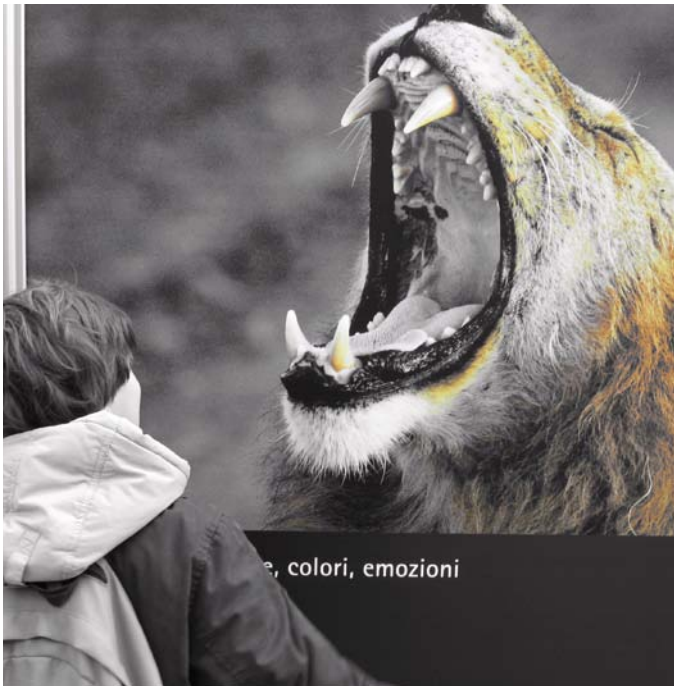
The Learning Museum

LEM



REPORT 3

Measuring Museum Impacts

Report 3 – Measuring Museum Impacts
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The Learning Museum Network Project
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Introduction of LEM – The Learning Museum project

Margherita Sani

'Measuring museum impacts' is one of the seven reports which are published within the framework of the EU funded project LEM – The Learning Museum, which aims to create a permanent network of museums and cultural heritage organisations, to ensure that they can exploit their potential as learning places and play an active role with regard to lifelong learning in a knowledge-based Europe.
The project is funded by the Lifelong Learning Programme Grundtvig for the period 2010-2013 and can be regarded as the arrival point of a number of previous EU projects carried out between 2007-2010, which dealt with lifelong learning in museums (LLML and MuMAE), intercultural dialogue (MAP for ID) and volunteering (VoCH), all of which are documented on the LEM website.
LEM not only draws from the materials collected, the lessons learned and the contacts established by its forerunners, but moves one step further in the direction of establishing a permanent space for museum professionals and adult educators to meet, exchange experiences and good practices, and to learn from each other, therefore contributing to the creation of a European community of professionals interested in heritage education and lifelong learning in museums.
The network started with 23 partners from 17 European countries, plus one partner from the United States of America - the Museum of Anthropology of the University of Denver - taking advantage of the possibility opened in 2010 for the first time by the Lifelong Learning Programme, to involve third country organisations.
As a network, LEM aims in the first place to grow and acquire new associate members which, in May 2013, had already tripled the founding institutions. A wide range of museums, heritage organisations, academies, institutes for learning and universities are now part of the network, representing 25 countries. There are Ministries, Museum Associations and other umbrella organisations, individual museums, small and large, institutions active in the education field, all working on an equal level and engaged in sharing information, making it available to a wider public and learning from one another.
The philosophy of LEM indeed is that of considering museums not only as learning places, where educational activities are delivered, but as learning organisations themselves, learning from the public, the local community, other agencies and, of course, from other museums.

The idea of peer learning is core in LEM and, in order to support it fully, work has been divided into working groups, each led by a LEM partner.
The research subjects have been chosen by the working groups themselves:
- New trends in museums in the 21st century
- Museums and the ageing population
- Audience research, learning styles and visitor relation

management
- Museums as learning places - learning spaces in museums
- Museums and intercultural dialogue

'Measuring museum impacts' is one of the three publications produced by Working Group 3, 'Audience research, learning styles and visitor relation management'.
In addition to collecting materials, sharing them on the website and eventually producing a report on the theme researched, working groups undertook study visits to each other or to third institutions, to come in contact with working practices of other colleagues throughout Europe.
This idea of learning by being directly exposed to other people's practices and experiencing different work environments represents an important added value to the project, not only with regard to the members of the working groups, but more widely, through the LEM mobility scheme which is open to partners and associate partners and provides the possibility of spending some time working in another institution.
In fact, some of the project partners, initially five, but increasingly more, have offered placements to other LEM members for periods lasting from a few days to two weeks to three months. This results not only in the strengthening of ties within the network at a personal, professional and institutional level, but allows individuals to actually learn by being exposed to different working situations
Dissemination is another important aspect of LEM. International conferences, seminars and round tables are being organised regularly and attract a wide European audience. They are occasions for intensive networking and learning, offer plenty of social events and are combined with visits to local institutions to meet stakeholders. Where possible, they are also live streamed to reach an even wider public worldwide. A number of smaller dissemination events are organised, also at local or national level.

Finally, the website is the digital platform where all the knowledge acquired by the project is kept and made available. It is a dynamic and interactive forum, first of all to receive and exchange materials about the subject area 'museums and lifelong learning', and secondly to provide information about the project. It is a virtual learning environment providing information on existing literature, projects and actors and is kept updated through continuous research, data analysis and provision of new information by an international editorial team and by the project partners. Everyone is invited to send materials to be published on the LEM website, and participation is favoured through the use of web 2.0 tools. At the beginning of each month an electronic newsletter is sent out to all those who have subscribed to it.
The website therefore functions as a community-building tool for all those who are interested in the topics addressed by LEM. Through the networking activities of its partners and associates, the website and the dissemination events, LEM expects to reach the whole museum and heritage community and a large part of the adult education sector.
www.lemproject.eu

Measuring museum impacts

'Measuring museum impacts' is one of the three publications produced by Working Group 3 'Audience research, learning styles and visitor relation management'.
Over the three years of the running of the project, the working group concentrated on several issues with a special focus on museum visitors and audience development: visitor studies and related methodologies, the use of multimedia technologies and their influence on the public, the role of ICT to build and strengthen a lasting relationship with the audience, the use of audience research to develop learning-oriented exhibitions, the consideration of the public's different learning styles to develop a truly visitor-oriented approach in the museum.
At one point the group felt that it was necessary to acquire the tools to measure the success or the failure of all the initiatives undertaken to build the audience and improve the quality of the museum visit.
The question on how to value cultural institutions or activities has been central in the cultural debate for quite some time. While in the 1980s the emphasis was on the economic impact of the arts (e.g. Myerscough 1988) and later on their social impact (e.g. Matarasso 1997), at present there is a tendency to consider the value of culture as something quite more complex and holistic.
Many authors agree that economic value cannot fully capture the cultural value as there are other characteristics of cultural value, particularly the social aspects, which cannot be reduced to a monetary form. As explained by Throsby (2001), cultural value can, in turn, be deconstructed into aesthetic, spiritual, social, historic, symbolic and education values, each of which contribute to a difference facet of the overall value subsisting in a cultural object, institution or experience.
As a matter of fact, the broadening of the scope and role of museums goes hand in hand with a growing need to prove their 'worth' by demonstrating efficiency and effectiveness. This requires a strong effort to raise the awareness and to communicate that the value museums contribute to generate and spread to the society is multifaceted and multidimensional.
As an expert in the field, Alessandro Bollo was asked to contribute to the research activities of the working group by producing an overview of the main issues concerning the different kinds of impact evaluation in the museum sector: economic, educational, social, relational, environmental and to name for each method the appropriate indicators.

The aim of this publication is therefore to provide a general overview on the main issues concerning the different kinds of impact evaluation in the museum sector, but also practical information and guidelines.
Particular attention has been devoted to:
- the main methodologies used in the cultural field in order to measure and assess economic values

and impacts: Economic Impact Analysis, Contingent Evaluation and Social Return on Investment (SROI);
- the multi-method approach studies addressed to identify and evaluate the social impacts of the Museum activities;
- case histories: a selection of researches and evaluation studies (and the related indicators) conducted in different contexts and with diverse methodological approaches.
a relevant bibliography, for further reference.

PART I – KEY CONCEPTS

Aim of the handbook

This handbook is published within the framework of the EU funded project LEM – The Learning Museum, which aims to create a permanent network of museums and cultural heritage organisations, to ensure that they can exploit their potential as learning places and play an active role with regard to lifelong learning in a knowledge-based Europe. In particular, the idea to provide museum professionals with a practical tool stems from the inputs and stimulatioans of the 'Audience research, learning styles and visitor relation management' Working Group. The manual is therefore specifically addressed to the LEM community but the author hopes this guide will also be useful for other museum professionals to gather evidence for community plans, stakeholder management, performance assessment and grant applications support.
This guide should also be a resource for organizations interested in undertaking museum impact studies and developing the necessary measurement tools, as well as an instrument for raising awareness, among policymakers, of the importance of approaching museum impact issues in a broad and holistic manner. In the cultural field there is an increasing desire to capture and highlight the range of impacts generated by museums. The handbook presents an international overview of museum impacts research with particular attention to economic, socio-cultural and environmental effects. This guide aims at providing the key concepts about museum impacts measurement and at collating and reviewing existing research on the economic, social and cultural impacts related to the museum's existence.
Another important goal is to share the understanding of methodologies used for assessing the different impacts and to provide practical resources (and references) to assist those working in the museum field. A substantial part of the handbook is devoted to presenting and reviewing case studies.
Most of the surveys chosen were retrieved by extensive research on the Internet. Some of them are mentioned in the literature as excellent examples of museum impact studies. This review should be seen as a starting point to analyse how different surveys deal with key issues relevant to a proper understanding of different museum impacts.

Values and impacts in the museum sector

> The language varies - “impact”, “ returns”, “benefit”, “value” - but the questions around what sort of difference and how much of a difference we are making are the same.
> (The SROI Network)

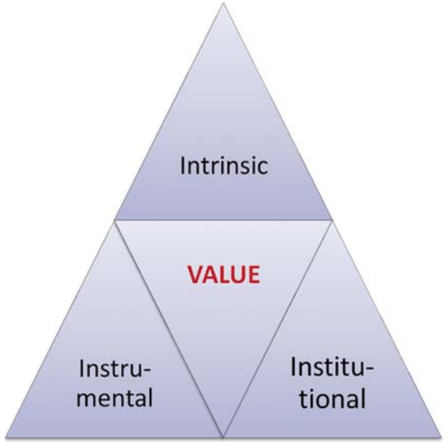
Today, museums are going through a complex period which is the result of many elements (that often have nothing to do with the museum world): the long-term global economic downturn, the questioning of welfare systems, the shrinking in public support for arts and culture, the digital shift and changes in people’s attendance, participation and engagement in cultural products and experiences. Not surprisingly, in a period of transition it becomes difficult to assess the cultural, economic and organisational impacts of the museum sector and the more or less unwanted side effects deriving from the unpredictability of institutions’ reaction (organisationally, strategically and politically) to the new shift.
Globally we can affirm that the number of museums has increased in the last decades; they have become more accessible and modern; changes have been made, which have expanded the role of museums and the economic and social range of their actions. Museums have been asked to play different games in different courts: being inclusive and participatory with the local community, being able to meet the needs and wants of diverse audiences, acting as urban flagships able to generate relevant touristic (and monetary) flows

and to reinforce the place branding. Administrative, management and organisational criteria have been checked and refined, to improve process efficiency and effectiveness of results.
As a matter of fact, the broadening of the scope and role of museums, along with a growing need (common to all the public sector agencies) to prove their worth by demonstrating ‘efficiency’, ‘effectiveness’ and economy

(Selwood, 2004) requires bigger efforts to raise the awareness and to communicate that the ***value*** they contribute to generate and spread to the society is ***multifaceted*** and ***multidimensional*** (social, cultural, economic, environmental, etc).

> It is agreed that economic value cannot fully capture cultural value as there are specific characteristics of cultural value, particularly the social aspects, which cannot be reduced to a monetary form. In turn, cultural value can be deconstructed into aesthetic, spiritual, social, historic, symbolic and authenticity value, each of wich contributes to a different facet of the overall value subsisting in a cultural object, institution or experience.
> (Throsby, 2001)

Why is understanding and managing this broader value becoming increasingly important for the museum sector? This situation can be read by a twofold perspective: on one hand, there is an increased need of advocacy by museum professionals: informing decision-makers and the general public about what museums do and how they can contribute to society and sensitising policy makers to the importance to adopt a multidimensional approach when evaluating a museum’s value creation. Many experts agree that the demand for evaluating the social and economic benefits depends on different reasons, such as raising the museum profile, influencing funders, helping with the museum’s strategic thinking, sustaining the stakeholders’ decision process.
On the other hand, policy makers need adequate, transparent and reliable evaluation systems able to combine soft and hard indicators in order to support the design of evidence-based policies and to grab – in a holistic approach – all the richness and nuances of the museum contribution in cultural, social and economic terms.
Holden (2004) proposes an interesting categorisation about the value of culture – based on the subject entitled to define and measure it - arguing that this value can be conceived in a threefold way: ***intrinsic***, ***instrumental*** and ***institutional***. He affirms that these three viewpoints are not mutually exclusive, but they should be considered as complementary – “depending on who you are, they are more, or less, important” (Holden J., 2013).



Intrinsic value is strictly related to the artistic contents, it is the essential part of a cultural experience (a sort of 'per se' value). Intrinsic value is also used to describe the subjective effects that art forms have on individuals (on an intellectual, emotional and spiritual level). This kind of value is notoriously difficult to assess, it cannot be measured through standard quantitative indicators and metrics.
Instrumental value is a concept adopted to describe situations where culture is used as a tool or an 'instrument' to achieve some other aims, mainly in the social and economic domain (health, urban regeneration, social inclusion, employment, rise in tourism, etc.).
Policy makers are, not surprisingly, very interested in instrumental value because they are focused on mass and collective outcomes and they want to know if it is possible (and at what cost) to achieve those outcomes through cultural projects. The author observes that "politicians primarily value culture for what it can achieve in terms of other, economic and social, agendas". Under this perspective museums are 'valuable' if they contribute to the meeting of policy goals (even those that are not related to the cultural mission and the artistic core) such as, for example, reducing the rate of the young at risk, integrating second generation immigrants into society, filling the gender gap.
Institutional value is related to the way organisations act, in particular when they interact with the public. In their relationships and interactions with diverse audiences museums are in a position to strengthen the opportunity to grow, learn, and become part of a community. The sense of evaluation, in this case, would be to assess and measure the value that people collectively put on culture (irrespective of a specific and contingent political priority like in the instrumental value).
One of the key points is the recognition that in the museum field (a publicly founded sector) ***a balance between the three viewpoints should be pursued***, avoiding the predominance of one or the other and the danger of putting excessive emphasis on the instrumental uses of culture alone.

> "If too much emphasis
> is placed on intrisic value,
> art ends up as precious,
> captured by an elite few [...]
> When too much emphasisis
> placed on instrumental value,
> the artists and professionals
> are alienated and find themselves
> being used as a means to an
> end to correct social deficits.
> When too much emphasis
> is placed on institutional value,
> you can lose sight of the art.
> But put all three together
> and you have a robust mixed economy
> of value, a stable three-legged
> stool to validate culture.
> (Holden, 2013)"

In order to highlight the multidimensionality of the value generated by museums, the Netherlands Museums Association, in a recent publication[1], has identified five values that together make up the social significance of these institutions and through which museums contribute in a number of public domains.

Collection Value: is at the core of a museum's existence and it comprises a broad range of values related to its collecting, conserving, managing and exhibiting activities,
Connecting Value: depends on the museum's capability to act as a networker and mediator between various groups in society (giving consistency to current topics and issues through relevant and meaningful contexts) and to become an ideal platform for communication, debates and for entering into partnership with different stakeholders,
Education Value: lies in the museum's ability to propose itself as a (formal and informal) learning environment for a broad range of people. Museums can serve as schools in a literal sense as well: for young people to complete work placements, for adults who want to nurture their interests, for academics to conduct research,
Experience Value: is related to the museum's capacity to provide opportunities for enjoyment, experience and adventure; a place for inspiration, relaxation and also action, where people can be stimulated both physically and intellectually,
Economic Value: depends on the museum's contribution to the economy of a place: the number of tourists that museums attract, the jobs they create directly and indirectly, the capital represented by the thousands of volunteers, museums' appeal to businesses and to families with high levels of education, and the multiplier effects on local income and revenues.

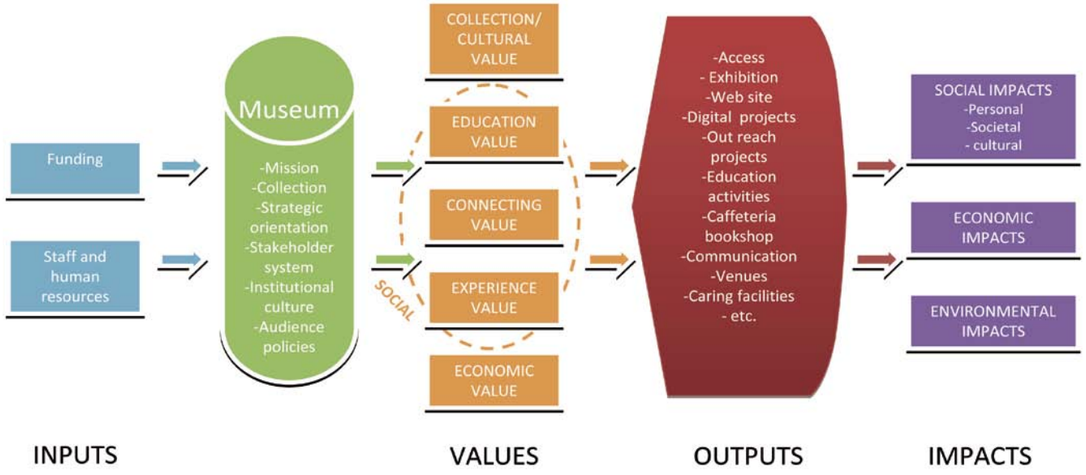
This approach underlines how, in a contemporary society, the social significance of museums is the result of their capacity to generate, at the same time, different values providing opportunities in various domains. It helps also to point out that not everything of value can be expressed in financial terms, although in times of austerity cultural institutions are increasingly asked to demonstrate the benefits they produce in monetary terms.

> "We have found that everyone
> in the arts and cultural sector is
> struggling with talk about "value".
> It is no good trying to relate
> all the value of arts and culture
> to monetary valutations,
> and equally unhelpful to try
> to justify the arts as some kind
> of special case, different
> from all other spending priorities
> and subject to unique criteria.
> (Leicester and Sharpe, 2010)"

[1] DSP-GROEP, (2011), More Than Worth It. The Social Significance of Museums, Netherlands Museums Association.

Many other authors (amongst them Garnet, Hooper-Greenhill, Kelly, Selwood, Scott, Throsby, Solima) and various studies have illustrated the existence of multiple values generated by the museum's existence, providing, in some cases, categorisations and useful models. Although those studies do not always use the same categories, many of them refer to general concepts of 'economic value', 'cultural value' and 'social value'. The latter can be considered as a macro category that encompasses a broad range of values, producing potential benefits both at the individual (related to cultural, education, personal development issues) and at the societal level (health, inclusion, social capital, citizenship, volunteering, etc.). Moreover, in the museum field the conceptual distinction between 'social' and 'cultural' value is often ambiguous. Selwood (2010) considers cultural value as distinct from economic and social ones and specifically related to the difference that the museum's 'core' activities (collections, programmes, displays) make to individuals and organisations in term of capacity to affect their understanding of the world.
It is evident that 'value' and 'impact' are theoretical constructs which are strictly intertwined to the extent that they can be considered two sides of the same coin. The following model explains the chain that links inputs-strategies-values-outputs-impacts in order to clarify the relationship between the different factors.

Inputs-Strategies-Values-Outputs-Impacts Model



Source: Author's elaboration based on Garnet's model (2002)

Every museum needs, for its daily functioning, basic inputs which are funding (public, private and self-generated income) and workforce (technical, administrative and scientific staff, volunteers, external skills, etc).
Mission and primary goals, the nature of collection, strategic orientation, institutional culture, audience policies and stakeholders' perspectives are the crucial factors in determining museum value hierarchies and expected outputs (making the most of existing inputs). Consistent with these aspects, every museum will determine, in a defined time span, which are the values (collection, education, connecting, experience and economic) that allow to achieve the mission and ultimate institutional goals.
Outputs represent the organisational way through which museums make the generation of value feasible and possible. Every museum can implement, in fact, a variety of outputs such as collections (access to), temporary exhibitions, education services, outreach projects, websites and digital initiatives, caring facilities, commercial activities, communication, venue rental, addressed to different beneficiaries.
All these outputs engender (or should engender) impacts on the communities of interest of a museum. Impact represents a dynamic notion which presumes a relationship of cause and effect that can be assessed in the short term (much more easily) or in the long term (more difficult to prove). The chart shows different kinds of impacts (economic, social and environmental) that can be measured through the evaluation of outcomes of specific actions, programs and projects[2]. The different kinds of impacts will be thoroughly developed in the following chapters.
If museums are able to measure these impacts and show that they are consistent with the desired values, they will be in a stronger position to provide evidence that justifies their social significance.
What is not sufficiently clear to the various stakeholders is the difficulty (and in some case the uselessness) in establishing, in a straightforward manner, the relationship of cause and effect between values and impacts. This difficulty can be explained by a matter of 'time', 'outcome definition' and 'causality'.
Some effects can be effectively detected and measured only in the long run (i.e. it takes longer than three years to find out what difference a major development is going to make, or to know what impact childhood participation in science activities might have generated in youngsters' attitude to and interest in science), but impact assessment is usually a limited-duration task (short-termism).
The other important issue is related to the outcome definition process. If it is not clear how museums are supposed to produce particular effects (and consequently remain vague and ambiguous in the attempt to establish consistent and proper outcomes) it becomes 'weak' and frustrates any effort to develop and provide empirical evidence. Lynn and Hill (2008) correctly provide evidence that in many cases "outputs may be the only type of measure available, as outcomes may not be available until well after

[2] A project aimed at presenting the 'state of the art' about Science Centre impact studies - promoted by an informal group of science center CEOs in 2001 and then supported by ASTC and ECSITE networks - analysed more than 180 reports. By far the majority of the 180 reports studied (87%) focused on aspects of 'personal impact' (mainly related to science learning and changed attitudes to science). Some studies relate to societal impact (9%) and very few on economic impact (4%). For more detailed information: GARNET R., (2002), *The Impact of Science Centers/Museums on their Surrounding Communities: Summary Report.*

management decisions have been made".
The question, then, is to what extent output measures actually correspond to outcome measures? Moreover, in many situations (in particular when we are dealing with social issues) it is difficult to prove that a causal relationship exists between a museum's activity and the impact it generates. In this regard Stone (2001) argues that what is more feasible is to show how museums make or contribute to an impact but do not necessarily cause an impact to happen. In other words what is feasible to measure is how museums contribute to a specific impact, not whether they created it.

Who is evaluating what?
As we have seen, Holden's value triangle spotlights the importance of the subjective perspective in the evaluation process. The objects, the aims and the metrics used to describe the value are strongly affected by the ***'subject' who promotes the evaluation***. There are, in fact, different reasons (and different perspectives) for understanding the value of culture.
Museum management will want to understand what contribution they are making to the development of their specific art/science/culture form, but they will also advocate demonstrating the positive impacts the institution is spreading across the community (in a robust and tangible way). Other aims could be to assess the audience satisfaction and to gauge whether the museum's activities can contribute to change (in some way) people's lives (in cultural, educational and social terms).
For ***policy makers***, they are keener to assess and measure the contribution of a specific institution (a prominent and well-known museum, a blockbuster exhibition, a hallmark sport event) and of the aggregate cultural infrastructure to the achievement of a broad set of political priorities.
Funders and donors, in the end, could be interested in evaluating if the museum has fulfilled – through specific projects or at an organisational level – their own specific demands.

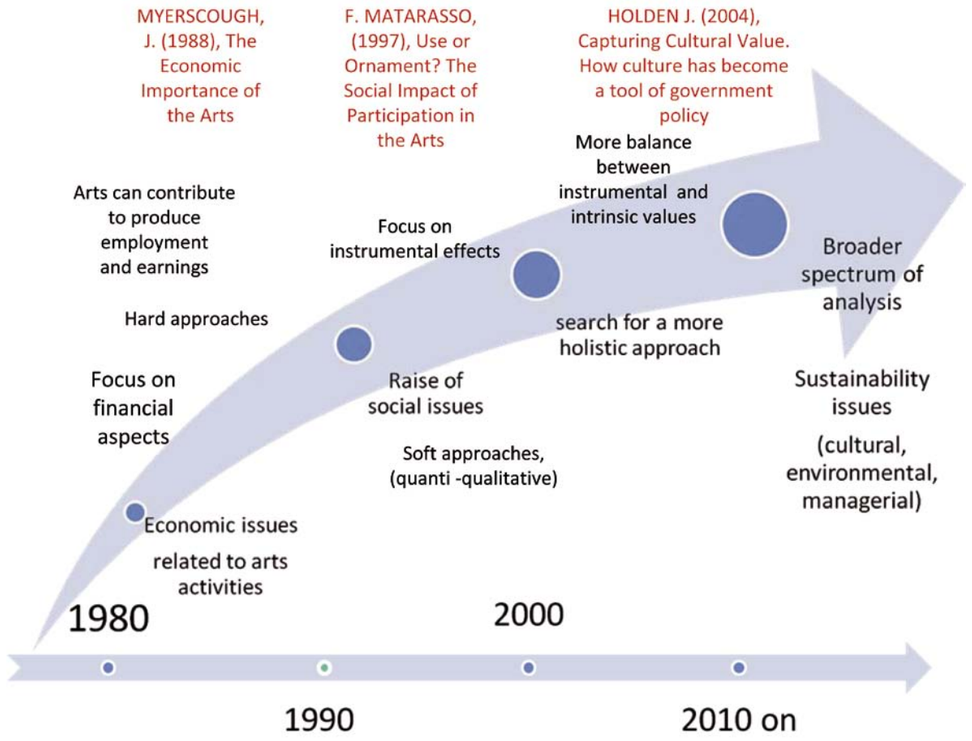
Perspective	Objectives	Value
The museum management's perspective	• contributing to make a specific art/science/culture form accessible • demonstrating the positive impacts the institution is spreading across the community (social, educational, economic) • assessing visitor satisfaction and the customer experience	Intrinsic, institutional, instrumental
The policy maker's perspective	• measuring the contribution to the achievement of a broad set of political priorities	Instrumental
The funder/donor's perspective	• evaluating if the museum has fulfilled specific demands	Institutional, instrumental

Impact evaluation in the cultural sector: a (short) historical perspective

Culture as a 'production' system with social and economic repercussions was first tackled in pioneering studies in the '60s and '70s (Baumoll and Bowen, Galbraith), but it is only in the mid-80s that a real interest for the impact of the cultural and artistic sector led to a season of studies and research aimed at collecting significant empiric evidence.
In particular, the new right thinking in the UK and US stimulated the topics of efficiency, accountability and reshaping of the public financing of culture, by focusing attention mainly on economic and financial spill-over of the sector.
The study by Myerscough, *The economic importance of the Arts in Britain*'(1988) can be considered as a true milestone, since on one hand, for the first time, the issue of arts impact enters the political agenda, and on the other hand, the benefits of the cultural sector in terms of development, employment and revenue production in a certain territory, as well as the topic of the impact of arts are measured with widespread use of data and empiric evidence. The study provided an assessment of the economic contribution of the arts to the British economy assessed in 10 billion of £, in 496,000 people directly employed (2.1% of the total employed population) and a multiplicative effect on occupation: for every job in an arts organisation, from 1.8 to 2.7 (depending on the regional area) jobs were attributable to the arts in the local economies.
As Reeves (2004) notes, this study "set the stage for a generation of impact studies, and other analysis commissioned by local authorities and other public funding agencies. [...] The study sought to document and argue the case for the role of the arts and creative industries as important agents for economic development and urban renewal, and began to measure this impact in quantitative terms".
During the '80s the main concern was measuring the scale of museums' contribution in terms of conventional economic measures such as employment, sales, taxes, foreign earnings and multiplicative effects, using 'hard' econometrics approaches.
An explicit reference to the social impact produced by the arts began after a full decade of studies mainly focused on the economic dimension. In the mid-1990s (in particular in the US and UK contexts) it was found that the attempt to demonstrate the value of culture through economic impact studies alone was reductive and insufficiently appreciative of the social benefits delivered by the arts (AEA, 2005). Social Impacts were then identified and studied by many authors, and *Use or Ornament?* (Matarasso, 1997) was probably the first large-scale attempt in the UK to gather evidence of the social impacts stemming from engagement in arts. The study pointed out that the arts can contribute to social policy objectives in a valuable manner, providing the earliest authoritative evidence of the impact of socially-relevant arts practice (Reeves, 2004). *Use or Ornament?* was also important to establish a workable methodological framework for social-impact assessment, experimenting with different qualitative

techniques and a list of comprehensive indicators. Identifying social impact has been one way to shift the focus from economics to capture a broad understanding of how arts and culture contribute to communities (Kelly, 2006), even though this shift – as argued by Holden - contributes to put excessive emphasis on the 'instrumental' role of cultural institutions, stimulating the tendency to value culture for its 'impact' rather than its intrinsic value.
The last decade has been characterised for the search of more holistic approaches, expanding also the range of the evaluative discourse by the inclusion of new factors connected with the sustainability issues. In the museum sector, for instance, there is a raise of interest for environmental impacts and the 'green' protocols. The concept of sustainability itself has moved into a dynamic and broader category that includes economic, social, environmental and cultural 'pillars'.
These holistic approaches require a balance between intrinsic and instrumental approaches, a combined use of quantitative and qualitative techniques (hard and soft indicators) and assume that systemic processes

themselves create value rather than seeing the single value as a product. Many authors underline also the crucial role of the stakeholder engagement in the outcomes definition process.
Impact 08, the impact analysis conducted from 2005 to 2010 by the University of Liverpool and Liverpool John Moores University for the European Capital of Culture of the City of Liverpool, is an interesting example of an assessment process that takes into consideration the different impacts (economic, social and environmental) generated by the cultural event (before, during and after) on the city and its people[3].



Source: Author's elaboration

[3] The different impacts measured during the European Capital of Culture process in Liverpool have been aggregated in five macro-categories: Cultural Access and Participation, Economy and Tourism, Cultural Vibrancy and Sustainability, Image and Perceptions, Governance and Delivery process.

Museum impacts

Economic impacts

As referred to above, in the last two decades the economic dimension has become more and more relevant for the cultural sector and, notably, for those museums that have to prove and advocate for their economic sustainability in a period of financial downturn.

In a very concise way the economic impact stemming from museums existence and/or from its activities and projects should be seen (and measured) as a contribution to the local economy considered, in a multifaceted manner, in terms of:

- employment
- demand of goods and services
- multiplier effects on local economies (income and sales)
- attraction of tourists and investments
- place branding
- influence on real estate markets, urban regenerations
- values deriving from the existence of a cultural service

As we can see, the term 'economic impact' is commonly used to describe what is more accurately the 'economic contribution' of an organisation or activity to the surrounding city or region (MT AUBURN Ass., 2002).

Many economic impact studies are interested in measuring the 'multiplied' effects of the museum direct and indirect spending within a local economy, and in comparing the with-project and without-project scenarios in order to demonstrate the benefits flowing from a specific investment.

Although there has been a significant increase in the number of economic impact studies in the museum sector in the last years (with sturdy geographical differences on a international level) some economic issues, in particular, still remain neglected in this kind of analysis (as remarked by Francois Matarasso in 1997):

- How can museums contribute to the training and employability of the workforce, especially for new forms of work?
- What is the economic value of the unpaid labour they draw on?
- To what extent can they reduce public expenditure by alleviating social problems which the state would otherwise be obliged to sort out?
- How effective are museums in attracting international investment or in redistributing internal investment from wealthy regions to poor ones?

In measuring the economic impacts we should consider also the (possible) negative effects generated by a specific cultural project, such as, for example, the opening of a new big museum centre:

- rise in real estate values and in rent prices with consequent gentrification effects (Perdue, Long & Allen 1990, Ross 1992)
- increase in the cost of living and in taxes paid by homeowners (Perdue, Long & Allen 1990
- rise in the running and maintenance costs of new infrastructures; overproduction of waste and garbage, waste of scarce resources (Guerzoni, 2010)

Not surprisingly, very few studies consider the negative effects, focusing mainly on demonstrating the positive contribution museums have in the local economic arena.

Social impacts

The concept of social impact, in comparison to the economic one, is more vague and imprecise, and it is conceived and used in different ways by government agencies, researchers and academics, arts institutions, NGOs and various stakeholders.

On one hand, we can observe the tendency to narrow the meaning of social impact exclusively to the 'instrumental role' of cultural institutions, on the other hand social impacts are associated with the personal sphere of individuals who enter in relationship with museums.

In an inspiring way Landry et al. (1993) describe social impacts as "those effects that go beyond the artefacts and the enactment of the event … and have a continuing influence upon, and directly touch, people's lives".

Conceiving the social impact in a broader sense, we could refer to the 'if and how' a museum can play a role in ***both personal and societal development***.

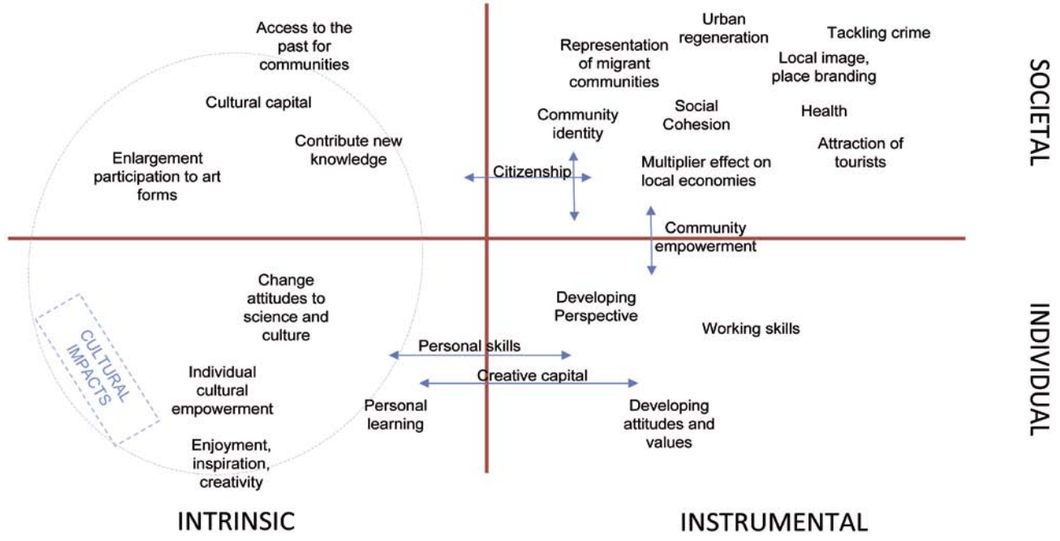
		Matarasso (1997)	GLAMM Report (2000)	DMCS and DfSE	Open Museum (2002)	Bryson and Usherwood (2002)	Count Me In (2002)	Carol Scott (2006)
Individual impacts	Personal development/ empowerment	●	●	●	●		●	●
	Learning/ Promoting lifelong learning		●	●	●	●		●
	Imagination and vision/ inspiration	●		●				●
	Community empowerment	●	●			●		
	Citizenship						●	
Societal impacts	Social Cohesion/ social inclusion	●				●	●	●
	Health	●	●					
	Local image and identity	●						●
	Equity and access					●		
	Tackling unemployment		●					
	Tacling crime		●					
	Representation of marginalised /migrant		●					●

Source: Author's elaboration based on AEA (2002, page 19)

If the focus of economic impact is on the assessment of the economic consequences of specific policy actions and cultural initiatives, social-impact studies should explore the social consequences (to areas such as health, education, social inclusion, urban revitalisation) of different types of projects and interventions and the range of possible individual benefits stemming from museum engagement (learning, enjoyment, personal development, identity building, etc.).
The synoptic table on the previous page summarizes a relevant number of recent studies and theoretical reflections on social impacts to arts and culture (with a focus on the museum field) showing the different categories they have used to explain nature, range and 'political' implications of social impacts. As we can see, for many perspectives the social impacts range encompasses both individual and societal effects.'
Personal development, empowerment and learning (in a broad sense) are at the 'core' of individual impacts, while the production of social value (readable in terms of social cohesion, social inclusion and integration) can be considered the key factor of societal impacts.

Social impacts can also be referred both to intrinsic and instrumental museum values.
The following map highlights the variety of social impacts that can be aggregated, based on the fact they are defined following an intrinsic or an instrumental perspective and if the beneficiary is the society (or the community) as a whole or the single individual.

The social impacts map



If some impacts are indubitably positioned in a specific quarter (urban regeneration or place branding are desired instrumental effects addressed to the community as a whole), for other impacts the distinction between intrinsic or instrumental is much more vague and depends also on the museum's mission and identity: i.e. for a science museum personal learning could be reasonably considered an intrinsic impact, for an art museum the same impact could be, instead, assessed as much more instrumental.
Adopting such a broad definition of social impacts we can consider 'cultural impacts' as a particular area of impacts specifically related to the essence, the mission and vision of the museum and to its core activities.
Cultural effects – operating both and individual and societal level - should be associated with particular outcomes such as a better understanding of the world (Selwood, 2010), enlargement in the participation (and in the appreciation) to particular art/culture forms, change in attitudes to science, rise in the cultural capital.
Measuring these kinds of impacts is a hard task because, as many authors point out, dealing with social impacts means tackling an area which is not well-served with hard data and evidence. The weakness lies primarily in the inability to apply shared and tested indicators in ways that demonstrates the impact on an individual and community (Kelly, 2006). If Reeves (2002) notes that "there is no template that can be consistently used with confidence across a number of situations", AEA Consulting (2006) argues that "little distinction is made between meaningful short- and long-term impacts, and there is no consensus about the timeframe on which museums and other cultural institutions should focus".
Although many authors pinpoint an over-reliance on narrative-based case studies, the existing evidence suggests that the museum sector makes a contribution to social outcomes through the developing of individual human capital (learning outcomes) and through activities that facilitate links, connections and relationships and create social capital (participation outcomes).

> "Arts and culture contribute to the overall health and welfare of communities by stimulating civic participation, building social and human capital, and serving as assets that contribute to local economies and support other community-building processes."
> (NEA, 2011)

Environmental impacts
Global awareness of climate change and sustainability issues is on the rise and a growing number of sectors (including museums and the cultural field) are being urged to tackle these emerging challenges.
Environmental topics such as carbon footprint, 'green' exhibits and energy-saving attitudes represent a factual innovation for a large number of museums. However, limited information exists, for example, to help museums measure off-site, complex operations such as loans and touring activities.

Museum associations and communities are starting to debate and diffuse the concept of 'green museum' sharing practices and guidelines for greening the museums[4].
In the museum sector the carbon footprint analysis should reveal how all its activities affect climate change. If it is reasonably easy for museums to measure direct emissions depending on the organisation's activities (boilers, fuel, gas and electricity use) by using online tools or specialized auditing agencies (S. Lambert, Jane Henderson, 2010, very few studies exist to evaluate indirect emissions from sources outside the museum's control, such as staff and visitors getting to the museum, waste disposal and suppliers' emissions.

Example: Victoria and Albert Museum

The V&A calculated its footprint in 2007/08. The study showed that unexpectedly 75% of their emissions arise from utilities, and a large percentage is from IT (11%). Activities that the museum community has tended to presume have very high carbon usage are actually comparatively low, such as headline and touring exhibitions (5%) and business travel (2%).

For more information: http://www.vam.ac.uk/content/articles/s/v-and-a-sustainability/

Amgueddfa Cymru National Museum Wales promoted an in depth study (see in the case study section) aimed at measuring the environmental impact related to museum loans in order to formulate recommendations to help museums to reduce their impact on global warming: the Art Department's outward loan footprint for 2006 was 53 tons of carbon dioxide equivalents, 95% of which resulted from freight and passenger transport.
Even if carbon footprinting is still not a requirement in the museum sector, forward-looking cultural institutions should demonstrate much more attention to corporate responsibility and carbon accounting could be integrated into the social balance processes.
Carbon footprint is one of the key concepts of a greater museum sensitivity that should encompass various aspects about the sustainability of museum activities. There are different guides and handbooks that provide indications, checklists and scoring models for assessing the exhibit design process focusing on rapidly renewable materials, resource reuse, recycled content, waste reduction, end-life assessment, non-toxic and low-emitting materials, certified wood, conservation, lighting options, local materials.[5]
Another important role museums can play (in particular children's museums and scientific museums, but not exclusively) is to raise awareness, among their audience, about the importance of adopting smart and eco-friendly behaviour to reduce and make better use of private consumption of scarce resources (another social impact!).
Analysing if and how, in the long run, museums affect people's attitudes and behaviour towards a stronger and consistent eco-consciousness will be one of the most exciting challenges for impact studies, due to the possible range of economic, social, and environmental effects.

> Another example is to make clear the contribution museums make to the monitoring of environmental indicators, which is becoming critical given the increased emphasis in the world today on climate change [...] Visitors want this; are museums ready and willing to provide?
> (Kelly L., 2006)

[4] For further investigation about this issue it is possible to consult dedicated web platforms and blogs such as, among others, the American Association of Museums (www.aam-us.org), Sustainable Museums (http://sustainablemuseums.blogspot.it/), the Green Museum Initiative (http://www.calmuseums.info/gmi/index.html).

[5] The Oregon Museum of Science and Industry (OMSI) published a useful handbook to help museums assess the sustainability of their exhibits and a Green Exhibit Checklist is also available at ExhibitSEED (http://www.exhibitseed.org/Welcome). The Association Julie's Bicycle published "Energising Culture. A Guide to Future Energy for Cultural Buildings" aimed at providing guidelines for the sustainable management of historical and cultural buildings

PART II – IMPACTS: HOW TO MEASURE

Economic impact

There are two main approaches for measuring the economic impact of a museum (related to its institutional existence or to a specific activity-project):

- **Spending approach**
- **Evaluation approach**

The spending approach is focused mainly on financial aspects, trying to measure the direct and multiplying effects deriving from visitor and museum spending. The evaluation approach aims at measuring the wider benefits people derive from arts and culture, and 'translate' them into a monetary value.
Looking at the most recent studies, it emerges that Economic Impact Analysis (EIA) and Contingent Valuation (CV) are the methodologies more commonly adopted for the cultural sector.

Social Return on Investment (SROI) is another promising and challenging methodology belonging to the evaluation approach. SROI can be considered a cost-benefits analysis that assigns a monetary value to the social and environmental benefit that has been created by an organisation. In the SROI approach, social effects are the 'object' of the analysis but the attempt is to 'financialise' their values.
Other methods – also used in the economic impact evaluation – like the Best value performance indicators, the Balance score card or the Footprint Analysis could be taken into consideration, but their application in the museum/cultural institution sector is very limited[6].
Generally, these kinds of assessment are usually performed by analysts, with the assistance of decision-makers (museum's stakeholders and management).

Spending approach	Evaluation approach
EIA (Economic Impact Analysis)	Contingent Valuation

[6] For more information about these techniques see BOP (2012) and Reeves (2002).

Throsby (2004) sharply affirms that economic impact studies can be useful but "there have been a number of dubious applications of the technique over the years; it seems that poorly-executed studies are particularly likely to arise when the motive is advocacy rather than objective economic analysis". On the same page Crompton (1994) argues that "the political reality of many economic impact analysis of events is that they are undertaken not to fund the true impact, but rather to legitimize the event's public support by endowing it with an aura of substantial economic benefits".
Here below the different methodologies will be presented more in detail.

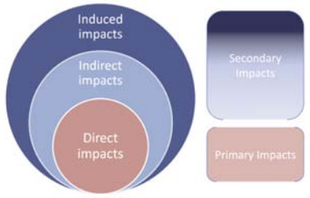
Economic Impact Analysis (EIA)

The economic impact analysis (EIA) is one of the most frequently used approaches for measuring economic impacts in the cultural sectors and specifically in the museum sector. A recent study conducted by ERS (2010) highlighted that 40% of the museum and libraries impact studies adopt a form of multiplier analysis to calculate the economic impact. Economic Impact analysis is particularly suitable for assessing economic benefits when the evaluator adopts an instrumental vision of the museum's contribution to the local economy.
The key feature of this approach is the focus on ***visitor and museum spending***.
One of the premises is that museums attract visitors and tourists coming from outside and – thanks the museum offer - they spend money in tickets, services and goods in the cultural venue, accommodation, catering, shopping, transportation in the local area. Museums also buy some of their supplies from local firms, and staff may spend their wages in the local area. Furthermore, additional spending generated by museum activity produces a ***multiplier effect on the local economy***.
In this approach it is therefore crucial to define the concept of the 'local' area in order to take into consideration ***visitors, activities, services, procurements that bring money into the area***.

Example

Many studies have considered the city or a bigger district (i.e. Boston, Bilbao) as a local area, but in other cases (cfr. the Louvre) the local area has been extended to the whole country (in relation to the importance of the Louvre and its contribution to the French tax system).

As far as museum visitors are concerned it is methodologically inappropriate to capture and consider (from an economic point of view) local audience spend because as residents "they would typically spend that money within the local area anyway" (ERS, 2010, page 20).
The ***multiplier*** concept is a crucial component of economic impact analysis and can be easily explained: when a visitor visits a museum he spends money in the local area and this direct expenditure stimulates economic activities and creates additional business turnover, employment, income and tax revenues for a specific community. Archer (1973), in a very effective metaphorical sense, describes the impacts of an injection of 'outside' money as the ripples generated in a pool if more water is poured into the system.
Methodologically speaking, the multiplier approach is a systematic analysis of the economic interrelationships between cultural industries (producing sector) and the other sectors of the economy (consuming sectors). The methodological base for conducting multiplier analysis is the construction of input output (I-O) tables[7]. (UNESCO; 2012, Measuring the economic contribution of cultural industries).
EIA generally assumes a rounds model of spending based on direct, indirect and induced impacts.



Direct impact/expenses: Expenses considered to have a direct effect are those appearing within the territory in question as a result of the existence of the museum activity and the corresponding service offer.

Indirect impact/expenses: the subsequent rounds of spending (in the local area) generated by the direct expenses.

Induced impact/expenses: increase in economic activity generated by local consumption due to increase in wages and salaries. Induced impacts generally also take into consideration taxation and the fiscal dimension.

Table: museum expenses breakdown

Direct Expenses	Expenditure by the museum itself	
		purchases of goods and services
		alaries and benefits paid to employees or fees paid to any other service providers
	Expenditure by client companies	
		the rental of spaces for special events
		museum space concessions for commercial purposes
		other commercial activities (i.e. licensing, merchandising)
	Expenditure by museum's visitors	
		ticket sales, food, accommodation, shopping, transportation
Indirect expenses		Subsequent rounds of spending generating by the direct expenses (multiplied effect)
Induced Expenses		Increase in economic activity generated by local consumption due to increase in wages and salaries (multiplied effect).

[7] The most predominant approach for the multiplier calculation is based on the so called Input-Output (I-O) models. The basic I-O model idea was developed and adapted first by Walras, and then by Leontief.

It is important to underline that there is more than one approach in calculating different rounds of spending. Some studies consider, for instance, museum expenses from local suppliers as direct impacts, visitors' spending (restoration, shopping, transportation, etc.) as indirect impacts and the multiplied effects of these two categories of spending as induced impacts.
Irrespective of the categorisation chosen what really matters is a clear definition (and measurement) of economic additional effects stemming from the museum's activity.

The additional effect

How to determine if the spending stemming from museum activities is authentically 'additional' to the local economy?
An impact arising from an organisation's activity is additional if it would not have occurred without that activity. The HM Treasury Green Book (2011) specifies that "an impact arising from an intervention is additional if it would not have occurred in the absence of the intervention".
Is, therefore, very important to distinguish between 'gross' and 'nett' impacts to avoid unrealistic representation and erroneous overestimations.
In order to assess additionality a series of adjustments needs to be made to move from the gross direct effects to the total nett additional effects. In particular, is important to take into account some methodological aspects:

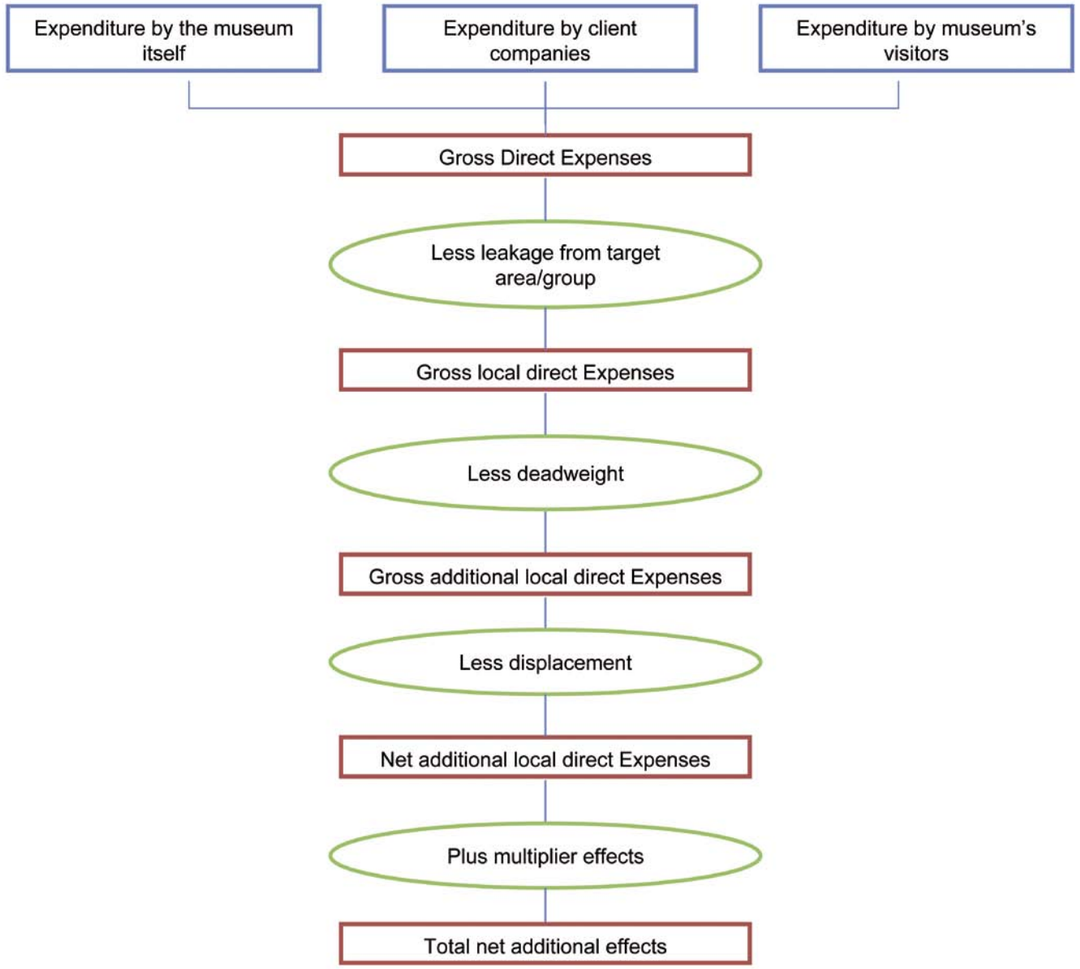
- Displacement: This concept refers to the degree to which an increase in spending related to an organisation is offset by reductions in spending elsewhere: local audience spending at a new museums means less money is spent at other local cultural venues.
- Leakage: spending derived from an organisation's activities that takes place outside that organisation's local area. This concept recognises that particular weight has been given to ensuring that benefits accrue to the residents of a spatially defined area or to target groups. It means that no value is attached to, for example, jobs and wages taken by individuals living outside that area.
- Deadweight: some expenditures would have happened in the local area anyway, regardless of the presence of museum activities. The spending of people resident within the defined impact area should be generally considered 'deadweight' and not included in calculations of direct economic impact.

EXAMPLE: Boston Museum of Fine Arts

More than 1.3 million people visited the Boston Museum of Fine Arts during 2001, but for measuring the 'nett' economic impact of museum visitors on the local economy the study considered 'only' a subset of about 430.000 visitors who lived outside Boston and visited the MFA because the museum was a primary attraction.

As described in the following chart the progressive adoption of methodological adjustments that consider leakage, deadweight and displacement factors allows determination of the nett additional direct effect starting from the gross direct expenses. The multiplier model adoption allows the measurement of a whole range of additional effects.

Net Additionality Analytical Framework



Source: Author re-elaboration from *Evaluating Socio Economic Development, SOURCEBOOK 2: Methods & Techniques. Economic impact assessment*

How to calculate and attribute to expenses

As with other approaches used to estimate an impact quantitatively, EIA consists of defining and measuring all external impacts as indirect consequences of given change (a museum's existence and activities).
Collecting the information is mainly achieved through secondary data (by desk research) and field research/ primary data (by survey).
As we have seen before, expenditure by the museum itself is mainly related to procurement (goods, services, know-how) and employment (salaries, wages, fees) and are straightforward in their attribution to a museum's operation, with specific values of spend available through economic museum accounts.
It is important to identify and split the share of a museum's spend which remains in the local area. As we have seen, only the share of local spend would be considered for the additional effects.
The following template is an example of an exhibition operating budget used – in the EIA - for the attribution of the direct expenses (share of expenses inside and outside the local area).

Operating Expenditure	Net amount	% of amount inside local area	% of amount outside local area	Tax	Total
1 ORGANISATION					
1.1 Staff costs					
1.2 Specialist services					
1.3 Travel and accomodation					
1.4 Security					
1.5 Insurance					
1.6 Preliminary research					
1.7 Storage - materials and equipment					
1.8 Catering					
1.9 Publications					
1.10 Education materials					
1.11 Events and programs					

An Italian study conducted by IRER in 2008 proposes a template (valid also for temporary exhibitions) articulated in nine main sections (organisation, curatorship, loans and transportation, insurance, setting-up, personnel, rights and royalties, publishing and merchandising, communication and promotion) and 95 items of expenditure that include all the expenses normally supported for making a temporary event.

As far as the ***Expenditure by museum visitors*** is concerned, this kind of spending is generally calculated in a twofold way:

- survey to museum visitors (primary data)
- average tourist spend per day (secondary data) using pre-existing researches and statistics

In some case it can be useful to integrate and combine both data coming from museum visitors and pre-existing spending profiles.
Survey methods require ad hoc investigations addressed to current visitors in order to gather information about:

- identity and place of origin
- drivers behind the visit (motivation, decision process)
- time of permanence related to the visit
- budget and type of expenses related to the visit (within and outside the museum) with particular attention to:
  - tickets, museum shopping
  - accommodation
  - food, cafeteria and restaurants
  - public transportation, fuel
  - shopping
  - leisure and nightclubbing
  - other cultural activities and products

In this case it is important to sample and investigate your museum population in a given period of time through questionnaires or in-depth interviews in order to gather proper information about visitors' economic behaviour (with particular attention to those who come from abroad).

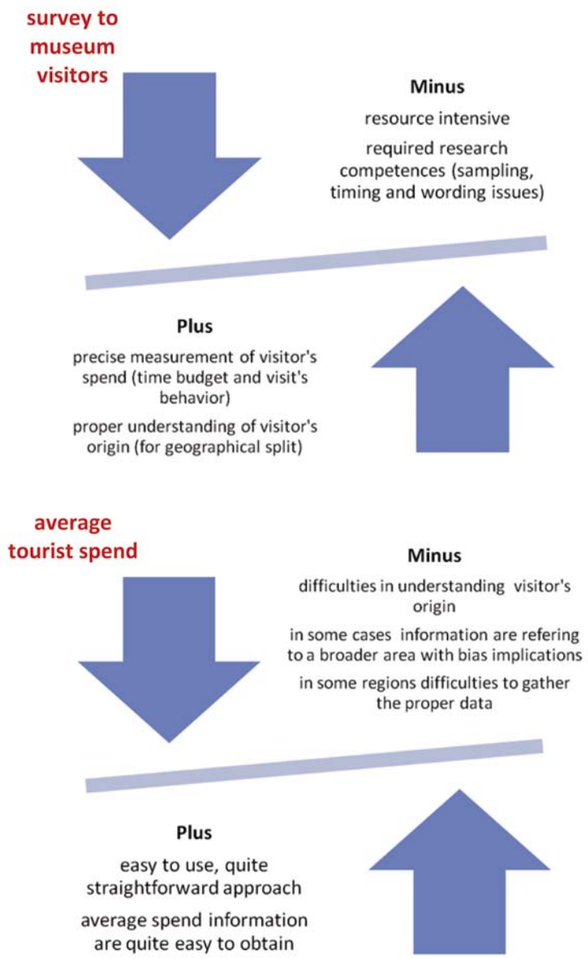
EXAMPLE: Boston Museum of Fine Arts

During the study three surveys were conducted showing that approximately 60% of area residents and 30% of tourists surveyed at the MFA identified coming to the museum as a primary purpose of their visit to the area. An additional 10% of tourists identified their visits to the MFA as the primary reason that they were in Boston that day.

Statistics and pre-existing researches about visitors spending profile are available from many different sources at a national or regional level.
The table below shows, for a group of European countries, institutions and centres that provide statistics and data about tourist behaviour on a national and regional scale.

Country	Institution	Web Link
France	Tourisme.gov.fr	http://www.tourisme.gouv.fr/
Spain	Instituto de Estudios Turísticos	www.iet.tourspain.es/
Germany*	German National Tourist Board	http://www.germany.travel/nl/germany/over-ons/de-dzt/de-dzt.html
	National Institute of Statistics	https://www.destatis.de/themen/e/thm_binnen2.htm
Portugal	Turismo de Portugal	http://www.turismodeportugal.pt/Portugu%C3%AAs/Pages/Homepage.aspx
	Istituto Nazionale di Statistica	http://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_publicacoes&PUBLICACOESpub_boui=26453735&PUBLICACOESmodo=2
Denmark	Statistics Denmark	http://www.dst.dk/en/Statistik/emner/turisme.aspx
Sweden	Resurs	http://www.resursab.se/
	Swedish Agency for ER Growth	http://www.tillvaxtverket.se/ovrigt/englishpages/tourismindustryissuesandstatistics.4.21099e4211fdba8c87b800017620.html
	Statistics Sweden	http://www.scb.se/Pages/Product____11830.aspx
Ireland	Statistics Ireland	http://www.cso.ie/en/statistics/tourismandtravel/
	Failte Ireland	http://www.failteireland.ie/Research-Insights/Tourism-Sectors.aspx#searchtext=&
Belgium	Tourisme Vlaanderen	http://www.toerismevlaanderen.be/showpage.asp?iPageID=199&sLangCode=NL
	Statistics Belgium	http://statbel.fgov.be/
The Netherlands	Statistics Netherlands	http://www.cbs.nl/en-GB/menu/themas/vrije-tijd-cultuur/nieuws/default.htm
	Netherlands Board for Tourism	http://www.nbtc.nl/en/Homepage/Research-and-statistics.htm
Finland	Statistics Finland	http://www.stat.fi/til/lii_en.html
	Finnish Tourist Board	http://www.mek.fi/w5/meken/index.nsf/%28Pages%29/Home
United Kingdom	Visit England	http://www.visitengland.org/insight-statistics/
Italy	SNART Istituto Nazionale di Ricerche e Statistiche	http://www.isnart.it/
EU	European Travel Commission	http://www.etc-corporate.org/modules.php?name=content&pa=showpage&pid=95
	European Travel Agents Association	www.ectaa.org
	OTIE	http://www.otie.org/en/home.xhtml
	Eurostat	http://epp.eurostat.ec.europa.eu/statistics_explained/index.php/Tourism_statistics

Primary (survey) or secondary (average tourist data) sources? Which is better?



Here below a list of benefits, risks and limitations related to EIA (from BOP, Reeves, ERS, Guerzoni, Crompton).

Benefits:

- economic impact assessment is the tool that has been most widely used in the arts and cultural sector, and is arguably the best understood,
- it is one of the more straightforward approaches and, if externally commissioned, can be carried out at a relatively low cost,
- there are a number of standardised benchmarks available for adoption (instead of undertaking complex elements), such as multipliers commissioned by local authorities, even though Input-Output models should be tailored to specific local conditions and economies,

Risks and limitations:

- uneven methodological quality especially when the study's reason is advocacy or the needs to legitimise public support,
- there is no standard approach to conducting an EIA. Decisions about the choice of multiplier or the manner in which questions are asked in primary surveys can make a significant difference to the size of the impact being recorded,
- adjusting for 'additionality' is necessary for robust and credible results, but attribution and displacements elements of approach are often overlooked (and sometimes difficult to measure),
- EIA does not take into consideration the social, cultural and environmental effects of an organisation's activities,
- the approach is likely to work best for organisations which draw a significant share of their audience from outside their local area/region.

Contingent valuation

Contingent Valuation (CV) – which is probably the most common form of stated preference technique - is a method of valuation developed in the '80s of the last century thanks to the efforts carried out in the environmental and transportation sectors where the collective value that individuals derive from the provision of a service is generally ascertained. However the literature about CV is voluminous and a review is beyond the scope of this handbook.

Contingent Valuation ***aims to estimate***, in economic terms, ***the extent to which consumers benefit from a product or service***. A peculiar aspect of this approach relies on the possibility to measure and 'translate' the benefits into monetary values.

This method allows a value to be put on ***things or activities that do not have a conventional market price***, such as visiting a free museum, monuments, libraries, landscapes or public goods (BOP, 2012).

This approach is conditional (contingent) on the construction of hypothetical markets, reflected in expressions of the willingness to pay for potential cultural benefits or for the avoidance of their loss. The value is, therefore, appreciated (and measured) in relation to a availability to pay or the maximum effort that the users of the good or service are prepared to make in order to access this good or service. (X. Greffe).

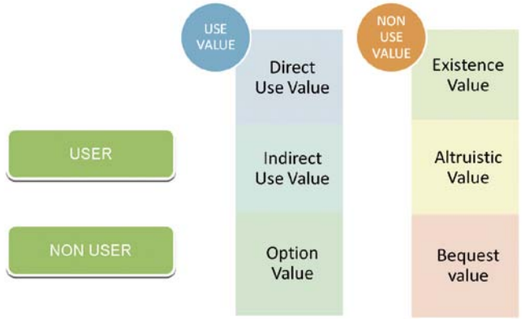
As explained exhaustively in the ALMAUK *Economic Impact Toolkits for Archives, Libraries and Museums* (2005) there is a rich literature using contingent valuation techniques to estimate the value of a range of services including public parks, environmental resources, health services, the performing arts and libraries. In the museum sector, CV has been used in the United Kingdom to measure the economic impact of Bolton Museums.

Considering the John Holden categorisation that articulates three different kinds of values (intrinsic, instrumental and institutional), Contingent Valuation seems particularly suitable for measuring the institutional value, because it allows the assessment of the value that people collectively place on a cultural good (a museum, a library, an archaeological site, etc.)

> "A thorough economic evaluation of the market and non-market benefits of an item of heritage will tell us a great deal about the cultural value of the item, because in general the more highly people value things for cultural reasons the more they will be willing to pay for them. Nevertheless it may not tell the whole story, because there are some aspects of cultural value that cannot realistically be rendered in monetary terms."
>
> (Throsby, 2006:42)

One of the particular features of this technique is the requirement of a representative sample of both ***user and non user*** to assess the value of a cultural service. In relation to every single situation, the user and non user categories can be related to residents and/or tourists.

The possibility to address the study to both users and non users allows to ***measure different types of value***.



USE VALUE may include these categories

- ***Direct Use value***: the value people derive from their direct use of a product or service. The estimate of the value of people's use of a product or service, even if that service is usually free at the point of use;
- ***Indirect Use value***: the value attributed to indirect utilisation of a product or a service, through the positive externalities the product/service provides;
- ***Option value***: the value people derive from the service being available for them to use at some point in the future. In other words it is the value of the availability of the option of using a product or service at some future date.

NON USE VALUE may typically include these categories

- ***Existence Value***: the value derived exclusively from the service's existence both from user and non user;

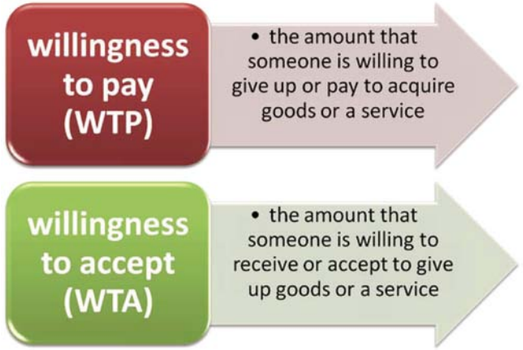
- ***Altruistic Value***: the value derived from the service's existence even if people do not actually use the service themselves. People may appreciate and value the presence of a museum in their neighbourhood, though they themselves are not museum users;
- ***Bequest Value***: the value placed by people on the continued existence of a product or service for the benefit of future generations.

EXAMPLE: Bolton Museums

The CV technique allowed three types of value to be captured and examined in the case of Bolton Museums:

- Use Value – value created through direct use of Bolton's museum, library and archive services
- Option Value – value derived from Bolton's museums, libraries and archives services being available for future use if the individual requires it
- Existence Value – value generated by Bolton's museum, library and archive services by their existence, for both users and non-users

Methodologically speaking, different values (in the Contingent Valuation) are measured by the ***willingness to pay*** and the ***willingness to accept*** of users and non-users of a service or product.



In terms of data collection, Contingent Valuation requires an extensive use of primary data obtained mainly through survey techniques. Moreover, surveys addressed to non users solicit sample population (of a given area) techniques with the use of telephonic and personal interviews[8]. Given the complexity of the WTP and WTA concepts and the associated questions it is more advisable not to adopt self-completion questionnaire techniques (it would be better to use vis-à-vis interviews). In the Bolton study, for example, 325 face-to-face questionnaires were conducted with users and non-users of museum, library and archive services (256 were users and 69 non users).

Example: Key questions in CV[9]

Willingness to Pay

- If funding from the local council ended, would you be willing to pay an amount to support the continuation of the museum service?
- What would be the most you would be willing to pay per month as a donation to support the continuation of the museums?

Willingness to Accept

- What is the minimum amount that you would accept as a monthly payment to give up your museum pass?

Incremental cost to use alternatives

- What additional costs would you incur if you were unable to use the museum and had to rely on alternatives?

One of the major concerns about contingent valuation is that willingness to pay/accept questions can often be misinterpreted and respondents can behave strategically, hence creating significant bias (Jura Consultants, 2008). A person, for example, could respond saying "no, I would not pay" to discourage any hypothesis of introducing a fee for the museums or other cultural provisions.
The chart below presents the key stages and issues to be considered when planning a Contingent Valuation.

[8] Many studies underline some limits about telephonic techniques, in particular the over-representation of particular targets (i.e. female, over 55 years old) and the difficulty to survey non-users efficiently.

[9] Cfr. Bolton.

- Identify purposes and objectives for proposed valuation study

- Prior to confirming or embarking on a valuation using consumer surplus methodology, consider the data requirements and whether these can be met or require a number of initial studies. The following information are the key requirements:
  - Comprehensive user profile information, including place of origin, service locations used; and whether personal or business use
  - Comprehensive service information including: number of users; frequency of use; nature of services used; and gross and net costs of provision

- Once these data requirements can be met the strategy can be developed and consider the following questions:
  -Will the valuation survey consider all aspects of the museums activities?
  -Will the valuation survey consider all user groups, including local residents, non-residents from adjacent boroughs, those employed by local organisations, day visitors, domestic and/or overseas tourist?
  - Will the valuation survey consider non-users from all of the user origins?

- The user data must be collected by means of a large-scale face-to-face survey. Self-completion and telephone surveys are likely to secure inadequate response rates. The timing of the surveys may have to reflect changing patterns of users throughout the years, e.g. overseas and domestic tourists

- The collection of non-user data is critical to the valuation process and the non-user survey must match the area covered by the user surveys. If the non-user survey is restricted geographically, then this will constrain the results

- The aggregation of user and non-user results is one of the key steps in the consumer methodology. The removal of protest values is also an important consideration

Source: re-elaboration from Jura Consultants 2005

Here below a list of benefits and risks related to Contingent Valuation (from BOP, Reeves, ERS)

Benefits:

- it is an increasingly established technique which is especially useful if the service or product does not have a market value
- a useful approach where relatively similar services are on offer across organisations (e.g. libraries)
- results can be 'translated' into monetary values that are easier to understand for different stakeholders
- an effective way of capturing institutional value

Risks and limitations:

- it requires significant primary research through surveys, which may be complicated to carry out if users and non-users are widely dispersed beyond the local area
- it requires external research competencies. Skilled researchers are needed, and respondents may find questions hard to understand
- many cultural organizations charge for their goods and services. In these cases, there may be little need for a contingent valuation approach – it is already clear what consumers are willing to pay for a cultural product or service: their preferences are already 'revealed' and do not need stating
- Not so suited to sectors where there is a uniqueness of offer (e.g. museums and archives)
- Respondents may also give the answer they think is 'right' rather than express their true feelings
- Defining the parameters of the non-user population and consulting with them is fraught with difficulty.

EXAMPLE: findings and the translation into monetary values

Bolton's museum, library and archive services were valued by users and non-users at £10.4 million. £7.4 million comes from the direct benefit enjoyed by users, £3 million comes from the indirect value estimated by non users.

Social impact

Pursuing Landry's definition of social impact ("those effects that go beyond the artefacts and the enactment of the event…and have a continuing influence upon, and directly touch, people's lives") it becomes clear that one of the key questions is "how to define and measure impacts stemming from the museum's activity that can have direct and indirect influence upon people's lives?"
Social impacts refer to a broad spectrum of desired effects that witnesses, among others, the museum's contribution in stimulating personal growth and educational development, raising participation and interest in art/culture forms, producing social change, bringing benefits in areas such as quality of life, urban regeneration, health promotion, community building, crime prevention, etc.
Many authors have proposed evaluation frameworks for assessing social impacts, and even though there are still a number of theoretical and methodological issues to be explored, there have been many efforts for measuring social impacts, experimenting with robust techniques and testing hard and soft indicators.
Most of the approaches use combined methodologies that integrate different techniques in order to gather quantitative and qualitative data. The range varies from 'hard' economic approaches such as the Social Return on Investments (SROI) to more composite attempts that start from identifying outcome areas, against which to assess the effects of a project (using soft and hard indicators). Moreover, many authors underline the importance to distinguish between intermediate and longer-term outcomes[10]. The scientific community has also highlighted the need for longitudinal research and monitoring to provide supporting evidence of the long-term effects of arts participation (Reeves, 2004).
Interviews, questionnaires, case studies, panels, ethnographic observations, focus groups, narratives, stakeholder analysis are the tools generally adopted for gathering qualitative and quantitative data.
Irrespective of the nature of the social impact that the research intends to assess, every impact evaluation process should consider the following logical scheme :

- defining goals, outcomes and targets
- identifying indicators
- developing and executing a methodology for collecting data
- interpreting
- improving planning and evaluation

Measuring and evaluating social impacts means focusing on the results of an activity, and not on the activity itself. For this reason, social impact assessments should focus on the outcomes of an activity (i.e. changes in people's attitudes deriving from a museum-led community project), and not on the processes or outputs that make up an activity (number of people engaged, workshops carried out, etc.).
The social impact of a museum activity should be measured in relation to its aims and those of its main stakeholders. ***Outcomes' definition*** becomes, therefore, crucial. Merli (2002) provocatively states: "if we do not understand how the arts are supposed to produce the social effects claimed for them, how can we expect to develop and provide empirical evidence?"
Many experts warmly suggest including stakeholders' perspective during the objects definition phase in order to:

- identify key targets
- enlarge, enrich and prioritise the spectrum of possible outcomes to measure
- focus on the perspective to adopt (i.e. more or less instrumental, addressed to specific targets or to the community as a whole, short or long term)

Matarasso's categorization, Generic Social Outcomes and Generic Learning Outcome for museums, libraries and archives can be useful guides in this step[11].
Museums can select their own outcomes beginning with and confronting these commonly accepted frameworks and refining them in accordance with the mission, the general objectives, the priority targets, the nature of the projects delivered.
Once the outcomes are determined, ***indicators*** (soft and hard) able to demonstrate the achievement of the desired results needs to be clarified, and the most effective and workable ways to catch that evidence outlined.
A list of indicators and references will be provided in the following pages.

Data gathering represents the 'moment of truth' of the whole process because it allows us to capture impacts providing evidence based feedbacks. There are many techniques that permit the harvesting and management of quantitative and qualitative information that have to be carefully selected.
Questionnaires distributed during the visitors' experience or programme attendance (entry and/or exit surveys) remain one of the most tested and widespread techniques. Focus groups, interviews, observation can, on the other hand, help clarify and refine the 'core questions' or reinforce the interpretation of quantitative evidence.
Before using more or less sophisticated survey techniques every museum should consider the possibility of implementing statistical analysis of (already existing) socio-demographic data about audiences and use audience assessment of programmes to better understand the variables that influence social impacts (AEA, 2005).

Coalter (2001) identifies some key information that museums can use to obtain a basic knowledge about the museum's capability to make its contents and cultural resources available to the larger and more diverse audience:

- the total number of individual users/visitors
- the proportion of the local population (within an appropriate catchment area)
- the socio-demographic characteristics of users (and, by implication, nonusers)

[10] Carol Scott (2006) proposes a comprehensive list of economic and social museum impacts distinguishing between 'intermediate outcomes' and 'long-term impacts'. Just to give an example: if 'inspiration and pleasure' can be considered an intermediate outcome, 'developing perspective' (the capacity to help people see destinations beyond their local horizons) should be conceived as a longer-term impact.

[11] In AEA social impact programme assessment about Tyne and Wear Museums (2005) it is suggested to "use Matarasso, Generic Learning Outcomes, or some combination of impact frameworks as a guide in selecting the museum's priority indicators of social impact".

- the proportion of specified social groups among current users, compared to their proportion in the local community
- the frequency with which different types of users use the service/attend a project
- the nature and type of new users (as a result of inclusion initiatives) and the extent of retention of such users

EXAMPLE: Te Papa Tongarewa – Annual Reporting

Socio-demographic data has been used by the Museum of New Zealand Te Papa Tongarewa in Wellington for outcomes' assessment. The data below demonstrates that this kind information can be exploited to evaluate if a specific target (related to an intermediate outcome) has been achieved. In the example the goal is to obtain that "the age, ethnicity and gender profile of domestic visitors is similar to the general population to demonstrate audience coverage".

Intermediate Outcome:
Creativity and innovation in society is supported by Te Papa's programmes reflecting contemporary culture and trends

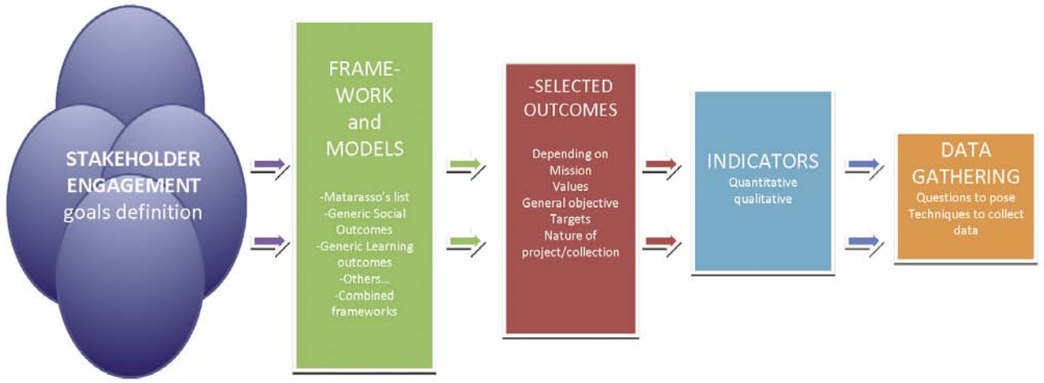
STATEMENT OF SERVICE PERFORMANCE TARGET	TARGET	2010/11 RESULT
The age, ethnicity and gender profile of domestic visitors is similar to the general population to demonstrate audience coverage	Achieved	All figures are for 16+ years Gender profile was: Female 59.8% [vs 48.1% in pop], Male 40.1% [51.9%]. Age profile was16-24 20.4% [vs 16% in pop], 25-34 22.3% [17%], 35-44 14.3% [20%], 45-54 15.5% [18%], 54-64 15.6% [13%], 65+ 11.6% [16%]. Ethnicity profile was: NZ European 67.9% [vs 66% in pop], Māori 8.6% [12%], Pacific Islander 2% [5%], Asian 7% [9%], other 14.3% [12%]

Source: Museum of New Zealand Te Papa Tongarewa, Annual Report, 2010/2011

All these data allow museums to demonstrate, mainly in quantitative terms, the role they play in attracting and engaging different audiences (making their contents available), but they do not say anything about the ability to make the cultural resources and the visiting experience also understandable, meaningful and valuable to direct audiences and to the community as a whole (in other words, the 'core' of the social impacts both at an individual and societal level). To engage with this issue more sophisticated analysis and different research questions are needed. Methodologically speaking, one of the main topics is about the 'right' questions to ask (and the right data to collect). Defining questions to capture the desired outcome can be difficult and tricky for various reasons:

- in some cases, outcomes are about communities, but the evidence is captured through the experiences of individuals (MLA);
- it is difficult to deal with the self-evaluation of issues such as learning, personal skills and development;
- the perception of values and impacts by the general public can be different from that of museum professionals;
- questions about identity, specifically related to heritage and community, were often misunderstood or not understood in the way that the consultants and museum staff presumed they would be (BOP).

The process: from goals' definition to data gathering



The next paragraph will be dedicated to examine some of the most relevant methodological frameworks for assessing social impacts.

Frameworks, models and indicators

The table below summarises Matarasso's list of 50 social impacts identified in 1997 through Comedia's study on the effects of arts participation. All these impacts have been categorised in logical framework based on six broad headings:

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

Table – Matarasso's list of social impacts

• people's confidence and sense of self-worth	•facilitate the development of partnership
• extend involvement in social activity	• build support for community projects
• give people influence over how they are seen by others	• strengthen community cooperation and networking
• stimulate interest and confidence in the arts	• develop pride in local traditions and cultures
• provide a forum to explore personal rights and responsibilities	• help people feel a sense of belonging and involvement
• contribute to the educational development of children	• create community traditions in new towns or neighborhoods
• encourage adults to take up education and training opportunities	• involve residents in environmental improvements
• help build new skills and work experience	• provide reasons for people to develop community activities
• contribute to people's employability	• improve perceptions of marginalised groups
• help people take up or develop careers in the arts	• help transform the image of public bodies
• reduce isolation by helping people to make friends	• make people feel better about where they live
• develop community networks and sociability	• help people develop their creativity
• promote tolerance and contribute to conflict resolution	• erode the distinction between consumer and creator
•provide a forum for intercultural understanding and friendship	• allow people to explore their values, meanings and dreams
• help validate the contribution of a whole community	• enrich the practice of professionals in the public and voluntary sectors
• promote intercultural contact and cooperation	• transform the responsiveness of public service organizations
• develop contact between the generations	• encourage people to accept risk positively
• help offenders and victims address issues of crime	• help community groups raise their vision beyond the immediate
• provide a route to rehabilitation and integration for offenders	• challenge conventional service delivery
• build community organizational capacity	• raise expectations about what is possible and desirable
• encourage local self-reliance and project management	• have a positive impact on how people feel
• help people extend control over their lives	• be an effective means of health education
• be a means of gaining insight into political and social ideas	• contribute to a more relaxed atmosphere in health centres
• facilitate effective public consultation and participation	• help improve the quality of life of people with poor health
• help involve local people in the regeneration process	• provide a unique and deep source of enjoyment

The Generic Social Outcomes – a national UK framework developed by the Burns Owen Partnership (BOP) in 2005 - helps museums, libraries and archives to describe and measure the wider impact of their work in communities[12]. There are three macro outcome areas (first tier):

- Stronger and Safer Communities,
- Strengthening Public Life
- Health and Well-Being

Every macro category is then articulated into more focused outcomes (second tier).

Table – The GSO's framework

1. Stronger & Safer Communities	2. Strengthening Public Life	3. Health & Well-Being
1.1 Improving group and inter-group dialogue and understanding	2.1 Encouraging and supporting awareness and participation in local-decision making and wider civic and political engagement	3.1 Encouraging healthy lifestyles and contributing to mental and physical well-being
1.2 Supporting cultural diversity and identity	2.2 Building the capacity of community and voluntary groups	3.2 Supporting care and recovery
1.3 Encouraging familial ties and relationships	2.3 Providing safe, inclusive and trusted public spaces	3.3 Supporting older people to live independent lives
1.4 Tackling the fear of crime and anti-social behaviour	2.4 Enabling community empowerment through the awareness of rights, benefits and external services	3.4 Helping children and young people to enjoy life and make a positive contribution
1.5 Contributing to crime prevention and reduction	2.5 Improving the responsiveness of services to the needs of the local community, including other stakeholders	

Source: MLA, Museums, Libraries and Archives Council

[12] For more detailed information about Generic Social Outcomes see the MLA web site 'Inspiring learning for all. An Improvement Framework for Museums, Libraries And Archives'. http://www.inspiringlearningforall.gov.uk/.

EXAMPLE: Cinema India: The Art of Bollywood (Tyne and Wear Museums). A GSOs Pilot.

During the exhibition based around a touring event of Bollywood film posters and other memorabilia, Tyne and Wear Museums developed audience development and community engagement projects (concerts, activities for children, artists in residence, etc.).
T&W museums decided to carry out an impact evaluation identifying social outcomes of the exhibition on casual visitors and testing GSO's framework (in particular Stronger and Safer Communities and Strengthening Public Life GSO). Given the need to survey casual museum visitors, the museum decided to devise an exit questionnaire at the exhibition and associated events. 146 questionnaires were collected during the field phase and integrated with some follow-up telephone surveys.
Evidence about 'Improving group and inter-group dialogue and understanding', 'Supporting cultural diversity and identity' and 'improving the responsiveness of services to the needs of the local community' was collected and the main findings are presented in the case studies' section.

The North East Regional Museums Hub and the London Cultural Improvement Programme have developed a useful tool[13] to support museums in executing their evaluation that takes each Generic Social Outcome and breaks down the second tier indicators into third tier indicators (and relative questions).

The table below shows, as an example, the different indicators (tier 3) associated with the outcome 'providing safe, inclusive and trusted public spaces' (tier 2) which belong to the macro-category 'Strengthening Public Life" (tier 1). The tool provides also possible questions to ask in order to gather consistent quantitative and qualitative data.

[13] North East Regional Museums Hub Tool. http://www.inspiringlearningforall.gov.uk/toolstemplates/genericsocial/section8_additionalresources.html.

TIER 1	TIER 2	TIER 3 GSO Indicator	Possible questions to ask
2 Strengthening Public Life			
	2.3 Providing safe, inclusive and trusted public spaces	2.3.1 The range of people from the local community using the space is diverse, with a high percentage of repeat and regular visitors.	Analysis of visitor data / community profile visitor data
		2.3.2 A range of people say they enjoy using the museum/library/archive space and feel comfortable and confident there.	How would you describe the space in the museum / library / archive? How does the space at the museum / library / archive make you feel? How welcoming was the space at the museum / library / archive? How easy was it to find your way around the museum / library / archive? How confident do you feel in the museum / library / archive? The museum space made me feel (please tick): comfortable / confident / calm / happy / welcome.
		2.3.3 Previous non users say they feel confident and comfortable in the space.	As above but for non users specifically
		2.3.4 People feel confident and supported to talk about sensitive or personal issues (i.e. a trusted environment).	Did you feel confident to talk about yourself during this experience? Would you consider the museum / library / archive as a safe, inclusive and trusted place? I feel that I can talk about sensitive issues at the museum / library / archive without worry. (true / false)
		2.3.5 The work, activities and projects of local people and communities are represented in the museum / library / archive spaces.	Did you connect with anything in particular / find anything of particular interest at the museum / library / archive? Why did you connect with it? What did you find at the museum /library / archive that related to you personally or your own community? How is your community or group represented at the museum / library / archive? My community / peer group is represented at this museum / library / archive. (true / false)
		2.3.6 Local people say they have been involved in the design and / or build of new spaces / the way that spaces are interpreted / have their say in how the space is used, and future developments.	Consulation records for new builds. How were you involved in the design / build /development of the space X at the museum /library / archive? Do you feel that the museum / library / archive involved you in the development of ideasfor the space X? I was able to influence the design / interpretation of the new space at the museum / library / archive.

The process of undertaking an evaluation of social outcomes may encourage museums to improve services and strategic planning, as it can help the institutions to understand more about the relationship with the community and what works and what does not work in terms of global visitors' experience.
The results of such kind of evaluation can also provide evidence of wider impacts for funders and stakeholders.

The Generic Learning Outcomes

Over the past decade the GLOs have become an increasingly important tool for cultural institutions like museums, archives and public libraries aiming at measuring the benefits that people gain from interacting with cultural institutions adopting a 'broad' definition of learning.
This means that GLOs framework is based on an inclusive definition of learning as a process of sense making, active engagement with experience, personal development[14]. GLOs are in contrast with specific learning goals that are normally achieved in formal education and are linked to special skills, attitudes or knowledge. GLO's approach is, therefore, particularly relevant for museums that aspire to become important places for lifelong learning, spaces where not only knowledge is passed on, but also values associated with citizenship and social inclusion (The Nordic Centre of Heritage Learning, 2012).

[13] For an in-depth analysis about learning in museum see the web site www.inspiringlearningforall.gov.uk. For adult learning in museum see Gibbs, K.,, Sani, M., Thompson, J. L. (2007), *Lifelong Learning in Museums: A European Handbook.*

The GLO's approach to learning is based on the fact that the assessment process is not directly addressed to measure learning as such, but it aims to collect information about what visitors say they learned through a museum experience.
According to this framework, visitors' learning processes can be categorised within one of five categories:

- Knowledge and Understanding
- Skills
- Attitudes and Values
- Enjoyment, Inspiration and Creativity
- Activity, Behaviour and Progression

Every heading is then articulated in a second tier categorisation that contains the principal outcomes.

Table – The GSO's framework

Knowledge and Understanding	Enjoyment, inspiration, creativity
Knowing what or about something Learning facts or information Making sense of something Deepening understanding How museums, libraries and archives operate Making links and relationships between things	Having fun Being surprised Innovative thoughts Creativity Exploration, experimentation and making Being inspired
Skills	**Attitudes and Values**
Knowing how to do something Being able to do new things Intellectual skills Information management skills Social skills Communication skills Physical skills	Feelings Perceptions Opinions about ourselves (eg self esteem) Opinions or attitudes towards other people Increased capacity for tolerance Empathy Increased motivation Attitudes towards an organisation (eg a museum, archive or library) Positive and negative attitudes in relation to an experience
Activity, behaviour, progression	
What people do What people intend to do What people have done Reported or observed actions A change in the way that people manage their lives	

Some authors argue that although GLOs is a suitable framework for describing and capturing learning processes (if and what does a person learn), it is less effective in establishing the outcomes of learning processes (how will a person use what he/she has learnt?).
New approaches are therefore interested in capturing outcomes related to individual learning which are in some ways socially applied and relevant. According to this premise, it becomes important to experiment with combined frameworks (integrating, for example, GSOs and GLOs) in order to highlight the systemic interaction between individuals, groups and institutions.

> GLOs are integral to everyday life, rather than limited to specific educational moments; as such it adopted a lifelong learning position. Learning was understood as constructivist and experiential/performative, involving active minds and bodies. Learning was perceived as one way in which individual identities were produced.
> (Hooper Greenhill, 2007:43)

The table below shows a list of questions which have been used in different researches to gather evidence around social impacts (related to the GSOs and GLOs frameworks).

Question	Goal	Case
Did you learn anything new at the programme?	Stimulating interest and confidence in the subject	TWM's Social Impact Programme Assessment (2005)
Did the programme increase your desire to learn?	Stimulating interest and confidence in the subject	TWM's Social Impact Programme Assessment (2005)
The visit has given me a better understanding of the subject	Stimulating interest and confidence in the subject	MLA Renaissance in the Region
Were the activities useful for understanding works of art and the way artists work?	Stimulating interest and confidence in the subject	Fondazione Sandretto Re Rebaudengo - City Telling
Did the programme encourage you to explore your ideas, values and dreams?	Stimulating interest and confidence in the arts	TWM's Social Impact Programme Assessment (2005)
Has this visit – seeing the Exhibition and being able to talk about it afterwards – made you feel any differently, or more strongly, about the Holocaust?	Developing values and attitudes	MLA Imperial War Museums
Did the programme inspire you to do something new or creative?	Helping people develop their creativity	TWM's Social Impact Programme Assessment (2005)
Were the activities useful for learning to make pictures and video?	Helping people develop their creativity	Fondazione Sandretto Re Rebaudengo - City Telling
Did the programme increase your confidence?	Increasing people's confidence and sense of self-esteem	TWM's Social Impact Programme Assessment (2005)
Were the activties useful for expressing yourself?	Increasing people's confidence and sense of self-esteem	Fondazione Sandretto Re Rebaudengo - City Telling
Did the programme develop your skills (computer, book-making, etc)?	Developing personal skills	TWM's Social Impact Programme Assessment (2005)
Did you learn a new skill today – such as looking at a museum object differently, or thinking in a different way, or talking things over in a group?	Developing personal skills	MLA Imperial War Museums
Did the programme have a positive impact on your health or well-being?	Increasing people's health and well being	TWM's Social Impact Programme Assessment (2005)
Did the programme increase your pride in your culture and traditions?	Developing pride in local traditions and cultures	TWM's Social Impact Programme Assessment (2005)
Will this change the way you think or behave in the future? How?	Changing Behaviuor	MLA Imperial War Museums
After seeing this exhibition/participating in today's events, have you gained a greater awareness of the communities in your area	Improving group and inter-group dialogue and understanding	Tyne and Wear
Have you talked about the exhibition or events with other people?	Improving group and inter-group dialogue and understanding	Tyne and Wear (follow-up telephone interviews)
In your opinion, what message about South Asian culture did you take from the exhibition/events?	Supporting cultural diversity and identity	Tyne and Wear (follow-up telephone interviews)
Did the exhibition make you think more about the communities in your area?	Improving group and inter-group dialogue and understanding	Tyne and Wear (follow-up telephone interviews)
Since visiting the museum within the last three weeks, have Taken part in South Asian cultural activities?	Supporting cultural diversity and identity	Tyne and Wear (follow-up telephone interviews)

Future challenges and further developments

Michelle Reeves, in Measuring the Economic and Social Impact of the Arts (2002) recognised the following key issues in social impact research. These can be considered as an excellent list of research challenges to be met:

- need for agreement of key terms that are then consistently used
- need for systematic evaluations and more robust methodologies and evidence
- need to embrace a 'multi-value' approach to impact measurement which recognizes quantitative data, qualitative description and narrative
- need to distinguish between 'intermediate' (short-term) and 'strategic' (long-term) outcomes accruing from projects
- need to standardise methodologies to enable comparison between different levels of intervention, and between different projects and organisations
- need for more in-depth evaluations, case studies and documentation to increase understanding about project processes, share best practice and maximise successful outcomes
- need for longitudinal research to assess sustainability of interventions and outcomes.

A different perspective:
Social Return on Investment

Social Return on Investment (SROI) faces the issue of social impact adopting a different perspective in comparison to many other methodologies. The key feature consists of assigning a monetary value to social and environmental benefits that have been created by an organisation.

SROI – developed early in the US and then extended to the European context – can be considered as a particular cost-benefit analysis used for 'social accounting' purposes: demonstrating the social significance of cultural institutions providing hard indicators and a robust and innovative methodology which is able to attribute monetary values to 'soft outcomes'.
SROI is a way of understanding (and measuring) the value of an organisation's activity based on its effects on the organisation's stakeholders and audiences (BOP, 2012).
This approach is more known and widespread in the library sector than in the museum one: currently very few museums are implementing SROI and the majority of them are not ready to adopt the SROI approach (ERS, 2010). One of the reasons is that most cultural organisations' ultimate goal (in the case of many museums) is not intended to achieve social benefits – other elements, such as preservation, research development, enjoyment, cultural enrichment or entertainment are overriding.

The SROI method seeks to put a value on the social benefits achieved by a specific project and generally follows a well-defined logical sequence of actions:

- identifying stakeholders and defining the kind of effects on them (impacts map)
- finding the consequent outcomes and mapping them
- assessing which are the most important impacts, and whether they can be measured either quantitatively or qualitatively
- establishing financial proxies for positive and negative impacts

EXAMPLE: Museum of East Anglian Life

The Museum of East Anglian Life - the largest independent museum in the East of England - carried out a SROI analysis focused on a training programme for long term unemployed people.
During the research four stakeholder groups were identified: participants; their families (including in residential homes); the state and community; and museum staff and volunteers.
Participants identified four main outcomes: progression towards the world of work; more confidence and hope for the future; improved relationships and greater happiness. This group indicated that MEAL's influence was strongest in helping people in progressing towards work, less for increasing confidence and least for improved relationships.
In order to translate the benefits into monetary terms researchers used financial proxies (one for each outcome) to represent the value created.
The total return was estimated in £233.000 at present values, against an investment of £53.000: the ratio is £4.40 of value for every £1 invested.
http://www.eastanglianlife.org.uk/meal-in-the-community/meals-social-return-on-investment-study-2011/

Ensuing SROI Network method indications, this approach should be used following those seven principles:

- *Involve stakeholders*: understand the way in which the organisation creates change through a dialogue with stakeholders
- *Understand what changes*: acknowledge and articulate all the values, objectives and stakeholders of the organisation before agreeing which aspects of the organisation are to be included in the scope; and determine what must be included in the account in order for stakeholders to make reasonable decisions
- *Value the things that matter*: use financial proxies for indicators in order to include the values of those excluded from markets in the same terms as used in markets
- *Only include what is material*: articulate clearly how activities create change and evaluate this through the evidence gathered
- *Do not over-claim*: make comparisons of performance and impact using appropriate benchmarks, targets and external standards.
- *Be transparent*: demonstrate the basis on which the findings may be considered accurate and honest; and showing that they will be reported to and discussed with stakeholders
- *Verify the result*: ensure appropriate independent verification of the account

Here below is a list of benefits and risks related to Social Return on Investment (from The SROI Network, BOP and ERS)

Benefits:

- translating outcomes into monetary values (providing "hard numbers") can help cultural organisations to communicate the social value they created in a clear and consistent way with customers, beneficiaries and funders,
- over the next years there will be many national networks and research centres sharing and nurturing debate. This will help standardise the methodology and the way practitioners apply the principles and aggregate results,
- the process of undertaking a SROI can often

bring an organisation closer to its stakeholders, thereby deepening its understanding of its value,
- SROI does not always require extensive primary research – data on participant outcomes can often be gathered from stakeholders, and the approach avoids the need to capture non-user perceptions

Risks and limitations:
- SROI may not be a suitable tool for the consistent amount of work most arts and cultural organisations carry out, which is often not directly intended to bring significant social benefits,
- SROI approach is less applicable to museums whose primary objective is not to achieve social benefits
- it is potentially confusing as a technique. Outcomes are not comparable, as stakeholders define what constitutes value each time and it is difficult to assign financial proxies for outcomes (especially the soft ones)

PART III – CASE STUDIES

Case Studies

This section presents different examples of museum impact assessment. The criteria of selection has been that of presenting different focuses of analysis (economic, social, environmental, multidimensional) and a range of the most commonly used methodological approaches (Economic Impact Analysis, Contingent Valuation, SROI, Generic Social Outcomes, multi-method).
Most of the surveys chosen were retrieved by an extensive desk research on the Internet. The mapping of surveys is limited to studies available in English, French and Italian.
All the cases provide a sound methodological background and allow the downloading of the full report or the main findings.

The selected cases are:

- Economic Impact of the Museum of Fine Arts, Boston
- The Economic Impact of the Louvre
- A multidimensional analysis of the exhibition Morandi. L'essenza del Paesaggio
- Bolton's Museum, Library and Archive Services. An Economic Valuation
- North Ayrshire Fab Pad Project Impact Arts. SROI Report
- Exhibitions as contested sites - The roles of museums in contemporary society
- City Telling: qualitative and quantitative analysis of a contemporary art based intercultural project
- MLA Generic Social Outcomes. Tyne and Wear Museums
- The carbon footprint of museum loans: a pilot study at Amgueddfa Cymru National Museum Wale

Boston Museum of Fine Arts (EIA)

Title of the Study:
Economic Impact of the Museum of Fine Arts, Boston

Impact(s):
Economic.

The Institution:
The Museum of Fine Arts, Boston, is one of the premier art museums in the world. Founded in 1876, it is one of the oldest museums in the United States and one of the largest museums in the country. Moreover, the Museum's collection is extraordinarily diverse - encompassing some of the most rare and important artistic treasures in the world - from ancient Egyptian, Nubian, Near Eastern, and Asian art to classical and contemporary visual arts and European and American

decorative arts. The Museum has over 350,000 objects in its permanent collection and is visited by over one million people worldwide every year.

Objectives of the study:

The ultimate goal of the study is to quantify and clarify the role played by the MFA in the Boston and Massachusetts economies.
The methodological approach tries to go beyond traditional economic impact studies in order to provide a broader understanding of the MFA's economic impacts: firstly, it augments quantitative analysis with real life examples of the Museum's connections to individuals, residents, vendors, teachers and the city's cultural sector; second it documents and measures some of the less tangible (and long-term) impacts of the MFA related to enhancing the city's attractiveness and the economic vitality of the city and state economies.
The operational objectives of the study can be summarised as it follows:

- quantitative analysis of the Museum's economic activities;
- narrative descriptions of the affiliations individuals, residents, vendors, and the city's cultural sector have with the Museum;
- clarification and measurement of some of the less tangible impacts of the Museum related to enhancing the city's attractiveness as a place to live, work, meet, and operate a business; as well as the qualitative impacts associated with the role of the Museum as an educational institution, cultural asset, tourist attraction, community builder, and participant in the city's creative economy.

Methodology:

To understand its economic role, the study considers the Museum's varied dimensions:

- *The Museum as a market.* The Museum is a large market for goods and services for many businesses. Its spending generates significant economic benefits throughout the city and regional economies
- *The Museum as a retailer.* People from all over the world purchase goods through the Museum's retail operations
- *The Museum as a part of the tourism industry.* MFA is one of the core assets that makes the city an attractive destination and many tourists come and visit the place specifically for MFA activities
- *The Museum as an educational institution.* MFA runs an important School of Fine Arts and offers lectures and art classes to thousands of residents every year and hosts students and teachers from schools across the nation
- *The Museum as a community organisation.* The MFA has taken an active role in engaging the community in its activities and undertaking outreach to help build community in Boston
- *The Museum as a provider of food and entertainment services.* The MFA houses four separate restaurants and is a venue for catered events (corporate and private)
- *The Museum as a venue for the creative sector and an incubator of creative workers and businesses in Boston.* Alumni from the Museum School have gone on to start their own businesses or to become key players in companies in the Boston area's creative cluster
- *The Museum as an international distributor of arts and culture.* The MFA derives revenues by loaning its exhibits and developing shows

The Economic Impact Analysis has considered all the expenditures by and employment at the museum and the spending of individuals who specifically travel to Boston to visit the museum as Direct Effects. Through the use

of multiplier analysis (Input-Output tables) indirect and induced effects have been calculated (Income and Jobs).

Main findings:

The MFA generates $369 million in economic activity in Massachusetts and about $293 million in economic output in the city of Boston.
The MFA directly spends about $111 million on payroll, sales and vendor purchases in Boston.
The additional effect of visitors' spending is about $73 million to the local economy.
Induced effects generated in the Boston area are about $107 million.
The annual economic impact of the MFA on jobs, wages and business sales generates more than $11 million in taxes for Massachusetts and Boston.

Notes and comments:

A broader attempt to evaluate and measure (in an economic perspective) the multifaceted dimensions of the museum's activities, based on a range of quantitative and qualitative evidence gathered during the course of the project. Attempt to evaluate if the many educational programs have any type of economic impact.

Links:

http://www.mfa.org
http://www.edrgroup.com/pdf/mfa-final-report.pdf

Author(s):

Mt Auburn Associates and Economic Development Research Group

Louvre (EIA)

Title of the Study:

The Economic Impact of the Louvre

Impact(s):

Economic.

The Institution:

The Musée du Louvre is one of the world's largest museums, and a central landmark of Paris. Nearly 35,000 objects from prehistory to the 19th century are exhibited over an area of 60,600 square metres. With more than 8.8 million visitors in 2011, the Louvre was the world's most visited museum. In 2006 (the year the research was conducted) the foreign visitors numbered more than 5.2 million (out of a total of nearly 7.5 million).

Objectives of the study:

The main goal of the study was to highlight the extent of revenue and employment fluctuations resulting from the Louvre's existence. Objectives of the study were to establish if the Louvre is able to generate proceeds for the French State and to guarantee the existence of a significant number of jobs.

Methodology:

The choice to use Economic Impact Assessment (instead of Contingent Valuation) was driven by, among other factors, the data availability (in EIA data are more readily obtainable) and the need for immediate results: impact analysis provides a relatively quick but reliable assessment of the economic effects of an entity's activities and its creation of tax revenue and jobs.
The lapse of time considered is one year, notably the 2006 and the area considered for measuring the 'net' impact is France as a whole (in relationship to the importance of the Louvre and its contribution to French tax receipts).
The direct effect of the Louvre on the French economy is calculated as the sum of the expenditure:

- By the Louvre itself
- By visitors to the Louvre
- By co-publication and co-production partners
- Related to concessions
- Related to space rentals
- Related to filming

In particular, the expenditure by visitors is estimated using three different approaches: time spent approach, relative motivation approach and essential motivation approach
Indirect effects are calculated by using revenue multipliers. In order to determine the indirect effects the research team opted for the multiplier value used in the United States to analyse the economic impact of its museums, particularly in connection with studies conducted at the request of the National Endowment for the Arts, which is 1.53.

Main findings:

The Louvre's overall impact on the French economy in 2006 ranged from €721 million to €1.156 billion for initial expenditure of €175 million.
Moreover, the French State receives increased revenue of three types:

- Value-added tax receipts (VAT paid by the Louvre): from €58 million to €114 million
- Individual income tax receipts: from €42 million to €65 million
- Corporate income tax receipts: from €7 million to €12.2 million

Tax impact for the French State varies from €119 million to €203 million; if we consider that the subsidies granted to the Louvre reach 110€ million we can state that the Louvre generates proceeds for the French State, in spite of the budgetary expenses and tax deductions it entails.
The net number of jobs created varies from 10,292 under the most adverse scenario to 21,225 under the most favourable scenario.

Notes and comments:

The study distinguishes exclusively between direct and indirect effects (that include induced ones). The multiplier used is not referring to the French economy, but to the US one.
Tourists' expenditures are calculated using three different valuation methods (not through survey techniques).

Links:

http://www.louvre.fr/en
http://www3.grips.ac.jp/~culturalpolicy/pdf/The%20Economic%20Impact%20of%20the%20Louvre%20Coointeg..pdf

Author(s):

Xavier Greffe, Centre d'Economie de la Sorbonne

Morandi. L'essenza del Paesaggio. Exhibition at the Ferrero Foundation

Title of the Study:

A multidimensional analysis of the exhibition Morandi. L'essenza del Paesaggio

Impact(s):

Economic, social.

The Institution:

The Ferrero Foundation is the foundation of the chocolate worldwide company. Its work embraces social solidarity and culture, and emphasises the finest aspects of the human condition. In the sphere of social support, the Ferrero Foundation offers health, social assistance, educational and creative initiatives to ex-employees who have worked continuously for the Group for at least 25 years. In the cultural sector, on the other hand, the foundation promotes activities in the areas of art, science, history, and literature, through the organisation of conventions, conferences, seminars and exhibitions. Specific attention is paid to organising one or two relevant yearly art exhibitions (normally free of charge).

Objectives of the study:

To evaluate and measure the social and economic impacts deriving from the exhibition *Morandi. L'essenza del Paesaggio.* From the economic perspective the study aimed to quantify the visitors' direct expenditure and the contribution to the local tourist sector. Another relevant goal was to assess the social, organisational and economic dimension of voluntary work to the implementation of the project.

The survey was commissioned by an external stakeholder (a banking foundation) interested in assessing cost-effectiveness of its intervention in cultural projects.

Methodology:

The economic impact analysis deriving from visitors' expenditure was conducted using a mix of different sources:

- primary data through survey techniques
- pre-existing researches about visitors' spending profile in the region

During the exhibition more than 470 self-completed questionnaires were distributed in order to gather information about visitors' profile, motivations and decision process, place of origin and tourist behaviour. Non-local visitors' average expenditures were estimated using data and benchmark parameters deriving from previous researches. In- depth interviews with local commerce and tourism key players were further conducted.

Main findings:

61,298 visits, on average 807 visitors a day: 79% of visitors came from outside the local area, of which 48% travelled to the city of Alba primarily for the exhibition.

More than 7,000 children and teenage engaged in the education activities related to the exhibition: 17% of the students (from infant schools to high schools) who study in schools within the local area.

More than 250 volunteers involved, for a global amount of 8,700 hours worked in the different project phases: preparation, logistics, reception, care, surveillance.

The economic value of the voluntary work has been estimated as 127.000 €.

The direct effect stemming from tourists and day-trippers spending is estimated to be about 1,000,000 €, of which 340,000 € is for accommodation, 600,000 € for food services and 80,000 € for shopping. Tourist flows directly generated by the exhibition can be calculated as 5,000 further nights for the local hotel offer.

Notes and comments:

The study considers exclusively the direct visitors' expenditure; leakage and displacement effects have been taken into consideration in order to provide 'net additional local direct expenses'. Voluntary work has been 'translated' into monetary terms (using average wages as a parameter for estimating the economic dimension of every single voluntary activity).

Links:

http://www.fitzcarraldo.it/risorse/economia.htm (in Italian)
http://www.fondazionecrc.it/index.php/centro-studi-e-comunicazione/iquaderni1/quaderno-n13

Author(s):

Fondazione Fitzcarraldo.

Bolton Museum

Title of the Study:
Bolton's Museum, Library and Archive Services; An Economic Valuation (2005)

Impact(s):
Economic.

The Institution:
Bolton Metropolitan Borough Council has three museums, 15 local libraries and a central archive all distributed throughout the Borough and which can be accessed by members of the public free of charge.
The services offer a wide range of cultural offerings and Bolton's Art Gallery is home to over 3,500 items of fine art. There are approximately 322,000 books available on loan across Bolton libraries as well as 22,000 audio-visual materials and 6,000 reference books. In addition, there are 330 computer terminals across the 15 libraries.
The total budget for Bolton's museum, library and archive services is approximately £6 million and 231 members of staff are employed to run services.
The visitor numbers reveal approximately 249,179 visits were made to Bolton's museums, art gallery and aquarium and 9,293 visits were made to the archives in 2003/4. In 2004/5 1,487,666 visits were made to the libraries.

Objectives of the study:
Jura Consultants was commissioned by Bolton Metropolitan Borough Council (BMBC) and MLA North West in May 2005 to undertake an economic valuation of Bolton's museum, library and archive services.
One of the main objectives, with regard to this study, was to raise the profile of museum, library and archive services with key decision-makers by demonstrating the value of the sector to the local economy in a way which would be robust and tangible.

Methodology:
This study used the contingent valuation technique (following the British Library approach) to demonstrate the consumer surplus attributable to Bolton's museum, library and archive services. The Consumer Surplus approach consists in asking people about their willingness to pay for specific services.
The contingent valuation technique used in Bolton examined three types of value:

- 'Use Value': value created through direct use of Bolton's museum, library and archive services
- 'Option Value': value derived from Bolton's museums, libraries and archives services being available for future use if the individual requires it
- 'Existence Value': value generated by Bolton's museum, library and archive services by their existence, for both users and non-users

The field phase consisted of both user and non-user survey techniques: 325 Bolton residents took part in the surveys (pilot interviews were conducted by telephone, but the bulk of the interviews were carried out face to face on the street in the Bolton town centre).
In addition, five focus groups were conducted with existing local groups or particular sections of the community to investigate attitudes, behaviour and uses related to museums and libraries.
From beginning to end, the study took approximately 16 weeks to complete.

Main findings:
Bolton's museum, library and archive services were valued by users and non-users at £10.4 million.
£7.4 million comes from the direct benefit enjoyed by users, £3 million comes from the indirect value estimated by non users.
This means that for every £1 of public funding Bolton's museums, libraries and archives receives it generates £1.60 of value for the Bolton economy. For all three services, respondents were willing to pay more than the current cost per month per Council Tax payer.
One interesting finding was that the poorest parts of the community valued the three services the most.

Notes and comments:
In the study the non-user population is considered as the population of Bolton Metropolitan Borough minus the number of users of the services.
Only 25% of those within the non-user sample were able to provide a figure for their willingness to pay for a service. Similarly, for the users, between 65% and 75% were unable to provide a figure for the willingness to accept or be compensated for the loss of a service.

Links:
http://www.boltonmuseums.org.uk/
http://webarchive.nationalarchives.gov.uk/20120215211001/http://research.mla.gov.uk/evidence/documents/bolton_main.pdf

Author(s):
Jura Consultants.

North Ayrshire Fab Pad Project

Title of the Study:
North Ayrshire Fab Pad Project Impact Arts. SROI Report (2007)

Impact(s):
Social, Economic.

The Project:
Impact Arts is a national community arts organisation aiming at using the arts as a catalyst for positive lasting change in people's lives. The organisation has pioneered in Scotland 'the Fab Pad concept', which has been conceived to work with vulnerable people at a vital stage in their progression out of a chaotic lifestyle – when they took on a tenancy. The aim is to provide a mixture of design input, creative ideas and practical skills training that will help the participant develop ideas for turning their house into a home, create a plan for decorating and remaking their flat and support them to do it themselves.
In the three years from 2004 to March 2007, Fab Pad North Ayrshire attracted 228 referrals and 110 people went on to join the project. 73 people in the year under study (April 2006 to March 2007) were referred to the project.

Objectives of the study:
Aim of the study was – using the Social Return on Investment (SROI) model which attributes values to identifiable impacts – to calculate the value returned relative to the cost of service provision. One fundamental key point was to explore how the investment made in the establishment of the programme could compare to the social value that had been created and the savings that had been experienced by stakeholders (from participants to the staff and tutors involved, to supporters, government and wider society).

Methodology:
The methodology used followed the global framework for SROI as adapted for use in the UK.
In respect of primary research, the analysis employed a multi-method approach: interviews and meetings with stakeholders, focus groups, in-depth questionnaire survey with a sample of 22 Fab Pad participants at two different points in time.
16 financial indicators were used in the study to measure a wide range of impacts stemming from the stakeholder analysis.

Main findings:
The impact map constructed for the project showed that a range of impacts were being created, which included:
- Reductions in repeated homelessness
- Reduced tenancy support costs
- Improved health and well-being of participants and greater family stability
- Reduced agency support
- Increased training and employment opportunities
- Movement into the local labour market

The analysis estimates social added value arising from Fab Pad in 2006/07 was £711,788. Overall, the results suggest that for every £1 that has been invested in the North Ayrshire Fab Pad project, a social return on investment of £8.38 has been realised.
The added value per participant was £19,238.
An analysis was also undertaken of the value created by the total investment in Fab Pad since 2004, and this demonstrates a social return over the three year period of 1:6.16.

Notes and comments:
The study was unable to explore some aspects of value creation, such as the impact on Fab Pad participants' families, referral agents and those who attended sporadically, and did not include the impact on tutors. Nevertheless the SROI analysis presented above has explored many impacts in detail, and has been able to derive a considerable amount of information about the impact on participants.

Links:
http://www.socialimpactscotland.org.uk/case-studies/impact-arts-fab-pad-project.aspx

Author(s):
Sheila Durie, Haldane Associates.

Australian museums:
the roles of museums in contemporary society

Title of the Study:
Exhibitions as contested sites - The roles of museums in contemporary society

Impact(s):
Social, cultural.

The Context:
Contested Sites was a project funded by the Australian Research Council, with input from partners University of Sydney; the Australian Museum, Sydney and the Australian War Memorial, Canberra. A range of museum audiences was sampled to investigate perceptions about the roles museums could play in contemporary society

Objectives of the study:
Aim of the study was to try replying to these core questions: how can museums contribute to discussions on issues of contemporary relevance and importance? How might museums effectively engage contentious topics in new ways that acknowledge and embrace conflicting opinions that are non-alienating and acceptable to the majority of audiences? In what ways can museums navigate the sensitive terrain between facts/opinion, authority/expertise, advocacy/neutrality and censorship/exposure?

Methodology:
The study was conducted by using a multi-method approach combining different methodologies: literature analysis, telephone surveys of the broader Australian community (both museum and non-museum goers), exit surveys conducted at the Australian Museum and the Australian War Memorial (445 interviews), focus groups (5) conducted with museum visitors, online survey and focus group addressed to staff and key stakeholder (more than 100 people).

Main findings:
Museums as trusted, reliable and credible sources for information were critical, especially given these times of incessant change. Museums were seen as socially integrative and inclusive experiences, with audiences wanting to be challenged more than they were currently. Whose voices were being paid heed to in the museum and how museums were dealing with social change were crucial. Trust in the institutions and the authority of museums was well-recognised. Moreover, for many respondents a key role for museums is bringing out important challenging and controversial points of view in a democratic, free-thinking society.

Notes and comments:
Robust evidence-based research nurtured by different qualitative and quantitative techniques.

Links:
www.intercom.museum/documents/1-2Kelly.pdf
http://australianmuseum.net.au/document/Measuring-the-impact-of-museums-on-their-communities

Author(s):
Linda Kelly.

Fondazione Sandretto Re Rebaudengo[15]

Title of the Study:

City Telling: qualitative and quantitative analysis of a contemporary art based intercultural project.

Impact(s):

Social, cultural

The Institution:

The Italian contemporary art foundation Fondazione Sandretto Re Rebaudengo was officially set up in Turin in 1995 by contemporary art collector Patrizia Sandretto Re Rebaudengo. The Foundation's main aim is to encourage the understanding of contemporary art and of today's leading trends at an international level. The vast field of visual arts – painting, sculpture, photography, video, installation and performance – is analysed and presented to the public not only through their exhibition programme but also through an array of in-depth educational activities and flanking events, such as conferences, talks led by artists, curators and critics, as well as courses on contemporary art conducted by the country's leading university professors. Fondazione Sandretto Re Rebaudengo is a place where art lovers and experts can refresh their knowledge or have the chance to gain greater understanding of contemporary art.

Objectives of the study:

City Telling is one of the 30 pilot projects supported and implemented in the framework of the Grundtvig project 'MAP for ID – Museums as Places for Intercultural Dialogue'. It was curated by the Fondazione Sandretto Re Rebaudengo's Education Department, in collaboration with the artist Gianluca De Serio and the photographer Anna Largaiolli, and dedicated to a group of young students of immigrant background (aged between 14 and 20) attending a local Centre for Adult Education and Training (CTP 'Drovetti').

The underlying goal of these two projects was and is to increase the opportunities for cultural participation of young immigrants and their families, by providing participants with new tools to get to know the place where they have settled and at the same time build a common ground, a 'third space' of cultural, linguistic and aesthetic interaction. A survey has been made to measure the impact of the experience, through the distribution of a questionnaire, and also through interviews, focus groups, informal conversations and dialogues between educational managers. The questionnaires' results have been carefully studied, with the following objectives:

- to measure the impact of intercultural, contemporary art based educational projects
- to analyse the participants' habits in terms of cultural consumption
- to increase and to improve the Foundation's educational projects on intercultural dialogue
- to define the participants' needs and expectations in terms of personal development, learning and growth
- to evaluate if the participation in the project has created results or changes in terms of:
  - cultural heritage fruition and cultural consumption
  - self awareness and awareness of one's own role in the city's cultural scene
  - acquisition of tools to better understand contemporary art
  - acquisition of technical know-how and skills (photography and video)

Methodology:

- analysis of specific questionnaires, distributed to the participants and to their teachers
- dialogues between teachers, experts and educational managers
- interviews and discussions with the participants
- analysis of the materials and the outcomes (tangible and intangible ones) shared by the staff during the making of the project
- analysis of the produced materials (photos and videos)

Main findings:

- 94% of the participants declare they would like to come back to the Foundation to take part in a new project, and 100% of them declare that they would like to come back to see a new exhibition
- 88% of the participants say they are satisfied about the outcomes of the project, and in particular:
- 53% believe that the activity was useful to help them understand contemporary art better
- 53% think that the activity was useful to acquire new competences, such as the the use of technical equipment (video cameras and digital cameras)
- 65% state that the activity was useful to improve their knowledge of the city and their relationship with it
- 65% declare that the activity helped creating a close working and learning group
- 71% find the activity was very useful to help improve the knowledge of the Italian language

Notes and comments:

City Telling was an incredibly powerful and enriching opportunity of dialogues between young people, artists, teachers and museum educators, as well as a moment of personal and professional growth for the Education Department staff members, and an opportunity to increase the awareness of all the Museum's Departments about interculture.

The passionate helpfulness and enthusiasm of the young participants, the openness to dialogue of the teachers and the artists, their tireless presence and their will to experiment, were the true power and beauty of this very successful project.

Also, City Telling had a strong institutional impact in terms of:

- the possibility to work with a public who is often distant and even suspicious towards contemporary art
- the commitment to realize a new intercultural project every year
- the community's better acknowledgement of the Foundation's role as a cultural agency

Link:

A complete report of the project is available on the Fondazione Sandretto Re Rebaudengo's website: http://www.fsrr.org/ita/educazione/dialogo-interculturale.

A complete report of the project's outcomes plus the photographs and videos produced by the participants are available on Heritage&Interculture's website: http://fondazione.ismu.org/patrimonioeintercultura/index.php?page=esperienze-show.php&id=47.

http://www.mapforid.it/2010_MAPforID_ricerche_IT.pdf

Authors:

Alessia Palermo, Francesca Togni, the Fondazione Sandretto Re Rebaudengo's Education Department.

[15] Case study written by Alessia Palermo and Francesca Togni.

Tyne and Wear Museums

Title of the Study:

MLA Generic Social Outcomes. Case study: Tyne and Wear (2006)

Impact(s):

Social.

The Institution:

Tyne & Wear Archives & Museums (TWAM) is a major regional museum, art gallery and archives service. TWAM manage a collection of 12 museums and galleries across Tyne and Wear, supported by the five local authorities of the area. They hold collections of international importance in archives, art, science and technology, archaeology, military and social history, fashion and natural sciences. TWAM reached more than 1.8 million visits in the 12 venues in 2011-12, and more than 150.000 children were engaged through organised educational programmes.

Objectives of the study:

Objectives of the exhibition 'Cinema India: The Art of Bollywood' (based on film posters and other memorabilia) and associated activities (concerts, activities for children, artist in residence, etc) were to implement a rich cultural programme able to engage new and existing audiences and to raise awareness of South Asian Culture.

TWAM decided to conduct an impact evaluation study aiming at identifying social outcomes of the exhibition on casual visitors and testing GSO's framework (in particular 'Stronger and Safer Communities' and 'Strengthening Public Life' set of outcomes).

Methodology:

TWAM and external consultants decided to test the Generic Social Outcomes framework for measuring social impacts stemming from activities related to 'Cinema India. The Art of Bollywood' exhibition.

Given the need to survey casual museum visitors, the museum decided to devise an exit questionnaire at the exhibition and associated events. 146 questionnaires were collected during the field phase and integrated with a follow-up telephone survey (ten days after the end of the exhibition).

Evidence about 'improving group and inter-group dialogue and understanding', 'Supporting cultural diversity and identity' and 'Improving the responsiveness of services to the needs of the local community' was gathered.

Main findings:

In relation to the potential social outcomes identified (within the GSOs framework) the main results emerging from the study are:

Improving group and inter-group dialogue and understanding (1.1 GSOs)

- 22% spoke to other visitors about the exhibition/ event/performances
- 21% gained a greater awareness of communities in their area
- 55% gained a greater awareness of Bollywood films
- 50% gained a greater awareness of South Asian culture

Supporting cultural diversity and identity (1.2 GSOs)

- 58% intend to learn more about South Asian culture after seeing the exhibition/participating in events
- 73% intend to learn more about other cultures generally after seeing the exhibition/participating in events
- 85% agree or fully agree that the exhibition/events/ performances gave a positive message about South Asian culture

- 84% agree or fully agree that the Sunderland Museum and Winter Gardens values their culture and heritage

Improving the responsiveness of services to the needs of the local community (2.5 GSOs)

- 89% would visit the museum again based on their visit

Notes and comments:

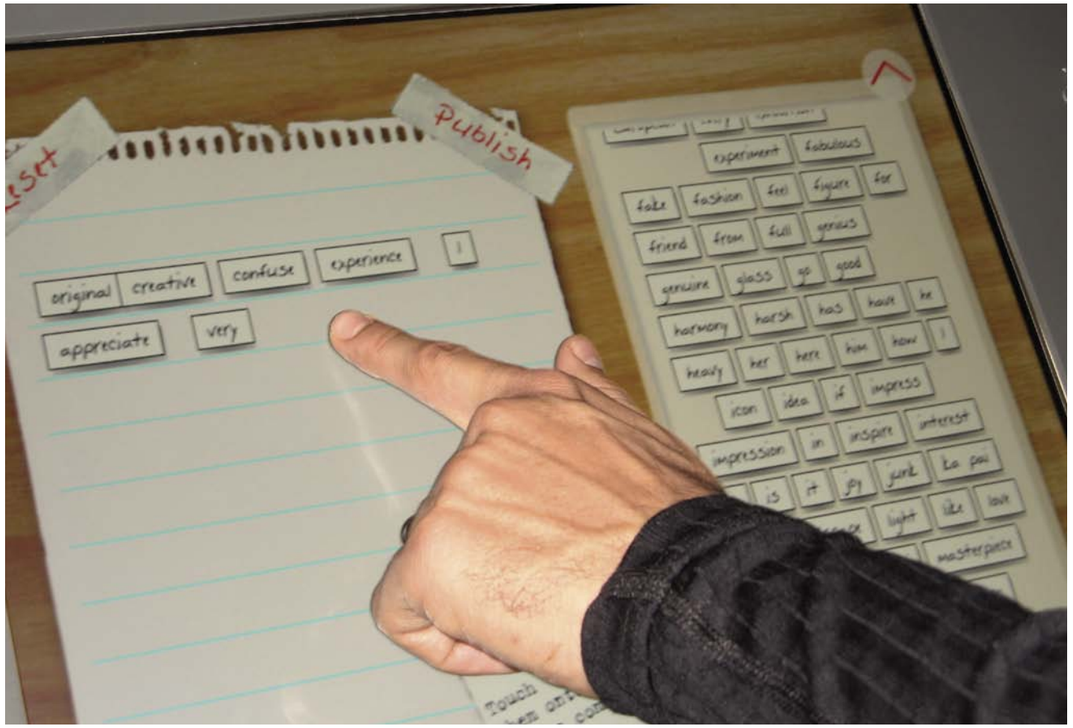
The use of telephone interviews (even if limited in the size sample) to investigate whether it was possible to track visitors' change over time and if respondents' stated intentions had been acted upon. The short time frame of the piloting activity, which was dictated by the running time of the exhibition, was a constraint in demonstrating changes in behaviour over time and any associated social capital outcomes.

Links:

http://www.inspiringlearningforall.gov.uk/successstories/casestudy3.html

Author(s):

Burns Owens Partnership Ltd.



Amgueddfa Cymru - National Museum Wales

Title of the Study:

The carbon footprint of museum loans: a pilot study at Amgueddfa Cymru - National Museum Wales

Impact(s):

Environmental.

The Institution:

Amgueddfa Cymru – National Museum Wales is an independent chartered body and a registered charity which receives its principal funding through grant-in-aid from the Welsh Government as a Welsh Government Sponsored Body.

Objectives of the study:

By using carbon footprints, museum staff can manage the impact of their loan programmes on climate change. Aim of the study is to measure the environmental impact related to museum loans in order to formulate recommendations to help museums to reduce their impact on global warming.

In particular, the objectives were to:

- calculate the Art Department's 2006 loan carbon footprint and evaluate its environmental performance
- identify the relative impact of each loan component
- determine how current loan practices are contributing to reducing or increasing its footprint
- formulate recommendations for reducing the loan carbon footprint

Methodology:

The study adopts the 'carbon footprint', which is a metric that shows how an activity contributes to climate change. It takes into account carbon dioxide (CO_2) and other greenhouse gases (GHGs) such as methane and nitrous oxide; the methodology was developed using data from the Art Department of Amgueddfa Cymru - National Museum Wales.

The methodology includes also an Environmental Impact of Loans performance indicator, encouraging museums to set and achieve efficiency targets for loan activities.

Main findings:

Based on the methodology used, the Art Department's outward loan footprint for 2006 was 53 tons of carbon dioxide equivalents, 95% of which resulted from freight and passenger transport.

It is impressive that its current environment-friendly practices have contributed to savings of more than 15 tons of carbon dioxide equivalents, and encouraging that the review of transport practices could save even more.

Moreover, the study provides with recommendations on how to reduce the carbon footprint of a loans programme, in particular:

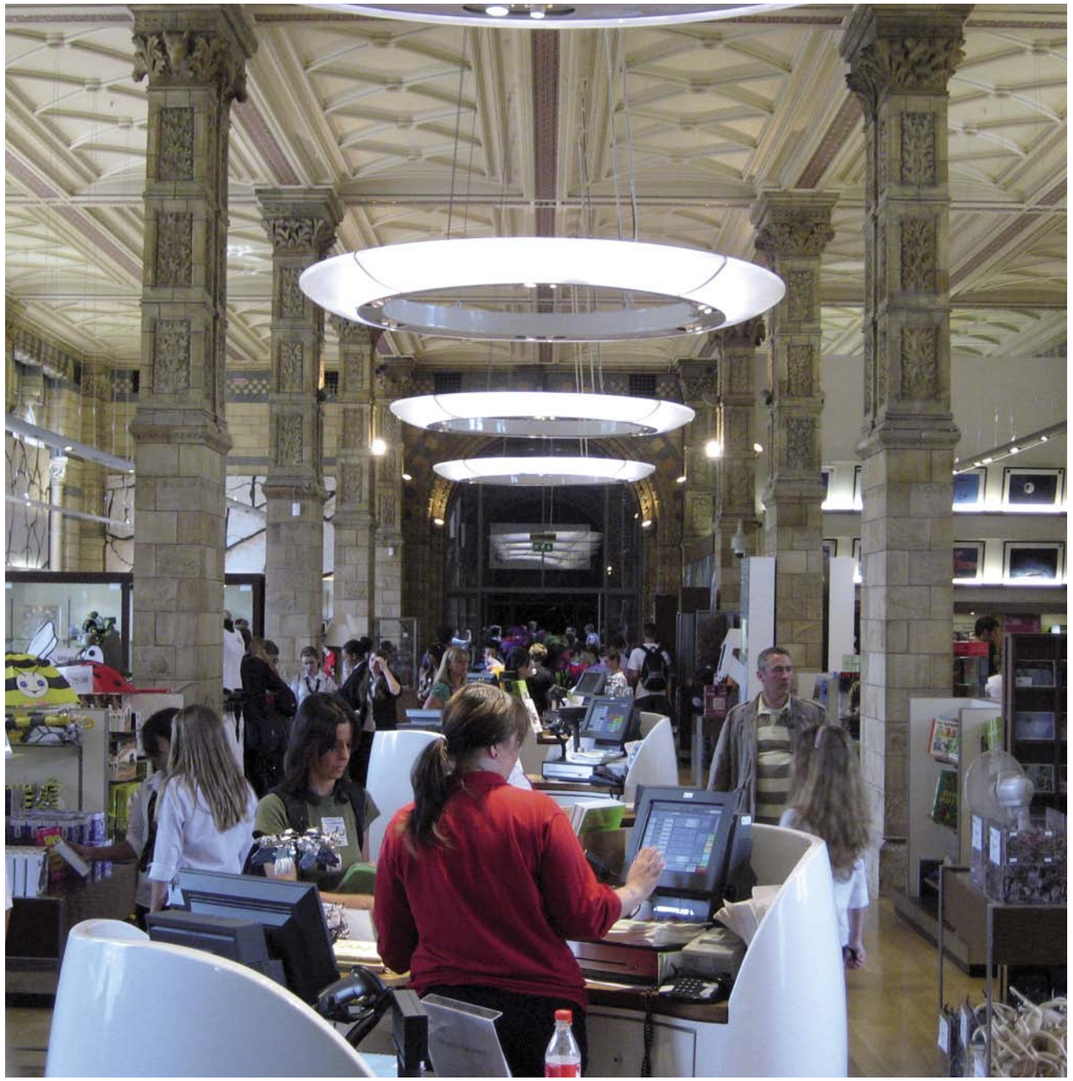
- reusing wrapping and packing materials
- leasing packing cases or refit old ones
- using sea freight and rail freight (instead of air freight)
- sharing couriers and use them only when justified
- introducing a sustainable procurement policy
- planning exhibitions strategically and geographically

Links:

http://www.museumwales.ac.uk/
www.iccrom.org/eng/news_
en/.../05_18pubLambertCarbon_en.pdf

Author(s):

Simon Lambert and Jane Henderson, Cardiff University, UK.



GLOSSARY

ACCOUNTABILITY
A key concept in modern management theory and practice. It means that managers are held responsible for carrying out a defined set of duties or tasks, and for conforming with rules and standards applicable to their posts (OECD).

ADDITIONALITY
An impact arising from an intervention is additional if it would not have occurred in the absence of the intervention (The HM Treasury Green Book, 2011)

ATTRIBUTION
An assessment of how much of the outcome was caused by the contribution of other organisations or stakeholders

CARBON FOOTPRINT
A carbon footprint indicates the expected effect of an activity on global warming, spread out over a 100-year period. Carbon footprints are expressed in metric tons of carbon dioxide equivalents (tCO2e).

CONTINGENT VALUATION
Contingent valuation refers to the method of valuation used in cost-benefit analysis and environmental accounting. It is conditional (contingent) on the construction of hypothetical markets, reflected in expressions of the willingness to pay for potential environmental benefits or for the avoidance of their loss (OECD).

DEADWEIGHT
A measure of the amount of outcome that would have happened even if the activity had not taken place. Some spending would have happened in the local area anyway, irrespective of the presence of the arts or cultural organisation (related to economic analysis).

DISPLACEMENT
This concept refers to the degree to which an increase in spending related to an organisation is offset by reductions in spending elsewhere.

ECONOMIC IMPACT
The impact stems from a museum's existence and/or from its activities and projects. It should be conceived as the contribution to a local economy in terms of employment, demand for goods and services, multiplier effects on local economies (income and sales), attraction of tourists and investments, place branding, influence on real estate markets, urban regenerations, values deriving from the existence of a cultural service.

ENVIRONMENTAL IMPACT
An impact which refers to the direct effect of socio-economic activities and natural events on the components of the environment.

IMPACT
A dynamic concept which pre-supposes a relationship of cause and effect. It can be measured through the evaluation of the outcomes of particular actions, be that an initiative, a policy or a strategy. (C. Laundry et al.)

INDICATORS
A composite measure (ratio or other number/quantity) aiming to express the structure or evolution of a specific phenomenon. They are statistics with a 'higher meaning' (Madden, 2004). If data are conceived to serve as proxies for a cultural reality, indicators use data to understand this reality (Bonet, 2004). Quantitative indicators are statistical measures based on numerical or statistical facts. Qualitative indicators are language-based descriptions or interpretations of cultural phenomena.

LEAKAGE
Spending derived from an organisation's activities that takes place outside that organisation's local area.

OUTCOME
The impacts on social, economic, or other indicators arising from the delivery of outputs (e.g., student learning, social equity; OECD). More simply, the changes resulting from an activity.

PROXY
A proxy refers to a substitute value which is used within to estimate or measure an impact. An approximation of value where an exact measure is impossible to obtain.

SOCIAL IMPACT
The social effects, positive and negative, of a museum's existence and programming on the wider society (and the individuals within it) (ERS, 2010). Referring to the cultural sector: "those effects that go beyond the artefacts and the enactment of the event … and have a continuing influence upon, and directly touch, people's lives" (Landry et al., 1993).

SROI
SROI is an approach to understanding and managing the value of the social, economic and environmental outcomes created by an activity or an organisation. It is based on a set of principles that are applied within a framework (SROI Network).

WILLINGNESS TO PAY (WTP)
The amount that someone is willing to give up or pay to acquire goods or a service. Key concept in the Contingent Valuation

WILLINGNESS TO ACCEPT (WTA)
The amount that someone is willing to receive or accept to give up goods or a service. Key concept in the Contingent Valuation

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