that this support should partly be in the form of funding towards the development of such impact assessment capabilities within the organisations. An important point to make is that art museums, funders and philanthropy organisations will need to work collaboratively to build such capabilities in the sector.

If public art museums, and the arts and cultural sector more widely, see the focus on impact as a "push" from third parties, such as government and funding bodies, it will merely become an unwelcome additional pressure upon their already strained and scarce resources. However, an alternative perspective can be taken of it as an opportunity to "do better at doing good". Impact assessment can be seen as an opportunity to share with stakeholders what has been learnt and apply these insights towards continual improvement. For public art museums, appropriate evaluation is critical to refining the effectiveness of programs and should be seen as a motivational tool towards continual improvement.

With this in mind, the four exemplar case studies profiled in this project, demonstrate the tremendous benefits of impact assessment. The project itself has been a conduit for reflection, stakeholder engagement and collaboration. Each of the organisations has followed their own path to economic and social impact. They have prioritised a range of core activities including exhibition and collection management, cultural development programs, public programs, advocacy and studio opportunities. The resources that have provided a platform for these initiatives include leadership, council support, governance structures, funding, staff and infrastructure. The four art museums have provided substantial personal and collective outcomes for members of their communities. These range from improvements in self-confidence and self-esteem, social contact, arts inclusion and skill acquisition to tourism, new opportunities for artists and personal economic outcomes. Finally, it is evident that the public art museums profiled in this study make meaningful long-term contributions to their communities. The visual arts programs at each of the institutions have a significant intrinsic impact, particularly in terms of creative stimulation, social bonding and critical thinking. The economic impact of the Bendigo Art Gallery has been well documented, but other institutions like SAM and Linden also contribute enormously to the economic growth and health of their communities. All four institutions play important roles in community identity, civic pride and social cohesion.

In conclusion, an expectation that public art museums should and must demonstrate their economic and/or social impact to their stakeholders is a reality. Measurement may seem impossible, or at least incredibly difficult, so sometimes institutions become paralysed and assume it's not worth thinking about impact at all. By making that assumption, they can miss out on everything they might learn about themselves and impede their ability to communicate compelling stories about their contribution to community.

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## Appendix 1

**Table 1: Economic Impact Literature**

Author	Year	Paper/ Report Title	Source	Economic Indicators	Model/ Method	Major Contribution
<b>Davidson, L.S &amp; Schaffer, W.A</b>	1980	A discussion of methods employed in analyzing the impact of short term entertainment events	Journal of Travel Research	Expenditure	Survey	Critique of survey methods; Importance of isolating visitor and local expenditure; Multiplier
<b>Mitchell, C.J.A &amp; Wall, G.</b>	1989	The arts and employment: a case of the Stratford Festival	Growth and Change, 20(4), 31-40	Employment Income	Survey	Early empirical analysis of the economic impact of an arts festival
<b>Di Noto, M.J</b>	1993	Small economy estimates of the impact of the arts	Journal of Cultural Economics, 17, 41-53	Employment generation; Income	Input-output method Methods: surveys (Paper)	Input-output method used to assess impact of arts event
<b>Williams</b>	1996	The social impact of Arts Programs: how the arts measure up	Comedia	Employment generation	Methods: Interviews, questionnaires, surveys	Key research measuring economic and social impact of art activities in Australia.
<b>Gazel, R.C; Schwer, R.K</b>	1997	Beyond rock and roll: the economic impact of the Grateful dead on a local economy	Journal of Cultural Economics, 21, 41-55	Employment generation; Income	Input-output method Methods: surveys (Paper and electronic)	Input-output method used to assess impact of arts event
<b>Matarasso</b>	1997			Indicators included contribution to local	Model: Five step evaluation model: planning, setting	First seminal large scale empirical study attempting to measure social

				economies by invisible voluntary labour within arts organisations; Consumer spending; Economic impact on individual artists	indicators, execution, assessment, reporting  Methods: Survey, Interviews,	impacts of participation in arts programmes
<b>Madden, C</b>	2001	Using economic impact studies in arts and culture advocacy: a cautionary note	Media International Australia incorporating Culture and Policy	Expenditure, growth,		Critique of economic impact studies
<b>Tyrrell, T.J &amp; Johnston, R.J</b>	2001	A framework for assessing direct economic impacts of tourist events: distinguishing origins, destinations and causes of expenditures	Journal of Travel Research	Expenditure	Survey	Highlighted importance of focusing on sources of expenditure: visitor, players/competitors, volunteers, contributors, media and other attendees, sponsors and related dignitaries, exhibitors
<b>Guetzkow, J.</b>	2002	How the arts impact communities: an introduction to the literature on arts impact studies	Princeton University	Employment: wages paid to employees; Tourist expenditure directly and through indirect multiplier effects; Increasing attractiveness of area to tourists, businesses and people (skilled workers)		Outcomes as community and individual and also by scope of interaction: direct involvement, audience participation, presence of artists and arts organisations and institutions

<b>Reeves, M.</b>	2002	Measuring economic and social impact of the arts: a review	Arts Council of England	Williams, 1996	Models: Descriptive research model; Input-Output model; Financial survey model; Production chain model; sector mapping model; best value and performance indicators; balanced scorecard; benchmarking; gap analysis  Methods: Secondary data	Most comprehensive review of economic and social impact models, methods and research in the arts sector
<b>Cohen, R., Schaffer, W. &amp; Davidson, B.</b>	2003	Arts and Economic Prosperity: the economic impact of non-profit arts organisations and their audiences	The Journal of Arts Management, Law and Society	FTE – total amount of labour employed; Personal income (resident income); Revenue to local and state government	Models: Input/output analysis;  Methods: surveys of: arts organisations: collect info. About expenditures; arts audiences re: event spending	Economic impact defined  Empirical research conducted using surveys and measuring economic impact using Input/Output analysis
<b>Gelan, A.</b>	2003	Local Economic impacts: The British Open	Annals of Tourism Research	Expenditure, employment, income	Input-Output	Overview and critique of input-output studies; Empirical Input-Output study of British Open
<b>Scott, C.</b>	2003	Museums and Impact	Curator, 46 (3)	Tourism, stimulating the economy, creating employment	Method: Online Delphi Panel – similar to focus group	One of the few empirical studies that measures social and economic impact of museums
<b>Sterngold, A.H</b>	2004	Do economic impact studies misrepresent the benefits of arts and cultural organisations?	The Journal of Arts Management, Law and Society, 34(3), pp. 166-187	Employment; economic output, household income, tax revenues (local, state and federal); Negative impact		Critique of economic impact studies;

<b>Throsby, D</b>	2004	Assessing the impacts of a cultural industry	The Journal of Arts Management, Law and Society, 34(3), 188-204		Input-Output models CGE analysis	Review of key methods for economic impact assessment and critique
<b>Dwyer, L, Forsyth, P &amp; Spurr, R.</b>	2005	Estimating the impacts of special events on an economy	Journal of Travel Research	Expenditure, employment,	I-O Model CGE Model	
<b>Dwyer, L., Forsyth, P. &amp; Spurr, R.</b>	2006	Assessing the economic impacts of events: a Computable General Equilibrium approach	Journal of Travel Research, 45 (August), pp. 59-66	Visitor expenditure, employment	Input-Output model CGE model	Discusses the advantages of using the CGE approach to measuring the economic impact of events rather than the Input-output approach; critique of I-O models
<b>Frechtling, D.</b>	2006	An assessment of visitor expenditure models and methods	Journal of Travel Research	Visitor Expenditure; Personal Income; Employment; Government revenue	Surveys (Visitor and establishment); Secondary data; Household surveys	Comprehensive review of various methods of assessing visitor expenditure
<b>Wilton, J. &amp; Polovitz Nickerson, N.</b>	2006	Collecting and using visitor spending data	Journal of Travel Research	Visitor expenditure	Survey	Conducted visitor surveys and examined visitor diaries to determine visitor expenditure on a visit to Montana
<b>Arts Victoria</b>	2008	The role of arts and culture in liveability and competitiveness	Arts Victoria	Employment generated; Revenues generated	Input-output analysis	Definition of arts and culture  Discussion of economic impact indicators used and evaluation models

<b>McHenry, J.A</b>	2009	A place for the Arts in rural revitalization and the social wellbeing of Australian rural communities	Rural Society, 19(1), April	Employment, wealth enhancement		Critique of Economic impact studies
<b>Turbide, J Laurein, C</b>	2009	Performance measurement in the Arts sector: the case of the Performing arts	International Journal of Arts Management, 11(2), pp. 56-70	Organisational performance	Balanced scorecard	Conducts an analysis of the performance of a Performing Arts organisation using the Balanced Scorecard approach
<b>Weinstein, L Bukovinsk, D</b>	2009	Use of the Balanced Scorecard and Performance Metrics to Achieve Operational and Strategic Alignment in Arts and Culture Not-for-Profits	International Journal of Arts Management, 11(2), pp. 42-55	Organisational performance	Balanced scorecard	Discusses use of the balanced scorecard to assess and achieve operational and strategic alignment in the non-profit sector

**Table 2: Social Impact Literature**

Author	Year	Paper/ Report Title	Source	Economic Indicators	Model/ Method	Major Contribution
<b>Matarasso, F.</b>	1996	Defining Values: evaluating arts programmes	Comedia	Negative impact		Discusses key concepts in social impact evaluation such as empowerment of stakeholders, methodological issues.  Suggests a 5 stage process model for social impact evaluation: Planning; Indicators; execution; assessment; reporting
<b>Matarasso, F.</b>	1997	Use or Ornament?	Comedia	50 social impacts	60 projects within 8 case study organisations/ programs  Methods: Survey, Interviews, discussion groups	First seminal large scale empirical study attempting to measure social impacts of participation in arts programmes;
<b>Williams</b>	1996	The social impact of Arts Programs: how the arts measure up	Comedia	Personal: communication skills, understanding of cultures, Social capital: tolerance; increased understanding between groups; community identity; Community impacts: understanding of different cultures and lifestyles;	Model: Multiple Method approach  Methods: Interviews, questionnaires, surveys	Key research measuring social impact of art activities in Australia.

<b>Woolcock, M. &amp; Narayan, D</b>	2000	Social Capital: Implications for development theory, research and policy	World Bank Research Observer, 15(2), P. 3	Social capital		Definition and conceptualisation of social capital
<b>Jermyn, H</b>	2001	The Arts and Social Exclusion: a review prepared for Arts Council of England	Arts Council of England	Hard outcomes: employment, education; Personal outcomes/human capital: Increased self confidence; skills development;	Personal outcomes: small scale surveys, observation, interviews	Seminal article which summarises literature on social impacts of the arts into 4 categories: hard outcomes, personal outcomes/human capital, collective/group outcomes and civic/community impacts
<b>Belfiore, E.</b>	2002	Art as a means of alleviating social exclusion: does it really work? A critique of instrumental cultural policies and social impact studies in the UK	International Journal of Cultural Policy			Critique of UK government policy highlighting social inclusion and community regeneration as mandates for the Arts
<b>Effective Change</b>	2002	Evaluating Community Arts and Community Well being	Arts Victoria		Six stage evaluation model proposed: Prepare for an evaluation; Plan the evaluation; Determine evaluation indicators; collect data; analyse data; prepare evaluation report and improve on current practices	Proposal of a 6 stage evaluation model for community arts practitioners

<b>Guetzkow, J.</b>	2002	How the arts impact communities: an introduction to the literature on arts impact studies	Princeton University	Hard outcomes: reduction in crime; Personal outcomes: Increased self confidence /self-esteem; skills development; creative ability; stress relief; enjoyment. Community: sense of belonging and attachment to a community; tolerance of diversity; sense of belonging; community identity and pride Social Capital: connecting people and organisations and organisations to each other; connecting people to each other	Theory/Conceptual	Categorises outcomes as community and individual and also by scope of interaction: direct involvement, audience participation, presence of artists and arts organisations and institutions
<b>Merli, P. (2002)</b>	2002	Evaluating the social impact of participation in Arts activities	International Journal of Cultural Policy		Theory based evaluation model suggested as an avenue for future research	Formative in critiquing Matarasso's (1997) research in regards to its methodology and the implied theory of social change
<b>Reeves</b>	2002	Measuring the economic and social impact of the Arts: a review	Arts Council of England	Personal development; social cohesion; community empowerment; image and identity; health; imagination; skills; local connections;trust	Models: Multiple method approach; Social auditing; Community based multi-method approach Methods: Survey; case studies; Longitudinal; interviews; focus groups	Most comprehensive review of economic and social impact models, methods and research in the arts sector

<b>Matarasso, F.</b>	2003	Smoke and Mirrors: a response to Paola Merli's "Evaluating social impact of participation in arts activities"	International Journal of Cultural Policy			Rejoinder to Merli's methodological criticisms in regards to <i>Use or Ornament</i> .
<b>Newman, T., Curtis, K. and Stephens, J.</b>	2003	Do community based arts projects result in social gains? A review of the literature	Community Development Journal, 38(4), p. 310-322	Social capital Personal impacts: learning new skills,		
<b>Scott, C.</b>	2003	Museums and Impact	Curator, 46 (3)	Social capital; Development of communities; Contribution to social change	Method: Online Delphi Panel – similar to focus group	One of the few empirical studies that measures economic and social impact of museums
<b>Ramsey White, T. &amp; Rentschler, R.</b>	2005	Toward a new understanding of the social impact of the arts	AIMAC 2005: Proceedings of the 8 <sup>th</sup> International conference on Arts and Cultural Management	Negative Impact Intrinsic Impact		Elucidates key debates in social impact literature around: meaning of social impact and The Arts; Methodology
<b>Australian Expert Group in Industry studies (AEGIS)</b>	2005	Social Impacts of Participation in the Arts and Cultural Activities	AEGIS, University of Western Sydney	Cognitive skills; Community pride/identity; Crime prevention; mood; self-esteem; social behaviour; social cohesion; health		Reviews studies, both Australian and international that focus on measuring each of the 8 key social impact indicators

<b>Arts Victoria</b>	2006	Strengthening local communities: Arts in community settings, the evaluation of two community support funded arts programs	Arts Victoria	Personal: Enjoyment, confidence, pride; new skills and opportunities; inspiration for the development of art; networks and future opportunities; Community: sense of community and exploring significant issues; tolerance of diversity; sense of belonging	Multiple Method approach	Illustration of use of Multiple method approach of social impact assessment in assessing the impact of 2 community arts programs
<b>Belfiore, E.</b>	2006	The social impact of the Arts – myth or reality?	University of Warwick	Negative Impact		Discussion of key dilemmas in social impact evaluation which present issues for consideration in future research
<b>Belfiore, E. Bennett, O.</b>	2007	Rethinking the social impacts of the Arts	International Journal of Cultural Policy	Knowledge creation; Negative social impact; Cathartic effects of arts; Health and well being; Aesthetic value		Distinguishes between three main themes around the effects of the arts on individuals: negative tradition; positive tradition; autonomy tradition
<b>Brown, A Novak, J.</b>	2007	Assessing the intrinsic impacts of a live performance	WolfBrown	Captivation, Emotional Resonance, Spiritual Value, Aesthetic Growth, Social Bonding	Survey of 1730 paired survey across 19 arts performances	Conceptualised intrinsic impact as multi-dimensional consisting of 6 dimensions.  Developed scale to measure each dimension of intrinsic impact

<b>Arts Victoria</b>	2008	The role of arts and culture in liveability and competitiveness	Arts Victoria	Personal: individual confidence and aspiration; clearer expression of needs; Social capital: stronger community networks and sector partnerships Community: change in identity/image and reputation;		Definition of arts and culture  Discussion of social impact indicators used
<b>Galloway, S.</b>	2009	Theory based evaluation and the social impact of the Arts	Cultural Trends, 18(2), pp.125-148		Theory based evaluation;	Provides in-depth discussion of Theory based evaluation incorporating Theory of Change.
<b>Georgeff, N., Lewis, A &amp; Rosenberg, M.</b>	2009	Bridging the gap: towards a framework for evaluating arts and health	Australasian Journal of ArtsHealth, 1, pp. 31-39			Comprehensive discussion of formative evaluation
<b>McHenry, J.A</b>	2009	A place for the Arts in rural revitalization and the social wellbeing of Australian rural communities	Rural Society, 19(1), April			
<b>Stern, M.J &amp; Seifert, S.C</b>	2009	Civic Engagement and the Arts: Issues of conceptualisation and measurement	Report produced by University of Pennsylvania	Civic Engagement	Theory of Change; Logic model; Participatory evaluation	Outlines key models for connecting social impact research practice: Theory of Change; Logic model

<b>Zappala, G &amp; Lyons, M</b>	2009	Recent approaches to measuring social impact in the Third Sector: an overview	Centre for Social Impact, Background Paper No.5		Social Accounting and Audit (SAA) Logic models SROI	Outlines the three key social impact measurement approaches
<b>Australian Philanthropy</b>	2010	Outcomes, Outputs and Impact	Australian Philanthropy, Summer 2010, Issue 77		SROI; Social Accounting	Profiles key social impact assessment models
<b>Belfiore, E. &amp; Bennett, O.</b>	2010	Beyond the “Toolkit Approach”: arts impact evaluation research and the realities of cultural policy making	Journal for Cultural Research, 14(2)			Argues that “Toolkit” approach to arts impact assessment demands excessive simplification
<b>Arts Victoria</b>	2011	The role of the arts in rebuilding community: an evaluation of Arts Victoria’s and Regional Arts Victoria’s bushfire initiatives	Arts Victoria	Community impacts: renewal and regeneration; Personal: self-expression; healing; meaning and order to lives. Social capital: social cohesion through the creation of a caring community	Model: Community-based multi method approach; Methods used: Interviews, focus groups, participant observation	Use of Community based multi-method social impact evaluation approach to review social impact of multiple Arts Victoria Bushfire initiatives
<b>Polonsky, M &amp; Grau, S.L</b>	2011	Assessing the social impact of charitable organisations – four alternative approaches	International Journal of Non-Profit and Voluntary Sector Marketing, 16,		Financial: Operational efficiency Financial: Social Impact approach (SAA and SROI)	Propose a four-category typology of alternative approaches to assessing social impact and also critique each approach

		pp. 195-211			Qualitative Impact Approach: McKinsey Capacity Grid and Southern Minnesota Initiative Foundation's Understanding Organisational Success  Combination approaches to measurement (Kaplan and Norton's balanced scorecard, Public Value Scorecard)	
<b>Australian Government</b>	2012	Creative Australia: National Cultural Policy	Australian Government			Outlines Australian Government Policy for the arts and cultural sector
<b>United Way Australia</b>	2012	Collaborating for Community Impact: Our Journey so far	United Way Australia	Education, Income, Health	Logic model; Qualitative data collection through community conversations	Details the Social impact framework followed and the assessment results, using this framework in the 3 key social impact areas
<b>Brown, A.S &amp; Novak-Leonard, J.</b>	2013	Measuring the intrinsic impact of arts attendance	Cultural Trends, 22 (3/4), pp. 223-233	Captivation; Intellectual stimulation; Emotional Resonance; Spiritual value; Aesthetic growth; Social bonding	Survey	Proposes a conceptualisation of Intrinsic impact in terms of 4 dimensions: Art as a means of feeling; Art as a means of social bonding and bridging; Art as a means of aesthetic development and creative stimulation; Art as a means of learning and thinking
<b>NCVO Consultancy Services</b>	2013	Inspiring Impact: The Code of Good Impact Practice	NCVO Consultancy Services		Cycle of Impact Practice: 4 step cycle underpinned by 8 principles	Proposal of 4 step cycle of impact practice targeted at non-profit organisations

