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CULTURAL POLICY · UPDATE

Making better use of cultural policy research findings

'There is a divide between cultural policy research on the one hand and cultural practice and public policy on the other' is a common lament in the cultural field. They seem to coexist in an everlasting split. This issue of Cultural Policy Update looks into the barriers which prevent an easy flow of research findings to the cultural field and public cultural policy and the implementation of those findings. Even more important are possible solutions to bridge this gap. Co-creation and knowledge-sharing are in the foreground in 2012. They express new ways of gathering and disseminating new forms of information, needed in the knowledge society.

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Editorial

by Ineke van Hamersveld

Cultural research into cultural practice and public policy

In this issue of Cultural Policy Update we summarize the key factors that interfere with the translation of cultural policy research into practice. We also ask what can be done to moderate such a translation or transfer.

The gap between cultural policy research and the users of cultural research findings

The field of cultural research policy displays a whole range of thematic and discipline-based research questions, approaches and methodologies. These may include, for example, historical and comparative approaches, longitudinal studies, and problem-oriented or evidence-based studies. They may be the result of a commission or independent research. Much of the scientific research, especially at universities, needs to meet international scholarly standards and is oriented towards the boundaries of international circuits with scientific journals and conferences. Fundamental studies, Koen van Eijck observes, are even written with the sole purpose of developing theory, not for serving cultural practices.[1] Clearly, not all of this research is of direct importance to cultural workers or public cultural policy-makers, although this may change in the long term.

To take an interest in all the research findings that appear in the different media, make a relevant selection and read what is on offer, is for cultural workers a dream, but also an unrealistic demand. The cultural sector is still relatively small scale and mostly understaffed, as Berend Jan Langenberg points out.[2] Under these conditions it is hardly possible for workers in the field to pay attention to scientific research findings other than those that appear to be of direct use to them and are easily accessible. For public cultural policymakers, the circumstances are maybe even more troublesome. As a result of budget cuts and restructuring of the administration on most levels – governmental, regional and municipal – they see their portfolio diminish and combined with various other smaller portfolios like youth care, communications or tourism. Research in this area is, therefore, often dispersed and poorly coordinated. Besides, research outcomes play a less well-developed role in cultural policy-making than for instance in economic and social policy. In the words of Cristina Ortega and Melba Claudio,

[1] See the epilogue of Koen van Eijck, 'From transfer to co-creation of knowledge in the cultural sector', p. 32-37.

[2] See the contribution of Berend Jan Langenberg, 'From labour market research to the cultural work work floor', p. 12-16.

there is a discrepancy between the objectives of stake-holders: what the researchers consider to be important is not necessarily equally important to cultural workers and/or decision-makers.[3]

Ortega and Claudio carried out a quick poll among professionals in the cultural sector in Europe, especially for this issue of *Cultural Policy Update*, to gather opinions about this gap. Other barriers mentioned are, for instance, the academic language which is not understandable (and each scientific discipline uses its own concepts and wording), the absence of recommendations on how to improve, and the lack of tools to implement the changes. Are researchers on the one side, cultural workers and public policymakers on the other in a situation then where 'never the twain shall meet'?[4]

Interventions to promote the implementation of research findings

Despite the amount of money spent on cultural policy research, relatively little attention is paid to ensuring that research findings are implemented in daily cultural practice and public cultural policy. Without suitable measures, this situation will continue. Ortega and Claudio explicitly enquired in their poll for this *Cultural Policy Update* about possible solutions to bridge the gap between cultural policy research and the users of cultural research findings. Their respondents felt the situation is not hopeless. They expressed the need to find a way to provide systematic information about the important findings and its implications in the sense of a 'translation' for users.

Langenberg opts in this context for publishing the most important data in an easily accessible format on a regular basis, for instance in a cultural index, as will be monitored in the Netherlands from the second half of 2013. This kind of information is also collected by some of the cultural observatories. They should, however, go beyond data collection and focus on the interpreta-tion and elaboration of guidelines, Ortega and Claudio suggest, since passive dissemination of information is generally considered to be ineffective. This requires cooperation with other organizations committed to data collection and evaluation, and the ability to consider stakeholders' views. In the Netherlands this is guaranteed by a consortium of the Boekman Foundation, the Netherlands Institute for Social Research and Statistics Netherlands who team up with cultural employers' organizations and branch organizations. Such co-creation of knowledge is most likely to improve mutual recognition, Van Eijck emphasizes. It certainly is instrumental in reducing the gap between the scientific and cultural world. There is much to be gained by this kind of alliance for both sides.

One of these alliances could be between researchers and cultural policymakers and include the evaluation of the effectiveness of specific measures, right from the start, in order to make cultural practices more measurable. The case study about assessing learning though the arts shows how such an evaluation can provide a wealth of information to the cultural institutions themselves and can also be carried out by them.[5] The case study also concludes that gathering the data for a solid evaluation plan means hard labour and requires stamina. The dossier by Martine Meddens presents a similar idea in lengthy informative annotations.[6] Other topical research themes for the cultural sector, in addition to impact and evaluation studies, are innovation, digitalization, sustainability and the creative industries, of which the research of Miša Đurković and Dimitrije Vujadinović about minorities and popular music in Serbia is an example.[7]

One of the most appropriate suggestions for the cultural field, as was put forward by the respondents of Ortega and Melba, is probably the creation of plural collaborative communities like think tanks, working groups, innovation laboratories, etc. for the public presentation and discussion of the research results. Meetings of stakeholders, so to speak. According to Charlotte De Groote and Ineke van Hamersveld, they offer the best chance

3   See the contribution of Cristina Ortega and Melba Claudio, 'Cultural observatories and the transfer of scientific knowledge' , p. 5-11.

4   The quotation is taken from 'The ballad of East and West', in the Barrack-room ballads by Rudyard Kipling, 1892.

5   See the case study 'Asessing learning through the arts in Seattle', p. 27-31.

6   See the dossier by Martine Meddens, 'Measuring impact and evidence-based cultural policy', p. 38-44.

7   See the contribution by Miša Đurković and Dimitrije Vujadinović, 'Minorities and popular music in Serbia: between authenticity and globalization', p. 22-26.

to date for implementing research results both in the cultural and health care field and in cultural and health policy. Even if cultural policies are not fully developed yet in every cultural field, as in Serbia, research and public debates can and are being used as instruments to become informed, as Đurković & Vujadinović prove.

Passed the ivory tower

This issue of *Cultural Policy Update* must conclude that the speed with which knowledge is developing has accelerated, as a result of the information and communication technologies. The nature and content of knowledge is also changing, from facts and figures (know-what), and processes and principles (know-why) to ideas (know-how) and operational knowledge (know-who). In addition, knowledge is developing in transdisciplinarity and in practice. Co-creation and knowledge-sharing are in the foreground in 2012, more and more so in cultural policy and practice, which is a good thing. After all, knowledge can only be of value when it is applied, shared and evaluated to generate new knowledge.

Cristina Ortega is Director of the Institute of Leisure Studies at the University of Deusto in Bilbao, Spain and President of ENCATC

Melba Claudio is working on a doctoral thesis about the sustainability of scientific production in the context of open access business models at the University of Barcelona, Spain

Cristina Ortega and Melba Claudio

Cultural observatories and the transfer of scientific knowledge

Cultural observatories face new challenges to advance towards a changing society of knowledge. They are mainly information brokers and focus on facilitating the transfer of knowledge between researchers/academics, cultural workers and cultural policymakers. It is often suggested, though, that this goal is hampered by a lack of understanding between researchers/academics and the users of research results. To gather opinions on this question, a quick poll was carried out for this issue of Cultural Policy Update among professionals in the cultural sector in Europe. Barriers are mentioned, proposals and suggestions are made, both by researchers and the users of research findings like cultural managers and public policymakers, to improve the most relevant function of cultural observatories: the transference of knowledge.

While both information and knowledge have always been strategic parts of decision-making, the big difference between today's society and previous ones lies in the dramatic transformations made possible by the third revolution featuring ICT. Never before have both information and knowledge been enshrined as the great motors of political, social, cultural and economic development. It should be noted, however, that there are grave doubts about the global response to whether the exponential leap forward has been made from the information society to the knowledge society. As indicated in the UNESCO world report *Towards knowledge societies,* the information society revolves around constant technological advances, while the knowledge society is based on the cornerstone of effective management and use of that information to facilitate its corresponding conversion and transmission in the form of knowledge.[1] Any society that intends to rise to the challenges that we are facing today and advance in political, economic and social development cannot remain apart from the qualitative distance which separates these two models of the emerging society.

Information into knowledge

Undoubtedly, the challenge is to invest in a knowledge society in

1   UNESCO (2005).

the Information Age. The collection, processing and intelligent use of information, supported by the pillar of ICT, is only the first step for the generation of knowledge. Information is indeed an instrument of knowledge, but not knowledge itself. Information and technology development go hand in hand in a process that is not an end in itself, but acquires meaning through a rational, strategic and innovative use which converges on knowledge generation. Knowledge that in turn can only be of value when it is applied,

Observatories have to encourage the conversion and transmission of information into knowledge

shared and evaluated to generate new knowledge. A society that has knowledge as its motor of development enters into a virtuous circle, where advances in knowledge promote and accelerate the emergence of new knowledge. It is a cumulative logic to which scholars, including Castells, refer as '*the application of that knowledge and information to apparatus of knowledge generation and information / communication processing, in a cumulative feedback loop between innovation and its uses*'.[2]

In the context of the information revolution new forms of organiza-

tion have been created. Observatories have become one of the types of organizations that have to encourage the conversion and transmission of information into knowledge through its effective management and use. To this end, observatories have comprehensive information systems which, via the capturing, processing and intelligent use of information, constitute the first step towards the generation of knowledge and, of course, higher goals of a strategic nature for decision-making policies.

By observatories in general we understand organisms in charge of facilitating the access to information and its transference to knowledge, in order to assist the decision-making by means of a systematic information system. Their main function in the emerging society is to facilitate the transfer of and access to information and knowledge with the following aims: to spark debate, to promote dialogue, to contribute to reflection and to stimulate the creation of thought; to facilitate research; to improve the decision-making process; and to serve as support for policies.

A specific kind of observatory is the cultural observatory. Its landscape is rich and varied. Institutional formats, organizational structures, resources, goals and actions are quite heterogeneous. There are observatories which centre their attention solely on reflection and

research in the cultural scope (The Bank of Sweden Tercentenary Foundation, the Institute for Cultural Analysis (ICAn) in the United Kingdom, Observatoire de la Culture et des Communications du Québec in Canada), whereas others develop action to support cultural policies generally and decision-making in particular (Osservatorio Culturale del Piemonte in Italy, Observatory of Cultural Policies in Africa (OPCA), the Southern African Cultural Information System (SACIS) and the Observatorio Cultural con Orientación Bibliotecológica y Promoción de la Lectura in Argentina). There are also organizations that carry out their activities at both levels of intervention (Asia-Europe Foundation in Singapore, European Audiovisual Observatory in France, Observatorio de Industrias Creativas (OIC) in Argentina, Creative Exchange in the United Kingdom or the Canadian Observatory). On the other hand, there are observatories that are not only in charge of the dissemination of data and objective information, like those just mentioned, but which also take an active role in the subjective configuration of the sector through the development of functions focused on action (European Observatory on Cultural Tourism, The Budapest Observatory, Cultural Observatory of Buenos Aires, ERICarts Institute, Observatory of Cultural Policies, Observatory of Cultural Activities, Osserva-

2 Castells (1997), p. 58.

torio Culturale, Latin American Initiative, EUCLID, Observatory of the Colombian Caribbean, Centre for Cultural Research and Interarts Foundation or the Observatory of Urban Culture).

New challenges of cultural observatories

Nowadays the debate about cultural observatories in Europe is mainly guided by the ENCATC Policy Grouping Monitors of Culture[3] that has set up a framework for discussion (platform) and exchange of best practices to improve the design and evaluation of culture policies, mainly at regional level. In order to reflect on the future role of cultural observatories a Think Tank was organized in Bilbao by the Institute of Leisure Studies of the University of Deusto on 8 and 9 September 2010. One of the outcomes was a series of insights and recommendations:

1. The variety of cultural observatories must be considered as an element of vitality and democracy, responding to the wide range of needs and expectations on the part of local communities, cultural actors and public administrations.
2. Cultural observatories can effectively play their role of critical mediators between society and the cultural community on the one hand, and public decision-makers on the other. This requires inde-

pendence from political power and from the market, arm's length from cultural actors, a multidisciplinary approach, stable financial resources from a variety of sources, and a strategic vision.
3. Culture is quickly evolving and its contents are prevailing upon its material substratum. It is a long wide process, requiring a balanced combination of general analysis and specific focuses. Cultural observatories, therefore, should adopt a long-term perspective and track supply and demand in their complexity and multidimensionality. Economic and social benefits generated by culture must also be analysed.
Cultural observatories can play a crucial role in this period of transition. This implies a common willingness to overcome the local dimension, activating a wider network able to share methodologies and to adopt a comparative approach. In such a way the complex evolution of culture can be properly interpreted and its dynamics optimized within a wider territorial scope and a long-term view.
4. Action undertaken by cultural observatories should go beyond data collection and focus on interpretation and elaborate guidelines. This requires cooperation with other organizations committed to data collection and evaluation and the ability to consider stakeholders' views, in order to incorporate qualitative analysis and elaborate

appropriate indicators and benchmarks to measure performance and impact on markets.
5. The present transition requires deeper involvement of cultural observatories. Its features are evident: public budgets for culture are subject to cuts, but creative industries are viewed as a driver of economic growth; cultural markets are converging and incorporating technology; cultural consumers migrate through forms and styles and often produce and share cultural contents.

Reviewing these recommendations, the conclusion is clear: cultural observatories have to face new challenges in order to advance towards a changing society of knowledge. They were established at the beginning of a society of knowledge where they had to cope with the challenges characteristic of a transition from industry to services. Nowadays, cultural observatories coexist in a society that is emerging in a new era where time is limited and other issues are abundant. We are entering a new era called the economy of experience[4] and have to face other sorts of challenges where the subjective/qualitative side acquires great relevance. This becomes all the more obvious when taking into account that some of them are participating directly in the cultural process, with actions that include the presentation of

3 For more information on the monitors of culture, see www.monitorsofculture.deusto.es
4 The term experience economy was coined by Pine & Gilmore (1999).

proposals or recommendations, the development of consultancy studies, or the preparation of strategies and intervention programmes.[5] But what should they do?

Should cultural observatories focus only on gathering data or also generate knowledge? Should they generate intelligence and new ideas on cultural and creative industries, heritage and the arts to support and improve cultural policies? We believe that observatories should broaden their scope and generate knowledge and intelligence, not just monitor the present situation. In fact there are other organisms in charge of this issue and there is no need for their activities to overlap. The present transition requires a deeper and different involvement of cultural observatories that draws special attention to the function of the transference of knowledge.

Genuine barrier perceptions in the transference of knowledge

As the SACo report on *The state of art of cultural observatories in Europe* revealed, the prior functions of cultural observatories resemble the main general functions of observatories in general: research and consultancy; facilitating research; supporting cultural policies; promoting debate and dialogue; contributing to reflection; and improving the process of decision-making.[6] This

PowerPoint presentation based on the SACo-report

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5 Ortega (2008).
6 Ortega, Claudio & Bunten (2011). See also the PowerPoint presentation based on the SACo-report.

study also revealed that the majority of cultural observatories are working from objectives that mainly focus on facilitating the transfer of knowledge between researchers/academics, cultural workers and cultural policymakers. However, it is not uncommon to hear opinions that suggest that this goal is often hampered by the perceived lack of understanding between researchers/academics and the users of research results who are mainly responsible for making decisions about public policy.

Does the gap in understanding between researchers and policymakers really exist? Can we actually speak of barriers that make it difficult to take decisions based on information and knowledge generated by researchers? What can be done to improve the use made of the results of cultural research?

Without wishing to conduct a rigorous methodological survey, we carried out a quick poll (for example with the help of brainstorming) among professionals in the cultural sector in Europe for this issue of *Cultural Policy Update*.[7] The main objective of this exercise was to gather opinions on these questions. The result has been interesting and could serve as a backdrop to a further study on this topic. We received responses from 27 people including researchers, cultural managers and professionals involved

in designing cultural policies, and people who fulfil both roles. While these quick-poll results are not conclusive, it should be noted that over 80% of respondents think that the gap exists and more than 65% feel optimistic and think that it can be solved. These are some of the barriers mentioned by people interviewed:

1. *Discrepancy between the objectives of stakeholders* – what the researchers consider to be important is not necessarily equally important to the decision-makers;
2. *Lack of understanding about working speeds* – the time constraint and the lack of specific knowledge of what is going on in the literature undoubtedly also affect the decision-making process. Governments need to react fast. They are client oriented and often do not take the time to seek and base their judgments on scientific production (evidence-based policies), or, failing that, they do not have time to wait for the valid reliable information that is required to make informed decisions. When the data do arrive, results may force the decision-makers to act on them immediately. On the other hand, sometimes the researcher cannot assume that decision-makers' needs are short termed. This could be due either to a lack of resources to act quickly without sacrificing methodological rigour or to how conservative they

can be about taking risks when outlining their recommendations.
3. *Lack of expertise and informed arguments to defend the speech and proposals* – sometimes politicians are not fully aware of the important technical and organizational details of their areas of responsibility. Other times, even in the closest professional fields, information is lost along the way due to excessive bureaucracy.
4. *Lack of toolkits* – the research outcomes often do not provide tools to implement changes and recommendations on how to improve practice. To promote good practices effectively, it is necessary to present the research outcomes in a way that is understandable to non-academics.
5. *Obstacles to impartiality and reticence* – the potential political cost of basing decisions on scientific evidence does not only determine whether that cost can be taken into account. It can also provoke certain recommendations being systematically filtered, if they are not adapted to the thinking of the political group, even though the recommendations are valid. Researchers´ ideology can also influence their work which is why they sometimes take a stand on certain evidence. It is sometimes easier for researchers to maintain contact with other researchers than deal with other professionals who are closer to the practical situation. This situation

7 Less than 1% of the respondents were from non-European countries.

deepens the gap between knowledge and practice.

6. *Access –> translation –> listening* – there is a perception that there is not enough research and the little that exists is not disseminated well. Universities play a relevant role as sources of knowledge which often do not cross academic boundaries, thereby failing to facilitate access and open knowledge up to society. It is difficult for the universities to cooperate with organizations outside their structure. That structure also becomes a barrier to research outcomes that have been tested and implemented.

7. *Academic language is not understandable* – some people identify academic language as another barrier. The challenge is how to make the outcomes accessible and understandable, whilst maintaining the prestige and quality of the research.

Proposals for better use of cultural research findings

We would like to comment on some proposals to improve the most relevant function of cultural observatories: the transference of knowledge. These proposals or suggestions were made by researchers, cultural managers and policymakers in the poll for this issue of *Cultural Policy Update*. They address the use of cultural research findings. The most outstanding ones are:

1. *Opening a training process in two paths* – researchers must provide those responsible for implementing public policies with evidence-based discourse tools. On the other hand, those who make decisions should consult with researchers and anticipate their information needs during the planning process. Opportune communication with researchers and adequate explanation of the real context and its limitations would help to bring the needs and possibilities of both sides closer.

2. *Creating plural collaborative communities* – it would be useful to create opportunities (think tanks, working groups, innovation laboratories, etc.) for the public presentation and discussion of the research results, together with the policymakers. That is, spaces that facilitate the access to information, promoting collective knowledge creation and stimulating new synergies. There should be better interaction between researchers and policymakers.

3. *Setting up improved knowledge management* – knowledge managers could help to improve the integration of the variety of inputs on which cultural research is based. This would help break the bias that blurs research developed from a particular discipline (economics, tourism, etc.).

4. *Access –> translation –> listening* – observatories, public research departments, universities and research centres need to find a way to provide systematic information about the important findings. But access to the research means more than just being able to pick up a research paper and read it; you must be able to understand how to use the research. As mentioned in point 3, promoting meetings between cultural stakeholders to discuss potentially relevant research results could be a way to reach policymakers bottom-up. In addition, researchers must understand the value of accessible user friendly language, as well as understanding the priorities and objectives of policymakers.

5. *Civil society fills the gap* – it is important to encourage civil society to be proactive towards authorities and to participate actively in the knowledge creation process, close to the researchers. To involve non-specialist and larger audiences is difficult but it is the only way to ensure a democratic impact of research studies. Networks should be more proactive on this issue.

Cultural observatories play a crucial role as information brokers nowadays in the transfer of knowledge from researchers/scholars to cultural policymakers. These are some highlights from the opinions and suggestions mentioned during the dialogue about how to improve the use of cultural research findings among researchers, cultural managers and cultural policymakers.

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NOTE ON THE AUTHORS

Cristina Ortega Nuere is Director of the Institute of Leisure Studies of the University of Deusto (Bilbao). She is also President of the European Network of Cultural Administration and Training Centres (ENCATC) which is promoted by UNESCO and supported by the European Commission. Today it brings together over 130 members in 38 countries across Europe and beyond. In addition, Cristina Ortega is the chair of ENCATC's Policy Grouping Monitors of Culture with 40 members from 20 countries. Doctor of Leisure and Human Potential Studies, with a Master's degree in Leisure Management, and specialized in Cultural Management, she graduated from the Faculty of Arts and Philosophy of the University of Deusto and completed her studies at London, Middlesex and Westminster Universities. She is the Principal Researcher of the Official Research Team of Leisure and Human Development of the University of Deusto and has participated in more than 30 research projects in the cultural field. Recently she has been the project leader of the Monitors of Culture project that aims to reflect on cultural observatories in Europe in the future, which is financed by the European Commission in the framework of the Culture Programme.
Contact: cristina.ortega@deusto.es

Melba G. Claudio-González holds an advanced degree (DEA) in Information and Documentation in the Knowledge Society from the University of Barcelona, where she conducted research about Network Management Models in Europe. Currently she is working on a doctoral thesis about the sustainability of scientific production in the context of open access business models. She holds a degree in Business Administration from Puerto Rico University and a Master's Degree in Cultural Policies and Arts Management from the University of Barcelona. For eight years, she worked as a researcher and general coordinator of the Ibero-American Cultural Management Network. She also collaborates as a researcher with the Library and Information Science Faculty as a member of their Consolidated Research Group.
Contact: melbaclaudio@gmail.com

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Berend Jan Langenberg

Berend Jan Langenberg is a researcher and consultant on the labour market in the cultural sector and an Associate Professor of the Economic Aspects of Art and Culture at the Erasmus University Rotterdam, the Netherlands.

From labour market research to the cultural work floor

Scientific researchers and cultural workers in the arts institutions are unfamiliar with the characteristics of each other's work and turn a mutual deaf ear. As a result, there is an enormous distance between the self-oriented field of research and the struggle for survival on the work floor. The best way to transfer scientific knowledge to the field is to publish the most important data in an easily accessible format on a regular basis, for instance in a local cultural index as is planned in the Netherlands.

I remember sitting at my desk at the end of the 1980s, the rushed business director of the National Theatre, located in the beautiful Royal Theatre in The Hague, the Netherlands. The new *Social and cultural report*[1] lay in front of me. With a lot of effort I had saved a few spare moments to skim through the bulky book. The author of the chapter on leisure time had been a colleague of mine in my first job at the Ministry of Culture, after graduating as an economist. I admired him and was convinced he had done a great job analysing, among other things, the way in which the Dutch population participated in the arts. Between contract negotiations and urgent telephone calls with sick technicians and disappointed actresses, I managed to write him a personal note saying that his report stimulated us 'on the work floor' to continue pleasing our loyal visitors and hunting for new audiences. I never received an answer.

This was my second disappointment with the research world. The first one occurred three years earlier in my job as head of marketing and public relations of The Dutch Opera in Amsterdam. Preparing the company's forthcoming move from the old Municipal Theatre to the much debated, newly built Opera House annex City Hall, I had had a hell of a job convincing my theatre manager to submit a detailed audience survey

[1] The bi-annual report on the social and cultural state of the country by the Netherlands Institute for Social Research, see www.scp.nl/english.

of the performances of two operas. One opera was in the old building and one in a bigger venue, the Carré Theatre, which was comparable in size (number of seats), capacity and location to our new opera building. The Dutch Opera, which was nearly always sold out, lacked data on their current audience and had no insight into the audiences they needed to attract, given the capacity of the new building and the number of performances would double.

Since the Ministry of Culture was pressing the big subsidized national arts institutions to adopt a more market-oriented attitude, which required a serious marketing approach, I presumed that the research department of the ministry would be willing to share some of our costs. In fact, this was one of the arguments I used to the theatre manager and the Board of Trustees for spending, for us, a relatively unusually large amount of money on the survey. My presumption was wrong: the answer was a blunt 'no'. The motive for this decision was that everything there was to know about performing arts audiences was already available in the social sciences, so this survey would add nothing to the existing body of knowledge. This was not open to discussion. Eventually I managed to use some other funds in the company, other than my own tiny marketing budget, to finance the survey. One of its main conclusions

was that the audiences would be completely different from what the theatre manager, business director and Board of Trustees of The Dutch Opera had previously expected.

Both of my disappointments were related to the apparent distance between the self-oriented field of research and the struggle for survival on the work floor. Having worked for the Ministry of Culture as a researcher myself, I expected a little more empathy when people working in the field showed some interest in academic knowledge. Later on, I realized my naivety: the distance between scientific research and the arts institutions is so huge that both groups are unfamiliar with the characteristics of each other's work and turn a mutual deaf ear.

Afterwards when I went to work at the Erasmus University Rotterdam, one of the initial aims of our new department[2] was to bridge this gap between research and the cultural world. The cultural world was involved in a daily struggle to offer quality products, sell them to the audiences and organize the workflow. After about 15 years this aim proved to be more idealistic than realistic and the department closed its section in which some stubborn members had devoted part of their research time to contract research commissioned by the cultural sector. My department was no longer in favour of contract research, in line with the general trend at Dutch universities.

To find out whether, and if so how, scientific knowledge is transferred to the work floor in 2012 requires jumping into history. I will do so by taking the research into the labour market in the cultural sector (or creative industry) as an example. This is the area I specialized in at the Erasmus University Rotterdam after a career of 17 years in the field.

The emergence of labour market research in the cultural sector

By the end of the 1980s, the cultural field was badly in need of facts and factual analysis to improve the terms of employment. Scientific knowledge about work and pay in the different subsectors of the cultural industry was still very limited. Some areas of the subsidized arts had been analysed but the situation in the non-subsidized arts was completely unknown. There was certainly no cohesive image of the sector as a whole. Total employment of those working in the field, to mention a starting point, was not a familiar phenomenon.[3] Typical aspects, such as the high percentage of self-employment, as well as the very high frequency of multiple job-holding, drove researchers into the labour market in general to despair. Trade unions then had and still have an utterly weak position because of the high work preference of workers in the cultural field.[4] They could not grasp this pattern. Branch organiza-

2 The department of Art and Cultural Sciences at the Erasmus University Rotterdam opened in 1989.
3 Total employment should not be confused with full employment. Total employment is used in the sense of combined employment in the cultural field. Full employment, on the other hand, means no unemployment.
4 Throsby (1994).

tions were badly divided. The labour market in the cultural field was perceived as chaotic, or labyrinthic; it was hard to find any logic or structure in it.

In spite of, or thanks to the more businesslike atmosphere, the positive political climate regarding culture in the 1980s and 1990s facilitated attention to working conditions and pay in the arts.[5] The idea emerged that artists and others working in the cultural field – most of them notoriously badly paid – also deserved a decent living. Research on the labour market was needed to prove their miserable working conditions. So in the 1990s research on the labour market in the cultural sector benefited from commissions by unions, employers' organizations and different levels of government. The data were mainly collected via surveys of members of professional associations as well as cultural institutions.

The research benefited the field in several ways. First of all, the cultural sector convinced government to increase their investment in culture. The creative industries became a point of special interest, even for the European Union (EU). The idea emerged that 'creativity (…) is a prerequisite for innovation, and innovation is the driver of technological change, which in turn boosts economic growth'.[6] This resulted not only in a growth of employment, but also in a gradual improvement

in the terms of employment, such as salaries, pensions, copyright, training facilities and social security. The Dutch experience had its international counterparts in, for example, the *Künstlersozialkass* in Germany, facilities for *intermittants*[7] in France and other facilities for artists in Italy and Denmark.[8]

The research also benefited the scientific world. The surveys provided a better overview of the labour market and revealed the importance of self-employment, unusual work preference, high multiple jobholding, unusual correlations between professional education and income, the structural oversupply of labour in general but a shortage of talented people, the vulnerable position of unions, and so forth.

Opposite spheres

In 2012 the rise in government funds has come to an end, as have the increases in employment and pay. The increased vocational training possibilities in the arts, as well as the boom in the number of art students, are striking, with the number of actors graduating in the Netherlands, for example, tripling in ten years. The political climate has turned against the professional arts, and the decrease in public spending on the arts is far greater than the average cutbacks in government expenditure. Contract research, commissioned by the field, has dried

up. We are back to square one. To understand what this means, we have to realize that the cultural sector is still predominantly small scale and mostly understaffed. Under these conditions it is hardly possible for workers in the field to pay any attention to scientific results other than those that have a direct use. Even nationwide lobbying associations such as unions and branch organizations share that problem and are barely capable of 'thinking about tomorrow'. Researchers have, in general, too little understanding of the difficulties the fight for daily survival brings. Universities, however, tend to pay more attention to pure scientific research that is predominantly oriented towards and does not exceed the boundaries of the mostly international scientific journals and conferences. So highly reputable academic research seldom meets the interests of the cultural field. How to tackle this problem?

Regular publication of important data

My conviction is that the best way to transfer scientific knowledge to the field is to publish the most important data in an easily accessible format on a regular basis. The interests of both stakeholders meet here. This is easier said than done, since raw data must be comparable and reliable to be of long-term use. An enormous effort has already

5 ILO (1992).
6 Throsby (2010), p. 6.
7 Facilities for intermittants are facilities for temporary contracts, a phenomenon in the French arts world, encouraged by attractive social security constructions for these contracts.
8 Capiau & Wiesand (2006).

been made to make national key data comparable at the European level, as a quick glance at the history of the compilation of *Cultural statistics* confirms.[9]

The labour market in the cultural sector as well as cultural (or creative) occupations first had to be defined. They could fall back on the numerous scientific publications in

The Boekman Foundation teamed up with the Netherlands Institute for Social Research (SCP) and the Central Bureau for Statistics (CBS) to develop a cultural index for the Dutch situation

the last 20 years which all struggled with a lack of definitions in this area, from Frey and Pommerehne in 1989 to Florida in 2002 and recently Throsby in 2010.[10] For the moment, an agreed selection in the industrial classification, as well as the occupational classification, has proved to be the best solution for this definition problem. The work on this, however, is still in progress, but it is satisfactory to note that several national statistical bureaus are working in the same direction.[11]

Secondly, it had to be sorted out which variables and tables are of most importance. The choice of statistics so far has been made on the

basis of scientific research, involving data on the total labour force according to the international definition, various kinds of contracts, the percentage of self-employment, income, percentage of unemployment and the influence of vocational training on the labour market. This type of information was considered to be the most important. However, information on multiple jobholding and the dynamics of the labour market has so far proved to be very difficult to convert into statistical data. It is significant, though, that these regularly published data can be and are used both in the field and by policymakers at the different levels of government.

With this in mind and inspired by the American example of the National Arts Index, the Boekman Foundation teamed up with the Netherlands Institute for Social Research (SCP) and the Central Bureau for Statistics (CBS) to develop a similar index suitable for the Dutch situation. A first draft was discussed with employers' organizations and similar cultural organizations in the cultural field. It was agreed to work on concerted ways to provide input (key figures) for the index and to create common channels for publishing the results on the Internet and in written reports. The motives for assembling a culture index are both scientifically and advocacy based. From mid-2013 the three organizations expect to be able

to monitor objectively the consequences of the rapid changes that take place in the Netherlands, both in terms of finances – are budgets going up or down? – and art consumption - how are participation patterns affected by a decrease in state support and an increase in private support? The culture index can, therefore, be considered a vitality check of the creative industries.

The creative industries as forerunners

The annual data from branch organizations as well as the culture index of the Netherlands compiled by the consortium of the Boekman Foundation, SCP and CS rely not only on strict counting, for example of numbers of visitors and performances, by the branch, employers' and other cultural organizations, but also on scientific research. Research on the creative sector can support this kind of data with interpretation models and theory, and also help to facilitate understanding of the general modern labour market. This market is becoming more and more flexible and takes on the threats of the labour market in the creative industries.

Over a decade ago cultural scientists were already stressing this pioneering feature of the arts.[12] Later on other scientists mentioned this phenomenon as well, the arts as 'harbingers of the future'.[13] By studying the creative industries,

9 Eurostat (2000); Eurostat (2007).
10 Frey & Pommerehne (1989); Florida (2002); Throsby (2010).
11 For the Netherlands, see Braams (2011); for the EU, see Eurostat (2011).
12 Menger (2001); Menger (2006).

scientists can find clues on how cultural workers cope with jobs that are utterly insecure and with risky incomes, which according to many scientists and politicians are also of growing importance. Modern labour market experts have drawn attention to unexpected phenomena such as the 'return-to-enterpreneurship puzzle', [14] whereby people prefer to choose for entrepreneurship, despite lower average and more risky incomes. [15] This is a phenomenon which is all too well known in the arts field. Studying the labour market in the creative industries even 'might be able to provide food for thought to social scientists inquisitive about social innovations that might be transferred to other areas of life'. [16]

My dream as a scientist now is to explain to rushed business directors, ambitious actresses and curious technicians why their work is so insecure and their income so risky, and what they and policymakers can do about it. I want to convince the business directors of the value of the data on employment and income. Such data supply immediate information on the importance of the cultural sector as a whole in terms of employment and its share in the subsectors. They also demonstrate the changes employment has undergone over the years and still is undergoing. Moreover, they provide ideas about the income earned by workers in the field and fluctuations over the years. These principal data

are already used in memoranda by practitioners in the field, as well as policy memoranda by various governmental institutions. To the actresses, technicians and other cultural workers I would say that multiple jobholding is a perfect remedy for the uncertainty of the market in the cultural industries. And in the case of self-employment, I would argue that the mobilization of political forces in what Schmid describes as 're-engineering the modern welfare state' [17] is what we need.

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NOTE ON THE AUTHOR

Berend Jan Langenberg is a researcher and consultant on the labour market in the cultural sector and an Associate Professor of the Economic Aspects of Arts and Culture at the Erasmus University Rotterdam, the Netherlands. Previously he worked for the Ministry of Culture and held positions in organizations in the field of theatre and music theatre. The subject of his PhD (1999) was the rise and development of the collective labour agreement in the cultural sector. Berend Jan Langenberg has written extensively about employment conditions in the performing arts. Contact: bjlangenberg@upcmail.nl

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13 Schmid (2008), p. 191.
14 Hyytinen, Ilmakunnas & Toivanen (2008).
15 Benz & Frey (2008); Hartog, Van Praag & Van der Sluis (2010).
16 Schmid (2008), p. 185.
17 Schmid (2008), p. 186.

Charlotte De Groote and Ineke van Hamersveld

The arts and health care: research into practice

Charlotte De Groote is a psychologist, specialized in Art and Psychology and Art Therapy, and lectures at University College Ghent, Dept of Art and Architecture, in Flanders, Belgium.

Ineke van Hamersveld is editor-in-chief of books and the e-journal Cultural Policy Update at the Boekman Foundation, the Netherlands.

In the Western world – for example the United Kingdom, the United States of America, Canada, Australia and the Netherlands – governments and governmental organizations, as well as civil societies, are more and more aware of the role the arts play in the field of health care for staff, patients and health carers. Scientific research into the effects of the initiatives in this field too often only circulates in the scientific arena. National data collections are structured too generally or are too focused on research activities and capacities in one field. In both situations policymakers cannot make informed decisions on the basis of these research results. The best chance to date of implementing research results seems to be to present them directly to both the cultural and health care field and health and cultural policymakers.

'*A democratic and dynamic society needs the arts, which should engage with other domains in society*.' In this era of permanent societal cost-benefit analysis, pragmatists may raise their eyebrows at this statement in the first issue of *Cultural Policy Update*.[1] Why does a dynamic, democratic society need art? Which experts share this episteme, in the terminology of the French philosopher Michel Foucault, or conceptual thinking frame?[2] Is there any scientific proof to support this statement? What experiments or initiatives back up this point of view? And how open are policymakers to the conceivable proof?

In his study about the contribution of the arts to the field of health care, the British psychologist Professor Paul M. Camic quotes the World Health Organization's (WHO) definition of health: physical, mental and emotional well-being. This indicates, Camic continues, that the WHO acknowledges that good health is more than just an absence of illness. The principally Anglo-Saxon research projects which Camic refers to demonstrate how Western governments and governmental organizations, as well as civil societies, are more and more aware of this

1 See the Introduction to the theme, 'Supporting the arts in spinning times', of *Cultural Policy Update*, vol. 1, no. 1, Spring 2011, p. 1.
2 Foucault (1966).

insight and of the role the arts play in this process.[3]

Numerous examples

Camic provides numerous examples of this awareness in recent decades. An interesting example is the review of medical literature on the benefits of the arts for staff, patients and health carers. This review was commissioned by the Arts Council of England to strengthen the evidence base on this subject and to support the first national arts and health strategy.[4] A series of activities followed this review. In 2005,

The report of the review of the Arts and Health Working Party stressed amongst other things the measurable benefits of the arts in healthcare situations across a range of government priorities areas

for instance, the Arts and Health Working Party was established in the Department of Health. *The Power of art*, an Arts Council report on the evidence of the impact of visual arts and their consequences for health education and learning,[5] appeared in 2006. In 2007 the report of the review of the Arts and Health Working Party stressed amongst other things the measura-

ble benefits of the arts in health care situations across a range of government priority areas.[6] The same year saw the publication of a prospectus for the arts and health, a combined effort of the Department of Health and the Arts Council of England, as a result of the recommendations by the report of the Arts and Health Working Party we mentioned above. The prospectus included research, evidence and examples of projects and initiatives.[7]

Camic mentions a relatively early large-scale research project carried out by the Office of National Statistics (ONS) of the United Kingdom which investigated over 12,000 persons between 2001 and 2003. Of the persons who reported being in good health, 83 per cent were involved in cultural activities in the previous year (both passively and actively).[8] But there are many other examples. The London Arts in Health Forum (LAHF) is active in the area of civil society. This networking organization for arts and health professionals and health-related organizations (hospitals, care facilities, surgeries) is undertaking numerous activities including research, like the research into the arts activities of London's hospitals in 2007.[9] Another example is the *Journal of Applied Arts and Health*, first published in 2010 and initiated by the University of Northampton (UK) and the Lesley University Massachusetts (VS). The journal is mainly interested in finding

evidence of the effectiveness of the use of the arts in health and arts for health, through reports and reflections on innovative effective practices. The journal is peer-reviewed.

Another peer-reviewed journal, *Arts and Health, international journal for research, policy and practice*, includes empirical research, policy analysis, theoretical discourse, reviews and examples of best practices in the interdisciplinary field of the arts and health. The journal is issued in association with the Washington-based Society for the Arts in Healthcare. This organization published the widely cited *Arts in healthcare* report in 2009 which provided samples of research findings in the different art disciplines since the 2003 symposium hosted by the National Endowment for the Arts (NEA) and the Society for the Arts in Healthcare. The symposium brought together 40 experts in medicine, the arts, social services, media, business and government to develop a strategic plan for advancing cultural programming in health care.[10]

The Health Arts Society in Canada also concentrates on health care and provides professional music and theatre performances to audiences in health care facilities, such as chronic-care or mental health residences. The Society has developed a series of programmes under the title ArtsWay. It is also involved in an evaluation research of the ArtsWay

3 Camic (2008).
4 Staricoff (2004).
5 Bridgwood & Daly (2006).
6 Clayton (2007).
7 Department of Health & Arts Council England (2007).
8 Ibid.
9 The London Arts in Health Forum is organizing the one-day conference *Arts and wellbeing: recent developments, future challenges* in 2012.
10 Goodman & Sims (2009).

programmes by the Institute of Mental Health at the University of British Columbia and the Provincial Health Services Authority.

The Arts in Health Institute in Australia primarily focuses on integrating arts into aged care communities. Its mission is to bring improvisational comedy into care homes for patients with dementia and to carry out research on the impact of humour therapy on the character, agitation and conduct disorders of these patients. The Arts and Health Foundation, another Australian-based not-for-profit organization, aims to promote and expand the knowledge and evidence of the benefits of cultural participation for the health and well-being of people, and by doing so, to influence and support cultural policy.[11] In November 2011, the *Arts in health* paper, supporting the development of a national Arts in Health Policy, was passed by the Australian Health Ministers Council. This policy paper will be further developed in 2012-2013, with South Australia taking the lead.

The following examples are from the Netherlands. Here governmental organizations commissioned an overview of research in their particular field. In this context the physicist and science journalist Mark Mieras compared for Kunstfactor, the national public cultural fund for amateur art, arts education and folk culture, over 30 English and American studies into the ef-

fects of creative writing, for instance on language development, movement development and understanding of language.[12] For the Jeugdcultuurfonds Nederland, a national public fund devoted to tackling the challenge of poverty among children and youth by giving them an opportunity to develop themselves in at least one art discipline (music or dance), Mieras looked into research about the effects of music on children's brains.[13]

Professor Camic refers in his study mentioned above to several concrete programmes and experiments, like an experiment by the California Adolescent Nutrition and Fitness Program (2002) aimed at the awareness of health and education of young Afro-Americans, and using hip hop. In addition, he quotes the benefits of art therapy programmes. The Museum of Modern Art in New York and Museum of Fine Arts in Boston, for instance, opened their galleries in 2005 as therapeutic tools for patients suffering from moderate Alzheimer's disease. The patients, who looked at figurative art, later showed improved cognitive functions and positive emotional response.[14]

Cultural places for anchoring

According to Canadian Professor of psychology and environmental studies Robert Gifford, the behaviour and identity of any individual

can be situated both in a material context – of which arts and culture form an inextricable part – and an immaterial context.[15] Objects, performances and music are examples of the material context; the reception of these objects, performances and music belongs to the immaterial context, i.e. the way in which we experience the material context and feel or think about it. Each individual interacts with his or her material and immaterial world and therefore undergoes and changes this world.

To explain how cultural or group identities develop in the context of this material and immaterial world, Gifford, among others, introduced the term 'place attachment'. 'Place', Gifford clarifies, not only comprises the street where you grew up and the tune of the organ grinder, a favourite painting in a museum or a statue in the park which were meaningful to the individual, but also, for instance, the *Pieta* of Michelangelo in the St Peter's Basilica in Rome, Turkish cuisine, the Great Wall of China, Johannes Vermeer's *Girl with a Pearl Earring*, the *Requiem* of Mozart, the pyramids of Egypt, the comic-book hero *Tintin* by Hergé, Alfred Hitchcock's movie *The Birds*, the Rio de Janeiro carnival, a Klezmer melody, which were/are not only meaningful to individuals but to groups as well. Sharing 'places' therefore leads to a shared identity. This is also a reason why the experience of art can improve

11 The Arts and Health Foundation also organizes conferences, like the *Fear+Hope* conference in 2011 about asylum seekers in Australia.
12 Mieras (2010a).
13 Mieras (2010b).
14 Camic (2008).
15 Gifford (2002).

social cohesion and the feeling of safety.

The sensory perception of art is processed in the cortex of the brain, but also in the brains which lie deeper, especially the hypothalamus which influences the feelings of enjoyment and well-being[16] through the neurotransmitters catecholamines and endorphins.[17] The neurotransmitters also heighten resistance to pain and infection.[18]

Arts and culture, as part of this world, influence the individual in many ways: emotionally, mentally, physically and socially. They form a 'place' where people can anchor

The best chances for implementing research results seem to to present them directly to the cultural and health care field and to health and cultural policymakers

themselves and shape their identities. But also a 'place' for developing personal strength (empowerment'), reducing stress and enabling people to participate longer in our demanding society.

Eliminating obstacles

In the 21st century civil society and philanthropists are increasingly developing initiatives in the field of the arts and culture for the good and well-being of the public and individuals. Yet their efforts do not always reach their goal and scientific research into the effects of these initiatives too often only circulates in the scientific arena. What mechanisms prevent the use of these findings by policymakers and cultural or health care practitioners?

In 2004 the WHO introduced the Health Research Systems Analysis (HRSA). One of its aims was to make national health research results more readily available to policymakers. It turns out, though, that many national data collections are too generally structured to pay attention to all aspects of health research, such as the arts in health care, or are too focused on one field of research activities and capacities. In both situations policymakers cannot make informed decisions on the basis of these research results. On the other hand, policymaking is based on more than just scientific evidence. Procedures, processes and personal values, interests and ambitions can play a role, on the part of both governments and organizations, implicating that rational but also irrational practices and attitudes play a role in the decision-making. Besides, most of the scientific studies about implementing guidelines to make better use of research findings refer to domains like economics and education, in addition to health. Not surprisingly,

there is little to no research about the arts, cultural policy and health.

Some authors suggest that policymakers are targeted better when the researchers are involved in broader social networks and know how to reach the decision-makers: they have 'field experience' in addition to 'theoretical experience'.[19] Others advocate a team of experts, leading policymakers who all belong to the same epistemic community, meaning that they share the same opinions as the policymakers on society, the analysis of problems (which leads to agenda setting, the first phase in the policy cycle), and policymaking.[20] Countries with the most well-educated experts score the best, at least when it comes to economic success. Some countries, though, rely more on national advisory boards. Either way, in most democracies policy issues are subject to debate with the stakeholders.[21] For both cultural and health organizations, this is their chance – preferably in cooperation – to advocate their case. Besides, they can develop instruments, like public web-based databases, to store and disseminate the research findings, and form networks on a municipal, national and international level.

Combining efforts

The best chances so far for implementing research results seem to be to present them directly to both the

16 De Groote (2007).
17 Maffei & Fiorentini (1999).
18 Levi (1965); Stone, Neale, Cox et al. (1994).
19 Yin & Gwaltney (1981).
20 Haas (1992).
21 Mani (2006).

cultural and health care field and to both health and cultural policymakers, which is the clear aim of some organizations. Others act as key organizations in the field of the arts and health: they organize projects and/or provide work for artists in the health care sector, and commission or conduct research. Some of these organizations thereby primarily represent the points of view of the health care sector, others the viewpoints of the arts field. Their interdisciplinary character, however, combining all kinds of different relevant professions, including research, seems to be their strongest asset. In view of the cases of England and the United States of America, where national cultural arts and health policies have been developed, and Australia, where a national arts and health policy is being developed, this strategy has proved to be a potentially successful one. Above all, this strategy is based on evidence about the healing effects of the arts, which therefore contributes to the answer as to why societies need art.

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NOTE ON THE AUTHORS

Charlotte De Groote trained as a psychologist at Ghent University. She specializes in Art and Psychology and Art Therapy and lectures at University College Ghent, Dept of Art and Architecture. She has written a book on the subject: Kunstpsychologie (Art psychology).

De Groote is also a sculptor and a traveller. Contact: charlotte.degroote@hogent.nl and http://charlotte2trot.wordpress.com

Ineke van Hamersveld is an art historian and publisher. She is editor-in-chief of books and the e-journal *Cultural Policy Update* at the Boekman Foundation. She has edited and written a wide range of Dutch and English publications about cultural policy and management.

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Miša Đurković and Dimitrije Vujadinović

Miša Đurković is a research fellow at the Institute of European Studies, Belgrade

Dimitrije Vujadinović is director of the Balkankult Foundation, Belgrade

Minorities and popular music in Serbia: between authenticity and globalization[1]

Serbia is one of the Central Balkan countries which presents a mosaic of religious, local, ethnic and other identities, owing to its geographical and geopolitical location and incredibly complex historical heritage. This variety, fragmentation and historical multilayering is obvious, simply by looking at the demographic structure of the Serbian population, and can be exemplified by taking a look at the practice of popular music. Researchers in the field of popular music in Serbia have to take into account all these aspects.

Serbia, as a part of the former Republic of Yugoslavia and in contrast to other communist countries, had by the end of the 1960s a well developed music industry and a large market for popular music in which some pop stars could sell over a million records. As a result, there was a kind of natural environment which enabled artists to create and shape the folklore heritage, create cross-overs, modernize their production and musical vocabulary, occasionally use elements from Greek, South American and, later on, Turkish popular music. The dominant neo-folk music started borrowing elements from the then emerging disco music and from Western pop, especially rock music, by introducing the electric guitar and riffs. On the other hand, rockers started using local folklore heritage, thereby becoming true pioneers of the future world music scene. The best example of this practice is Goran Bregović's rock band, Bijelo Dugme.

Owing to these circumstances, Serbia avoided the sterilization which is characteristic of other communist countries, as depicted in the novel *The Joke* (1967) by the Czech Milan Kundera. This sterilization accepted only ossified folklore creations and artistic music. This all changed in the 1990s. Serbia went through a radical transformation because of the series of wars in Yugoslavia between 1991 and 1995,

1 This text is based upon the research paper *Protecting folklore heritage and cultural politics in Serbia*, commissioned by the Serbian Ministry of Culture.

characterized by ethnic conflicts and cleansing, which resulted in hyperinflation, media pluralism and a destitute market after the country slipped away from the sphere of cultural politics.

Minorities and a lack of renewal and intercultural dialogue

Besides the Serbian population[2] – nationally homogenous, but very heterogeneous depending on locality, and time of settlement of the rural/urban dwelling – there is a large number of other ethnic communities in the country. In the

> By requiring authenticity of presentation and performance as a rule, the pattern of preservation of an unchanged heritage is affirmed. But avoiding modernization leads to a decrease of young people from the same community

Autonomous Province of Vojvodina alone there are 23 ethnic groups.

Over the last 20 years tens of thousands of Chinese have immigrated to Serbia. They are mostly concentrated in Belgrade, but their communities own so-called Chinese shops in a large number of cities. These sell cheap, low-quality goods that attract the poorer layers of society. Since they are not integrated and are isolated, they do *de facto* not exist in the public sphere. It is not surprising that the number of mixed marriages is very low. So far, they have hardly shown any interest in joining the cultural life around them. They do not have their own television or radio programmes either. Members of the Chinese community have made only a handful of attempts to interpret songs from the Serbian language. Their own cultural products are unknown to other citizens. Serbia is no exception, though, regarding the conduct of Chinese communities keeping to themselves. The situation is somewhat different concerning other minorities in Serbia.

Serbia sets aside the means to encourage the active and passive cultural participation of minorities – especially since Serbia gained a bad image in the 1990s. The organization is in the hands of minority councils and local communities. However, the results are very weak. The participants are usually members of the same community. Whether this is due to lack of willpower or capability, the organizers are not able to gain the interest of the rest of the population. This has far-reaching consequences for the possibilities for wider acknowledgement, for interesting interpretations and development in terms of innovation of ethnic creativity: they are lost. Moreover, several studies regarding festivals of 'ethnic' minorities show sterility, repetitiveness?, and isolation of such events.[3] By requiring authenticity of presentation and performance as a rule, the pattern of preservation of an unchanged heritage is affirmed. But avoiding modernization leads to a decrease in interest of young people from the same community who are far more interested in modern content, be it global pop culture or Serbian mainstream.

Yet, there are a few very successful examples in this process of modernization. One of the most successful pop singers in the province of Vojvodina is Đorđe Balašević, who often borrows elements from Hungarian music. Moreover, some of his biggest hits are widely accepted by multi-ethnic audiences. Even more important is the rich practice of Zvonko Bogdan, a member of the minority Bunjevac community in Vojvodina. In his performances and recordings he synthesizes the atmosphere and heritage of Panonnian multiculturalism in which it is easy to recognize the contributions of various ethnic groups. He sings in multiple languages during his performances. There is room and demand on the market for talent to create new interesting results based on old traditions, like these pioneers/predecessors, but there is

[2] According to the 2002 census, 23 ethnic communities were living in Serbia. Over the entire territory of Serbia national minorities make up 18% of the total population, while over the Northern territory of the Autonomous Province of Vojvodina minorities make up 35%.

[3] The study on *Festival culture in Vojvodina* by Balkankult Associates analyses all the cultural festivals in the province (157 in total). Folklore and amateur festivals both continue the tradition of folk ceremonies. They are held in traditional settings and smaller towns and villages, and have the basic goal of maintaining social cohesion. Creativity has the function of affirming the cultural national identity, which often results in provincialism. The targeted audience is from the same national minority. There is no connection between the traditional and contemporary.

no one of enough quality to fill the gap.[4]

Another case is that of the Vlach minority in North-eastern Serbia. The partly Christianized Vlachs have completely maintained their pagan heritage, characterized by lively animism, as well as a rich folklore practice. This includes elegies, sorcerers' songs, curses, the culture of ritual breads, and the diverse practice of burial rituals, like dancing at the cemetery. Accompanying all these rituals, there is a characteristic form of music which is a constant subject of research by ethnologists in Serbia. Vlach folk-

The dispute over the status of the oriental heritage of the Serbs and in the state of Serbia is the most important one in the field of popular culture

lore music, therefore, has gained the attention of the Serbian population. Nevertheless, the Vlach heritage also suffers from a lack of contemporary attempts to modernize this rich practice and make it accessible to the wider public. A positive exception is the ethno-artist Biljana Krstić, who included several contemporarily produced interpretations of Vlach songs in her debut album.

Enlarging audiences for traditional popular music of minorities

The situation with the Muslim or Bosnian minorities, as they are called now, is different. Thanks to sharing the same language, heritage and mentality, the proliferation of Serbian and Muslim music has been huge, to such an extent that it was often impossible to tell them apart.

The basic classification of Bosnian and Serbian songs (Šumadija and Morava doubles) does not have an ethnic but rather a territorial note. Bosnian songs have equally included songs from both Serbs and Muslims whose ultimate achievement was the still immensely popular sevdalinka (melancholic song). In Yugoslavia all those artists played the same genre. And in 2012 a practically identical selection of songs from the classics of the 1970s and 1980s is still played at Bosnian and Serbian weddings.

However, the authentic Muslims from Serbia form an even larger community. Their population is mostly concentrated in Southwestern Serbia. In the mid-1980s they had an indirect influence on the promotion and integration of oriental sounds in popular music. Melismas,[5] phrases and complete songs from Turkey, Iran and other Islamic regions became important through their repertoire. By the end of the 1980s this crystallized with

great success into a genre of its own, around the South Wind Orchestra, but was the cause of huge controversies among the public; it was seen as a new form of Turkish rule[6] over Serbia, but this time purely cultural. Some of the most popular and most influential artists, such as Šaban Šaulić and Sinan Sakić, are authentic Muslims.

Disputes over the oriental heritage inspired by the Roma

The dispute over the status of the oriental heritage of the Serbs and in the state of Serbia is the most important one in the field of popular music. For the most part, it is actually linked to the proliferation of the Serbian musical practice inspired by Roma art and heritage. Next to the Serbs, the Roma are the only people who are evenly dispersed throughout Serbia. That is why they inherited and embraced a variety of musical traditions. In the northern parts there are famous *tamburitza* bands, playing old town music and *bećarci* (humorous folk songs) in the classical mid-European tradition of major/minor scales; in Central and Western Serbia the bands play violin and accordion in the rhythm of the Serbian double; the most interesting and most famous of all bands are the trumpeters from the south and southeast, playing in the typical oriental style, characterized by an uneven rhythm.

4 Local authorities, including the Secretariat for Culture of the Autonomous Province of Vojvodina, are modestly helping the work of cultural-artistic organizations in the villages. They present a dynamic and representative culture which is very much alive. This culture not only exists in villages, but also within factories, municipal cultural organizations and civil society. The folk heritage they preserve, promote internationally and develop with the help of choreographers, is slowly filtering into other forms of popular culture, fashion, etc. Folk dance ensembles are globally well received, but authorities nevertheless systematically ignore them instead of using them as a means of cultural diplomacy. Civil society, therefore, proves to be the strongest instrument of promotion for the creative interpretation of folklore heritage. Good examples of this practice are the *Orchestra for weddings and funerals* of Goran Bregović and the opera *Time of the gypsies* by Emir Kusturica.

5 The singing of a syllable while moving between several different notes.

6 The Ottoman rule in Serbia lasted from 1389 to 1817.

Ever since the Ottoman rule, the Roma have enjoyed a special status as entertainers, which is why they outnumber other popular musicians and wedding bands. Some of them became genuine mainstream stars in Serbia, like Usnija Redžepova, Džej Ramadanovski and Šaban Bajramović, who was recently honoured with a statue in the town of Niš.

Thanks to the talent and success of Roma trumpet bands in Southern Serbia, extremely complex issues came to the fore. A vehicle that propelled this music to world fame was the commercial success of Emir Kusturica's movie *Underground* in

Over the past ten years public and academic debate was exclusively limited to the political nature and desirability of folk i.e. turbo-folk, while a serious analysis of aesthetic and value norms is lacking

the European market. The film won a major award at the Cannes film festival of 1995. The music composed by Goran Bregović was performed by two famous Roma bands, led by Slobodan Salijević and Boban Marković. These Dionysian sounds virtually became national anthems and are often played in Serbia and other countries.

As a result, interest in a traditional trumpet festival in Guča (Central Serbia) skyrocketed. This event gradually became overly commercialized and its traditional character, linked to the observance of major religious holidays and the celebration of the traditions of Serbian military music (marches and folk songs from the region of Užice), has considerably changed.

After 1995, new audiences welcomed free-wheeling Roma bands which became rather popular. An interesting trend emerged when, in addition to Serbian and Roma marches, *čoček*[7] and traditional songs were performed at the Guča festival. They include pop and rock elements in their music, as well as Latino standards and other famous music scores. This development caused discontent among the founders of this event. It also provoked public debates about the meaning and future of the festival, attended by almost a million people, and of popular music in Serbia in general. In the meantime, Boban Marković's band gained international fame, setting the stage throughout Europe for other bands from these parts. However, their music and style of performance started to pander to commercial taste.

The turbo-folk industry

In the changed social and economic context of the 1990s, the above tendencies had a critical effect on the

practice of popular music and the public. The preponderance of commercial genres labelled turbo-folk was more than evident. Turbo-folk artists brought together the elements of traditional folklore, ultra-modern rhythm machines, or even drum and bass rhythm track, taken from modern musical productions from Turkey, Greece and other Eastern Mediterranean countries. This explicitly included melismatic singing and the fashionable style of brazenly dressed female black R&B singers. For the most part, these productions can be labelled as kitsch, designed for everyday consumption. However, since the turbo-folk industry brings in huge amounts of money, certain business and political circles demonstrated an interest in it, especially commercial media companies.[8]

Over the past ten years public and academic debate was exclusively limited to the political nature and desirability of folk i.e. turbo-folk, while a serious analysis of aesthetic and value norms is lacking.[9] A cultural policy that would encourage authentic creativity or high-quality modern production based on such creativity is also lacking.[10] The Serbian government does not know how to steer folklore programmes, but commissions research and debates on the subject to become informed.

The popular music production of ethnic communities is developing

7 Čoček originated from the Ottoman military bands.

8 In 2010 the Board of Culture of one of the more important political parties in Serbia suggested to the Ministry of Culture that a special tax be imposed on kitsch, namely turbo-folk music, with the goal of using the money collected to reinvest in capital cultural projects. This sparked a lot of disputes, especially a reaction from the entertainment industry, and was not accepted.

9 This statement can be illustrated by a dispute that has lasted decades about the place of the traditional instrument of folklore art, the gusle. The gusle is a single-stringed bowed instrument which represents one of the basic mythological, historical and even sacred artifacts to the people of the Balkans, especially in the regions of Serbia, Montenegro, and Bosnia and Herzegovina. With the gusle, an entire period of epic poetry was created, which is considered to be one of the most important products of immaterial cultural heritage of the Balkans. Today it is a subject of dispute and controversy. The anthropologist and ethnologist Ivan Čolović considers the gusle as an anachronistic symbol of nationalism and >

between these two poles, challenged by the globalization process. One is a discourse on the defence of essentially perceived identity, the other an opposing discourse which, as a result of globalization, sees one universal culture in which individual identities are constantly being redefined. The Serbian public, though, seems to be more attracted to the popular practices of its minorities and other prevailing trends on the global scene. Moreover, in the 21st century, there is a clear tendency to overwhelmingly acknowledge minority performance practices, out of concern for political correctness.

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NOTE ON THE AUTHORS

Dr Miša Đurković is a research fellow at the Institute for European Studies, Belgrade. His doctoral thesis was about the political philosophy of John Stuart Mill (2005). Dr Đurković has broad organizational and NGO experience and has organized or co-organized several meetings dealing with humanitarian, European and political issues, including Kosovo. Among his fields of interest are nationalism and issues of national identity and nation-building, such as the analysis of political ideologies and manipulations in the field of mass media and popular mass culture. In 2005 he was appointed to the position of political adviser to the cabinet of the prime Minster.

Dimitrije Vujadinović is the founder and director of the Balkankult Foundation. He has written extensively on cultural policy and socio-ecology issues. Subjects include a family budget for culture, cultural manifestations in Serbia, the development strategy for libraries in Belgrade, the role of cultural foundations, funds and endowments in South East Europe, country music fans, and cultural industries. He is the secretary-general of the Yugoslav Committee of UNESCO's programme *Man and biosphere* and a member of the Independent Journalist Association of Serbia and the International Federation of Journalists (IFJ).
Contact: dimvu@balkankult.org

> traditionalism and allegedly an instrument of war politics and hate speech, which should be confined to the museums. On the other hand, ethno-musicologist Jovana Papan analyses the connection made between the gusle and politically incorrect trends (anachronism, nationalism and wars) and how the cultural politics of Serbia, especially Montenegro, are systematically publicly rejecting this tradition, while promoting other (more 'European') instruments, such as the tamburitza.

10 Between 8% and 9% of the total national budget for culture and cultural heritage (including folklore) was allocated to folklore in 2005, in 2007 less than 5%. In 2010 the budget for immaterial cultural heritage was only 5,300,000 RSD (53,000 Euros), and for financing the activities of ethnic communities 7,965,000 RSD (79,650 Euros). The Ministry of Culture's 2011 budget put folklore in the same category as archaeological research, museums, library activities and the like, which makes it impossible to establish precisely how much money was going to folklore.

Case study

Assessing learning through the arts in Seattle

'Education through art, (when) clearly understood, may become the paradigm for all other education.'
(Abraham Maslow, 1957)

In recent decades the emphasis in public education in the USA has moved away from arts-based and creativity-based learning towards more standardized, test-based learning. Budget cuts and the No Child Left Behind Act[1] pushed education even further in the direction of testing and narrowing down the curriculum. Report from a field in motion.[2]

In line with the general development of standardized learning, the state of Washington enacted the Washington Assessment of Student Learning standards, which forced local schools to shift their priorities towards meeting test-based standards. At the same time, public education in Washington State faced severe budget cuts. Public schools in the state had to cut many programmes, including in-school arts classes. In 2005, nearly 60% of Washington State principals reported one hour or less of music instruction per week in their schools; 60% of Seattle's public elementary schools offered no visual arts programme that same year.

In response to these challenges and to meet a demand for bridging the arts gap through diverse innovative programming, both in and out of the school curriculum, several regional non-profit youth arts education organizations formed the Seattle Arts Education Consortium (Consortium).[3] Seattle's non-profit arts education organizations were natural advocates of more creative learning opportunities but remained somewhat disconnected from each other, lacking a cohesive, persuasive message to advocate arts education more effectively.

Consortium members shared a unified desire to turn the tide of a system that was increasingly sidelining the arts and not adequately recognizing it as a powerful tool for engaging young people. To change this, these organizations sought to evaluate and document the impact of their youth programmes individually and to contribute this information to a collective pool of evidence communicating the impact of arts education in the region.

Specific goals were to: 1) improve the quality of each member's evaluations and assessments, 2) share best practices in arts education programming, 3) develop and implement professional development for the combined teaching artist faculties, and 4) generate

1   The No Child Left Behind Act (2001) is a United States Act of Congress, initiated by the administration of George W. Bush. The Act concerns the education of children in public schools, which receive federal funding. The schools are required to administer standardized tests to all students on an annual basis. Testing in this manner is based on the assumption that establishing measurable goals can improve individual outcomes in education. The purpose of the No Child Left Behind Act is to narrow racial and class-based gaps in school performance. Schools, therefore, need to focus on the academic achievement of under-served groups, like students from a low-income background, with a disability, or from an ethnic minority.

2   Based upon a report by the Seattle Arts Education Consortium: *Assessing learning through the arts*. URL: http://www.artscorps.org/downloads/publications/ConsortiumReport.pdf

3   These regional non-profit youth arts education organizations were: Art Corps, Coyote Central, Hugo House, Nature Consortium, Powerful Schools, Seattle Center Academy and Youth in Focus. Together they serve about 6600 children and young people   >

consistent messages on research findings and the impact of arts education on young people. In this contribution, we focus on the first goal.

To participate in the Consortium, organizations had to meet several criteria: design and implement out-of-school arts education programmes; contract and pay professional teaching artists who are both practising artists and teachers; focus on serving primarily underserved communities; base development on specific educational principles and theory; support an experiential, learner-centred curriculum, multi-age classes and authentic opportunities to celebrate the voice of youth; create opportunities for increasing the challenges in the art media offered.

The project itself was broken down into two years of activities. The first year of the project focused on the development of each member's own evaluation plan and the design of a professional development programme for the combined faculties of all groups. The second year focused on implementation of this professional development programme, execution of the evaluation plans, sharing of research findings, video documentation of members' programmes and development of shared messaging on programme impacts.

Empowering Consortium members with knowledge and skills

Only a few Consortium members had already made serious efforts to evaluate their programmes. Although they all knew that evaluation was useful and particularly important for funders, the day-to-day concerns of programme operation almost always took priority. Those members that had made an effort to evaluate had collected information that was largely anecdotal — reports from teachers on how the class had gone, samples of students' work, quotes from participants or parents — or simple quantitative reports on how many youngsters were served or how many classes were offered. It was

difficult to ascertain how relevant the information was to the organization.

Project funding also gave every member the financial resources necessary for a sustained assessment process, and $18,000 was allocated to each organization over two years to support their participation. With these funds, four of the seven Consortium members hired an external expert to help with different aspects of their evaluations. The goal at the end of this project was to equip everyone with the capacity to formulate programme goals and evaluation questions, design valid and reliable evaluation instruments, collect data from a representative sample of participants and stakeholders, and draw an objective picture of programme effectiveness based on the evidence.

Considering all the Consortium members' evaluation histories, initial evaluation activities focused on empowering members with the knowledge and skills to design a thorough, purposeful and feasible evaluation plan that they could then implement the following year. The first year of evaluation was dedicated to information-sharing and educational workshops at monthly meetings on evaluation planning, as well as designing individual evaluation plans based on this knowledge of the organizations and their programme goals.

No right way to evaluate

The first step in evaluation planning was targeting exactly what Consortium members considered to be the ultimate purpose of each programme, as well as the change in the target groups of youngsters the organizations cared about most. Critically assessing organizational goals required determining whether these goals were measurable, reducing the resulting goals to a manageable number, developing practical evaluation tools and, finally, piloting them for effectiveness. The involvement of many staff and teaching artists in this process was essential. Members quickly learned that there is no one 'right way' to evaluate: differences in the structure, size and goals of their programmes meant that each member

> through in-school and after-school sessions in various disciplines, like the visual, performing and literary arts, photography, design, media and culinary arts.

would need to generate an evaluation plan unique to their needs.[4] Consortium members also began to think more broadly about the target groups of their programmes, realizing that the latter also directly benefited others besides young people, including teaching artists, in-school teachers and volunteers.

Once each organization's goals had been refined, Consortium members reviewed data collection methods and various types of survey questions, discussed the pros and cons of each and decided on data collection methods appropriate for their programmes. One struggle early on was how Consortium members could collect valid pre-data and post-data on the effects of the programme on participants. Students in classes often ranged widely in age and/or displayed diverse abilities. Some may have had prior experience or instruction in the art form, while others had none. Few classes had any standard baseline on which to measure growth or progress, and with some programmes offering as little as eight hours of contact time, students' progress might be difficult to note.

Evaluation was new to all but a few of the organizations involved in the Consortium.

It was the first time most members had written an evaluation plan, much less implemented surveys and other research tools. Because of the innovation and newness of the work overall and the intensive amount of time and thought required to do it well, several elements were critical for the Consortium's evaluation planning success, which may serve as an indicator for other organizations wishing to create their own alliance.

1. *Hiring an external evaluation coach and facilitator*
The involvement of an external evaluation coach and facilitator, Janice Fournier from the University of Washington, was instrumental in moving the group forward. Janice structured monthly lessons, set members required reading and homework, and acted overall as a seminar professor holding members accountable for agreed targets. Her role as an outsider was a particularly useful

catalyst for everyone who had to meet deadlines and achieve work goals.

2. *Commitment to group work*
Having to report at monthly sessions was also a critical catalyst for members being accountable for the work. Many members admitted that they would not have completed the homework assigned had it not been for their desire to meet the group expectations.

3. *No quick fix — taking adequate time for well-suited evaluations*
The work to develop a clear and well-vetted evaluation plan took a full year of the Consortium's time. For each member to make a critical assessment of what their goals were, whether these goals were measurable, reduce them to a manageable number, develop practical evaluation tools and finally pilot them for effectiveness, the involvement of many staff and teaching artists was needed. It required time to develop, digest and revise these plans while continuing to run the day-to-day activities of organizations with a small staff and limited resources.

4. *Less is more — focusing on a few key goals*
Many members began the process with too many goals. Through group discussion about feasibility and continued probing by the facilitator about what is realistic and what is measurable, all members ended up focusing on fewer goals than when they started. As a result, members were able to do a much more thorough job of measuring the remaining goals.

5. *Being realistic about what evaluation can tell us*
Consortium members benefited from the evaluation process by reflecting on programme goals, clarifying theories on change and developing objective, systematic ways of tracking progress made towards organizational goals. However, programme staff conducting evaluations could not answer questions related to the long-term impact of their programmes in a scientific way. Answering this kind of question requires tracking longitudinal data and, in most cases, a control or comparison group requiring a dedicated research budget.

4 The Dutch cultural policy consultant Claartje Bunnik and museum director Edwin van Huis concluded the same in relation to the annual evaluation of cultural institutions which are government subsidized.. They have to find answers to the same questions, despite their different histories, goals, activities, target groups and ways of operating. Bunnik and Van Huis advocate a more personal approach, and more consideration for the individual character of each cultural organization. See Bunnik & Van Huis (2011).

In addition, some of these important long-term questions simply cannot be answered even by the best researchers. Not everything that matters can be measured and not everything that is easily measured matters. Thus, Consortium members worked diligently to identify and measure meaningful, short-term indicators of programme impact, rather than settling for easy-to-measure indicators of programme efficiency that do not necessarily relate to meaningful changes in the lives of children and young people. Existing programme evaluation methodology, as it turned out, is not sufficient to demonstrate the complete value of a programme.

Not everything that matters can be measured and not everything that is easily measured matters

Evaluation findings are not an end in themselves

After one year, each Consortium member organization set out to implement their individual plans by collecting, organizing and analysing evaluation data according to their individual plans. Evaluation coach Janice Fournier met with each organization individually to see if and where they needed assistance and whether they had learned any lessons in their work so far that would be valuable to other members of the group. In this way, lessons learned could be shared at specific Consortium meetings to continue this beneficial practice.

The problems encountered by the group in implementing their plans were typical to any evaluation effort, particularly with regard to data collection. Ensuring that data is collected according to schedule, for instance, requires coordinating schedules so that someone is present to administer surveys during the second meeting of each of six classes or to conduct observations in week three, etc. Collecting enough responses to draw valid and reliable conclusions was also a struggle for some organizations, especially those with small class sizes. Almost all the organizations called upon their teaching artists to help with data collection in some way—administering surveys, conducting observations, using a rubric to evaluate student work, even designing their own performance assessments. Because these processes were new for most teaching artists, however, some organizations found that they had to train their faculty to use this tool (e.g., a rubric or observational checklist) or clearly explain how a particular procedure affected the overall evaluation plan in order to ensure effective data collection. This work required additional time and energy from both programme staff and teaching artists. Consolidating and organizing the data after it has been collected is labour intensive. A couple of members with a large number of classes and sources of data enlisted the help of volunteers and interns for data entry.

The evaluation also served to provide baseline data for many members on their programmes—evidence of how well they were achieving their goals before any changes were made to improve outcomes. Several members found that they were indeed achieving their goals, but the analysis made deeper reflection on the meaning of the data possible. Other members found that their programmes were not equally effective in all areas or that participants reported benefits that members were unaware of or had not considered initially. Analysing data can be an effective reminder to organizations to be open to both the anticipated and unanticipated effects of their programmes on participants. Some members were able to take time during the data-analysis phase to assemble brief summaries for stakeholders who might immediately benefit from seeing the evaluation results, such as evaluation reports on teaching artists to provide constructive feedback on their performance.

Brief summary reports to stakeholders such as teaching artists, partner organizations and funders are important

elements of evaluation. Findings are not an end in themselves but an invitation to a conversation that asks:
– what do these findings mean?
– where are our strengths and weaknesses?
– what changes can be made to improve programme outcomes for all involved?

Elements in the implementation of evaluation findings

What proved to be indispensable elements in the implementation of evaluation findings? There are four:

1. *Data means labour*
Every member worked very hard to design an evaluation plan that would collect data for each goal from multiple sources to validate results. Thus, everyone collected data in quantities they had never dealt with before, creating new challenges about who would enter and assess the data and how could it be done systematically. Every member had a different method, but all agreed that having adequate warning of this challenge from the beginning was instrumental in their being able to address it towards the end of the process.

2. *Quality depends on institutionalization*
With so many people (staff, teaching artists, partner sites) involved and significant infrastructure in place, it became clear to everyone that it would be impossible not to continue with rigorous evaluation in the future. More importantly, many funders and supporters had now been provided with preliminary data from the evaluation and would expect that to continue. The institutionalization of the work was already setting a higher standard for the quality of the work.

3. *External expertise is a perfect instrument to ward off navel-gazing attitudes*
Four of the seven Consortium members hired an external specialist to help design their evaluation plans and administer the tools and surveys. This third party was an excellent foil for the organizations' insulated view of themselves and provided a reality check for staff about what is doable given staff capacity and resources.

4. *Preliminary answers invite new questions*
The initial planning effort has only begun to scratch the surface about what it is possible to know about their programmes and has, in fact, only raised more questions than it has answered. In some cases, members have discovered impacts that they had not even targeted and will now begin to understand better how they are manifested through their programme design. Members have accepted that the information they collect will be iterative and push them to explore even more deeply the how and why of their programmes.

(Ineke van Hamersveld)

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Epilogue

by Koen van Eijck

Koen van Eijck is Associate Professor of Arts and Culture Studies at the Erasmus University Rotterdam, the Netherlands.

From transfer to co-creation of knowledge in the cultural sector

The goal of research is to improve our understanding of cultural practice, while cultural practice must account for its activities by referring to a rationality based on the best knowledge available. Merely improving communication will not help if both parties talk at cross-purposes, which seems to be a bigger problem than communication as such. A larger emphasis on the co-creation of relevant knowledge is most likely to improve mutual recognition and reduce the gap between academia and the cultural field.

In a recent article on the relevance of sociology, Savage and Burrows[1] argued as follows: '*There is plenty of research taking place in the cultural sector, but it does not depend very much on academic intervention. Cultural institutions have impressive databases, mailing lists, research projects and interventions,*' which is also demonstrated in the contribution of Charlotte De Groote en Ineke van Hamersveld about arts and healthcare[2]. Savage and Burrows continue: '*They have a range of "rules of thumb", models and practices, which are informed by extensive research coordinated by consultants and partners as well as "in-house". For the most part, the kind of academic research carried out in the name of culture is largely irrelevant. The ideas of Bourdieu and Foucault, indeed all the glorious flourishes of the cultural turn, do not – with a few exceptions – speak to the workaday needs and interests of such institutions.*'

One reason for the limited practical relevance of a significant proportion of the academically produced knowledge lies in the aims of many academic studies. Whereas such studies are often involved in testing or developing scientific *theories* that focus on causal *explanations* of a range of cultural phenomena, policymakers and cultural institutions tend to be more interested in accurate *descriptions* of, for example, cultural participation rates, audience profiles or policy practices. Although these interests are by no means mutually exclusive, their diverging tendencies are not conducive to knowledge transfer. For one thing, cultural practitioners are not necessarily interested in the – sometimes rather hermetic or pernickety – theoretical discussions going on among scholars. Fortunately, however, working through such theories oneself is often not required for grasping what is ultimately concluded and for judging the relevance thereof for the practitioner's own work. An incomprehensible presentation of the results is, however, more problematic for knowledge transfer and not at all unlikely when the focus of scientific studies is on explanation rather than description. For example, the statistical techniques used for assessing causal relations tend to yield results that are hard

1   Savage & Burrows (2007).
2   See the contribution by Charlotte de Groote and Ineke van Hamersveld, 'The arts and health care: research into practice', p. 17-21.

to capture in a user-friendly format, unlike tables in which descriptive information is presented (frequencies, averages, tables where Y is compared for different levels of X).

In addition, fundamental studies, the type that are most rewarded within academia, are typically written for a limited audience of academic peers that share the same expertise. Their true goal is the development of theory, not practice. Scientific norms – rather than effectiveness, accessibility or practical relevance – determine the quality of such studies. Within the most fundamental-oriented sciences, there is a natural tendency to become increasingly inaccessible to others. Regarding this tendency in sociology, Michael Burawoy[3] argues that the discipline *has often been accused of sacrificing substance for method, of irrelevance, of making the obvious esoteric. This comes about when professional sociology [...] becomes self-referential, often in the name of "pure science".* This self-referential nature also implies that much of the material thus produced is published through highly specialized channels. As scholarly careers are largely built on getting work published in top academic journals that are only available through academic libraries, the dissemination of such knowledge to a larger audience is limited. Although academics increasingly use their own websites to make their work available, thus circumventing the large academic publishing companies to whom broad availability seems to be a minor concern, many studies will not only be hard to grasp, but also difficult to find by non-academics.

Modes of knowledge production

Of course, the fundamental way of doing research sketched above is not strictly adhered to by all academics. In fact, Gibbons et al.[4] described this line of work as 'mode 1' of knowledge production, taking place in an academic context and within a specific discipline. They argued that there is also a mode 2, which is becoming more prevalent and which is likely to be more serviceable to the fields it studies. In mode 2:

1. Knowledge is generated within a context of application. This context of application *describes the total environment in which scientific problems arise, methodologies are developed, outcomes are disseminated, and uses are defined*.[5]
2. Since practical problems care little about the traditional academic division of labour, trans-disciplinarity is a second characteristic of mode 2 knowledge.
3. New and dynamic ways of cooperating occur due to both the information technology allowing for this and the openness of research networks. These may include, besides academics, think-tanks (like the think-tank of ENCATC which instigated a platform to improve the design and evaluation of cultural policies),[6] management consultants and activists.
4. Rather than a process of distanced observation, research is more like an ongoing dialogue between research actors and research subjects. This also affects notions of accountability, as research teams are also responsible for what happens as a result of the knowledge they have produced. It is, in fact, a crucial element of working in a context of application.
5. Finally, assessing the quality of such research will not be possible using peer evaluation or other 'reductionist' criteria, as quality may be differently defined in different contexts or problem areas.

The alleged trend towards more knowledge production according to 'mode 2' will enhance the practical use/usefulness of scientific knowledge. Trends in how science is funded encourage a dynamic in the same direction. Science policy is becoming more concerned with valorization, and the potential practical benefits of academic research are increasingly taken into account when decisions about funding are made. The allocation of resources is now often guided by the identification of specific research domains that are likely to yield outcomes that have practical relevance. Typical research themes for the cultural sector are innovation, digitalization, sustainability and the creative industry, of which the research of

3 Burawoy (2004).
4 Gibbons, Limoges, Nowotny, Schwartzman, Scott & Trow (1994).
5 Nowotny, Scott & Gibbons (2003).
6 See the contribution by Cristina Ortega and Melba Claudio, 'Cultural observatories and the transfer of scientific knowledge', p. 5-11.

Miša Đurković and Dimitrije Vujadinović about minorities and popular music in Serbia is an example.[7] Although the choice to focus funding on such themes may in part be inspired by their potential economic significance, the projects thus subsidized are at least designed to maximize their practical significance. This implies that attempts are made to communicate broadly about the findings and to design the research with valorization always in the back of one's mind. In addition, the overall decline in government funding for research forces scholars to seek additional resources, often from commercial or private parties. Obviously, such funds will steer research into a more 'applied' direction. Although this reduces the autonomy of academics to some extent, it will also reduce the gap between academia and practice.

Social scientists are no longer the only agents gathering information about the social world in order to monitor and understand what is going on

The co-creation of knowledge

The above shift towards mode 2 of knowledge production and the associated changes in funding are likely to disturb those academics who feel comfortable in the orderly world of their own discipline with its clear boundaries and hierarchies based only on prestige among peers. But their position is becoming less tenable and instead of just regretting this loss of autonomy they should understand that there is much to be gained by a more thorough involvement in the world outside the so-called ivory tower of science.

One reason for scholars to look beyond academia is that lots of fascinating social data are gathered and disseminated by many different parties. According to Savage and Burrows, this means that social scientists are no longer the only agents gathering information about the social world in order to monitor and understand what is going on. What is more, they argue that the favourite methods of sociologists, i.e. the survey and the in-depth interview, which once served as exclusive and innovative tools for getting access to the social world, are currently being surpassed by instruments developed outside academia,[8] often as an integral part of commercial review as part of what Thrift[9] described as *knowing capitalism*. Phone companies often manage data files that social network scholars can only dream of. Analyses of twitter messages have allowed researchers from Cornell University to map how people's aggregated emotional states change during the course of the day by analysing over 500 million twitter messages from 2.4 million 'respondents' across 84 countries. Media companies such as amazon.com have very detailed information on taste patterns so they can literally tell their clients that 'customers who bought this item also bought...'. The data that warrant this claim are impossible to gather for academic scholars. At the same time, the Internet and other media are incredibly rich resources for qualitative analyses as well.

Academics thus can no longer claim to be the sole holders of superior knowledge based on exclusive access to the world through cutting-edge data gathering and analysis. And as Savage and Barlow argued above, their relevance to the field shrinks correspondingly, also in other domains. A Dutch report on the gap between research and practice in education notes that the majority of teachers find scholarly research on education inaccessible, irrelevant and implausible, arguing that scholars are unaware of what happens in the classroom.[10] Clearly, the gap between academics and field practitioners, or the lack of knowledge transfer from the university to the cultural field, is not going to be solved adequately by initiatives merely aimed at improving communication. Forms of collaboration between academics and those working in the cultural field are likely to offer a more fruitful way of becoming mutually relevant. This is also proposed by Berend Jan Langenberg who feels that the most effective

7 See the contribution by Miša Đurković and Dimitrije Vujadinović, 'Minorities and popular music in Serbia: between authenticity and globalization', p. 22-26.
8 See the case study *Assessing learning through the arts in Seattle*, p. 27-31.
9 Thrift (2005).
10 Broekkamp & Van Hout-Wolters (2006).

way to transfer scientific knowledge to the field is to publish the important data in an easily accessible format on a regular basis. He refers amongst others to the initiative of the Boekman Foundation which cooperates with the Netherlands Institute for Social Research (scp) and the Central Bureau for Statistics (cbs) to develop a cultural index as of mid-2013. The employers organizations in the cultural field will provide the key figures for the index.[11]

In addition, such collaboration will benefit both parties. Let me give two examples from my own 'practice' as a lecturer and researcher in cultural sociology.

Co-creation between different research teams

For some years, I have been teaching a course called Cultural Participation at Erasmus University Rotterdam. I used to provide large national datasets to my students that they would explore with the statistical program spss to answer research questions about the causes and consequences of inequality in cultural participation. Although this worked well, when I met with people from the city of Rotterdam (Department of Culture and Research Department) in 2011, I suggested we might work together on this course. They had just written a report on cultural participation in Rotterdam, based on their latest cultural monitor survey. The report contained detailed descriptive information on the cultural behaviour and opinions of nearly 5,000 respondents. Although the researchers and policy advisors involved were interested in digging deeper into these data, neither time nor money to do so were available because there were more urgent matters to attend to. We struck a deal that my students would analyse the data in more depth, while the municipal research department would suggest research questions of interest to them and would be present at the presentation of the results and receive a copy of each paper. Due to this collaboration and the perceived policy relevance of their work, the students were highly motivated and the course was evaluated more highly than anything I have ever taught. The Rotterdam Cultural De-

partment was very pleased with the results too, as they received answers to a number of their questions basically free of charge. More generally, many of my more fruitful contacts with cultural organizations are due to the teaching part of my academic work, mostly through the supervision of master's students. In this context, it has never been problematic to come up with research that is relevant to both the commissioning organization and the academic supervisor. I see this as one form of co-creation of knowledge that could be capitalized on more than is currently the case. It also has the benefit that students develop an awareness of the information needs of those working in the field and learn how to communicate their findings taking these needs into account.

Co-creation between academics and cultural policymakers in evidence-based policies

Another example provides a more thorough form of co-creation, in this case between academics and cultural policymakers. When academics are asked to evaluate cultural policy measures, they are typically only brought into play after these measures have been formulated, implemented and have taken effect (or not). In the case in which I was involved, a number of scholars from different disciplines were engaged to comment on plans for the evaluation of national policy interventions which were about to be implemented by the Dutch Ministry of Education, Culture and Science. The ministry's desire to comply with notions of evidence-based policy led to an early involvement of both academics and commercial research bureaus to discuss the incorporation of possibilities for evaluation in the very implementation of new regulations. This approach really brought academia and policy closer together in a number of respects:

1. By discussing which implementation strategy would allow for the best possible evaluation of the effectiveness of specific measures, cultural practice was indeed made more measurable. For example, if a policy measure is introduced in a manner that guarantees the possibility to

11 See the contribution of Berend Jan Langenberg, 'From labour market research to the cultural work floor', p. 12-16.

distinguish later between an experimental group that was subject to this measure and a control group that was not, this will greatly enhance the quality of policy evaluation.

2. By thinking about evaluation in advance, policymakers become familiar with research designs that are aimed at an optimal assessment of the causal effects of their interventions, allowing them to judge the results of previous evaluations better.

3. By taking evaluation into account from the start, one will make sure that information is not only gathered after the 'treatment', but also beforehand so it can be assessed to what extent a situation has actually changed due to the 'treatment' (or, how this change differs between the treatment group and the control group).

4. The principles of evidence-based policy encourage both scholars and practitioners to engage in theory together. I found this both the most surprising and most fascinating element of our discussions.

Evidence-based policy is likely to imply a shift from purely looking at outcome variables to taking process variables into account

In addition to evaluating political interventions after they are supposed to have taken effect, we were eager to say something about the processes that were likely to produce these effects. By gathering information about these processes along the way, policymakers were able to monitor – through these processes - whether their interventions were likely to yield the desired outcomes. For example, if an intervention aims at reducing reliance on government subsidies by encouraging cultural venues to increase the number of paid visitors, early insights into the degree to which these venues are indeed willing and able to draw larger audiences will be very helpful in

a timely assessment of the likelihood that the ultimate goal – reducing reliance on subsidies – will indeed be achieved. If the intervention has not set the intended process in motion, there is no need to await the final evaluation and the intervention can be adapted.

Towards a mutual relevance

For the current discussion, what is particularly interesting about this trend towards a more thorough and continuous monitoring of cultural policy is that it stimulates interest in explanatory processes in the cultural field. Together with the drive to make these processes more measurable from the start of each intervention, this definitely draws academia and cultural policy closer together. Mutual consultation is encouraged and there is a shared interest in measuring not just outcomes or states of affairs, but also in searching for indicators of the processes responsible for certain outcomes.

This implies that explanation becomes a shared concern, as insight into the causal processes allows policymakers to engage in strategic fine tuning during these processes, thus optimizing the outcomes. It may encourage academics actually to pay more attention to what in fact happens in practice, rather than focusing on more abstract outcomes based on available numbers or post-hoc evaluations. For example, if we look at cultural education we can see that much research in the field is based on outcomes such as the time spent on art education at school, the proportion of schools hiring cultural specialists to teach and coordinate classes, the number of schools that have structural relations with cultural institutions, etc. Focusing more on processes and making these measurable as part of evidence-based policy will make more visible what actually goes on in the classroom, what is taught using which didactic concepts, and how and why specific efforts are more or less successful.

Evidence-based policy, therefore, is likely to imply a shift from purely looking at outcome variables to taking process variables into account. This has at least two

positive consequences: it enhances the understanding of all parties involved regarding the consequences of certain initiatives and it will make cultural practice more accessible for scholars because the information that becomes available is more theoretically relevant. Briefly, such knowledge is produced within a context of application by all parties involved (mode 2). Such co-production of knowledge is the best guarantee that academics and practitioners will learn from one another. The existing fear that evidence-based policy will lead to very strict experimental designs, encouraging quantitative analyses that fail to take specific contexts or underlying processes into account, can be put aside if these processes are integrated into the 'evidence'. This will lead to research that will be much more plausible and relevant to practitioners.

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NOTE ON THE AUTHOR

Koen van Eijck is Associate Professor of Arts and Culture Studies at Erasmus University Rotterdam. His teaching and research focus on social inequality in cultural taste and participation and on the perception and appreciation of art.
Contact: vaneijck@eshcc.eur.nl

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Burawoy, M. (2004) 'Public sociologies: contradictions, dilemmas, and possibilities.' In: *Social Forces*, vol. 82, no. 4, pp. 1603-1618.

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Nowotny, H. P. Scott & M. Gibbons (2003) 'Introduction: "Mode 2" revisited: The new production of knowledge.' In: *Minerva* vol. 41, no. 3, pp. 179-194.

Savage, M. & R. Burrows (2007) 'The coming crisis of empirical sociology.' In: *Sociology*, vol. 41, no. 5, pp 885-899.

Thrift, N. (2005) *Knowing capitalism*. London: Sage.

Dossier

by Martine Meddens

Measuring impact and evidence-based cultural policy

Since 1963 the library of the Boekman Foundation has collected books, reports, newspaper cuttings, electronic documents, dissertations and other items on the social aspects of the arts and culture. The collection contains around 65,000 titles, including approximately 150 periodical subscriptions. The collection focuses on Europe and t he Netherlands, but is not restricted to this area. New acquisitions, including digital documents, are posted on the website of the Boekman Foundation every month, and the online catalogue can be searched on fields such as author, title, topic or year.

This dossier contains a small selection of relevant documents from the digitized catalogue of the library of the Boekman Foundation on the subject of measuring impact and evidence-based cultural policy, arranged according to year of publication. The reports date from 2008 onwards and are in English. Most of the documents can be found on the Internet. Much more information is available in the library. We invite you to visit the library catalogue at www.boekman.nl.

Ministry of Education and Culture (2011)
EFFECTIVENESS INDICATORS TO STRENGTHEN THE KNOWLEDGE BASES FOR CULTURAL POLICY.
Helsinki: Ministry of Education and Culture, Department for Cultural, Sport and Youth Policy.
http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2011/liitteet/OKM16.pdf
There is a need to create indicators on the societal effectiveness of cultural policy and opportunities to create these indicators from the perspective of strengthening the knowledge base for cultural policy. It is challenging to determine the sector's societal effectiveness due to the nature of artistic and cultural activities. Cultural activities are creative, active and dynamic and their impact is related to human experiences and interpretations. Moreover, the causal relationships of impacts are difficult to pinpoint and may not appear until quite some time has passed.

Williamson, J., Cloonan, M. & Frith, S. (2011)
HAVING AN IMPACT? ACADEMICS, THE MUSIC INDUSTRIES AND THE PROBLEM OF KNOWLEDGE.
In: *International Journal of Cultural Policy*, vol. 17, no. 5, Nov. pp. 459-474.
Reflection upon recent interest in knowledge transfer from higher education to the creative industries, using the UK music industries as a case study. It suggests that traditional academic values of impartiality and concern with research methodology can come in to conflict with instrumentalist agendas that see research as valuable only insofar as it fits with pre-existing worldviews and policy ends. In this setting, knowledge resistance is often more significant than knowledge transfer and may be expected to frustrate any attempts to have an 'impact'.

Arnoldus, M. (2010)
CONVERGING PATHWAYS TO NEW KNOWLEDGE.
Amsterdam: LabforCulture.
Proceedings of three online debates about knowledge production, knowledge sharing and regulation, and a one day Round Table in Gothenburg, Sweden, on 28 July 2009. The Round Table coincided with the Swedish EU presidency conference *Promoting a creative generation*, organized within the context

of the European Year of Creativity and Innovation. The main underlying question is what are the relevant issues that may have to be dealt with in and through cultural policy-making (in the broadest sense).

Belfiore, E. & Bennett, O. (2010)
BEYOND THE 'TOOLKIT APPROACH': ARTS IMPACT EVALUATION RESEARCH AND THE REALITIES OF CULTURAL POLICY-MAKING.
In: *Journal for Cultural Research*, vol. 14, no. 2, pp. 121-142.
Reflection on the possibility and potential advantages of the development of a humanities- based approach to assessing the impact of the arts, which attempts to move away from a paradigm of evaluation based on a one-size-fits-all model usually reliant on empirical methodologies borrowed from the social sciences. A 'toolkit approach' to arts impact assessment, as the article argues, demands excessive simplifications, and its popularity is linked to its perceived advocacy potential rather than to any demonstrable contribution it may make to a genuine understanding of the nature and potential effects of artistic engagement. The article also explores the relationship between research, advocacy and the actual realities of policy-making with a view to proposing a critical research agenda for impact evaluation based on Carol Weiss's notion of the 'enlightenment' function of policy-oriented research.

Castro-Martínez, E., Molas-Gallart, J. & Olmos-Peñuela, J. (2010)
KNOWLEDGE TRANSFER IN THE SOCIAL SCIENCES AND HUMANITIES: INFORMAL LINKS TO PUBLIC RESEARCH ORGANIZATION.
Valencia: Universidad Politécnica, Instituto de Gestión de la Innovación y del Conocimiento.
http://www.ingenio.upv.es/sites/default/files/working-paper/knowledge_transfer_in_humanities_and_social_science_research_groups_the_relevance_of_organizational_factors.pdf
Analysis of the characteristics of knowledge transfer in the Social Sciences and the Humanities in the Spanish Council for Scientific Research (CSIC). CSIC is the largest public sector research organization in the country. There is a variety of users and beneficiaries that access some of the results of CSIC´s research in this field, a variety of forms of use and a wide range of transfer processes. What are the organizational and analytical challenges that such variety poses? The study shows that a substantial number of research groups had links with non-academic beneficiaries and were looking for ways to increase such relationships. Many of these links were informal and occasional in nature, of limited reach, and invisible to the parent organization (CSIC). The variety of transfer processes suggests that, to support efficient knowledge transfer, policies and knowledge transfer management processes must be differentiated and tailored to the specific characteristics of knowledge production and use in the social sciences and humanities.

Czegledy, N. & Reimann, D. (2010)
MEDIA ARTS KNOWLEDGE TRANSFER: SOCIO-CULTURAL CHALLENGES IN RESPONSIVE ART EDUCATION.
Montreal: KMDI.
http://www.unesco.org/culture/en/artseducation/pdf/fpninaczegledydanielareimann203.pdf
The changing media and art education institutions require an interactive debate on the conditions and evaluation criteria for developing new models for institutional networks and qualifications that allow implementing the media arts across curricula structures. What is the role of research in art and interdisciplinary education?

Deacon, H. (2010)
AT ARM'S LENGTH: THE RELATIONSHIP BETWEEN RESEARCH AND POLICY IN THE ARTS AND CULTURE, 1992-2007; PREP. FOR THE HIGHER EDUCATION RESEARCH AND ADVOCACY NETWORK IN AFRICA (HERANA).
Wynberg: Centre for Higher Education Transformation.
http://chet.org.za/papers/arm%E2%80%99s-length-relationship-between-research-and-policy-arts-and-culture-1992%E2%80%932007

Many countries have moved towards promoting the practice of evidence-based policy-making, While there has been considerable work on the research-policy nexus elsewhere, very little work has looked specifically at developing countries. Specifically, there has been little attention paid to understanding the relationship between research and policy in the field of arts and culture in developing countries. In South Africa the research base has been relatively stronger than in the rest of Africa. This paper examines the various ways in which the South African Department of Arts and Culture (DAC) and some of its provincial counterparts, have conceived of and used research in the formulation of arts and culture policy in South Africa since 1994. The democratic transition of 1994 ushered in a period of intensive national policy-making. Under apartheid, government policy on culture and heritage resources favoured arts and culture associated with the white minority, placing emphasis on monumental,

Afrikaner or European heritage resources and using cultural difference as the political basis for ethnic separation. Since1994, there has been deliberate emphasis on acknowledging cultural diversity while building national unity through reconciliation, equality and redress.

Hoogen, Q. van den (2010)

PERFORMING ARTS AND THE CITY: DUTCH MUNICIPAL CULTURAL POLICY AND THE BRAVE NEW WORLD OF EVIDENCE-BASED POLICY.

Groningen: Rijksuniversiteit Groningen.
http://irs.ub.rug.nl/ppn/327486783
Research aims to ameliorate the evaluation of Dutch municipal cultural policies. It is prompted by the rise of evidence-based policy, a tendency to provide scientific proof of the effects of public policies. In the first part of the research, the goals of public performing arts policies are researched by studying Dutch cultural policy documents published between 1992 and 2005. Intrinsic and extrinsic goals are distinguished. The second – theoretical – part of the research confronts these goals with views on the functioning of the arts in society from arts philosophy and

sociology of the arts. The policy legitimizations are broken down to the values of the experience of performing arts and the subsequent functions they can give rise to on personal and societal level. This part closes by presenting a model to describe the functioning of the performing arts in urban society. The model describes how participation in the performing arts generates intrinsic and extrinsic values and functions in urban societies. In the third part of the research, the model is used to analyse the current evaluation efforts of eight Dutch municipalities. Current evaluation practices can be ameliorated by researching the values of the performing arts for the attendees and the subsequent values these can give rise to on societal level. In this thesis, proposals are formulated to develop current evaluation practices in stages. A combination of quantitative and qualitative audience research and general population research is necessary. However, Dutch municipalities currently focus on developing intricate instruments to follow the performing of subsidized performing arts organizations, which from the perspective taken in this research should be qualified as a secondary form of policy evaluation.

Unesco (2010)

TOWARDS A UNESCO SUITE OF INDICATORS ON CULTURE AND DEVELOPMENT (2009 -2010): LITERATURE REVIEW.

Unesco.
http://www.unesco.org/new/en/culture/themes/cultural-diversity/convention-tools/culture-for-development-indicators/resources/relevant-literature/
The Unesco Culture for Development Indicator Suite is a pioneering research and advocacy initiative that aims to establish a set of indicators highlighting how culture contributes to development at national level fostering economic growth, and helping individuals and communities to expand their life choices and adapt to change. This project contributes to the implementation of Article 13 (Integration of Culture in Sustainable Development) of the Convention for the Protection and Promotion of the Diversity of Cultural Expressions. The literature review presents the main works

on cultural indicators identified and adopted from the years 1995-2010.

Wainwright, C. (2010)
WHAT CAN RESEARCH DO FOR ART? THE ROLE OF ARTISTIC NETWORKS IN EUROPE.
In: *MAHKuzine: Journal of Artistic Research*, vol. 8, Winter, pp. 46-51.
The paper sets out, as an example, how ELIA (European League of Institutes of the Arts as a representative network contributes, initiates and stimulates dialogue that enhances opportunities for artistic research across Europe and the part it plays in critically questioning the shaping, production and application of creative 'new knowledge' within a variety of institutional and public contexts.

Baumgarth, C. (2009)
BRAND ORIENTATION OF MUSEUMS: MODEL AND EMPIRICAL RESULTS.
In: *International Journal of Arts Management*, vol. 11, no. 3, Spring, pp. 30-45.
Because museums operate in a challenging economic and social environment, greater professionalism in museum management is becoming increasingly necessary. Brand management is one building block available, though it will have to overcome ideological resistance to the importing, by cultural institutions, of practices from the world of commerce. The body of knowledge regarding the application of brand management to museums is confined to a few published case studies and conceptual frameworks. The author presents and tests a new model for brand management in the sector, grounded in relevant general literature and made up of four 'layers': values, norms, artefacts and behaviours. Questionnaire responses from 245 museums in Germany provided the data for an empirical test, which confirmed the fundamental structure of the new model. The application of the model is measurement of the internal 'anchorage' of brand orientation and brand management, and assessment of their effect on museum performance. The descriptive results show that branding has achieved

little penetration in this sector. Conclusions, discussion of managerial implications and research directions.

European Commission (2009)
MEASURING CREATIVITY: THE BOOK.
Brussels: European commission. 20.4 mb
http://ec.europa.eu/education/lifelong-learning-policy/doc2082_en.htm
The international conference *Can creativity be measured?* in Brussels 28-29/05/2009 offered an overview of the different ways of measuring creativity at national, regional and individual levels. As a first step towards tackling this challenge, the publication looks at all these perspectives and provides a wide analysis of measuring specific aspects related to creativity. The publication contains: President Barroso's message; opening speech from the Director-General of the Joint Research Centre, Dr Roland Schenkel; introductory speech by Jordi Curell Gotor; Is it really possible to measure creativity?, Ernesto Villalba; Papers about innovation and creativity: Measuring innovation: the European innovation scoreboard, Hugo Hollanders; Design, creativity and innovation: a scoreboard approach, Hugo Hollanders and Adriana van Cruysen; Measuring creativity and innovation based on knowledge capital investment, Tony Clayton, Mariela Dal Borgo, Jonathan Haskel, Mark Franklin; Design and construction of the Hong Kong creativity index, John Bacon-Shone, Desmond Hui; Is it possible to measure scientific creativity? Some first elements of reflection, Johan Stierna and Ernesto Villalba; Papers about the creative class and entrepreneurship: The regional dimension of creativity and innovation, Lewis Dijkstra; Linking creativity and entrepreneurship: a description of the joint OECD/Eurostat entrepreneurship indicators programme, Manfred Schmiemann; Creativity at work in the European Union, Edward Lorenz and Bengt-Aake Lundval; Papers about openness and culture: Tolerance, heterogeneity, creativity, and economic growth, Thomas Tiemann, Cassandra DiRienzo, and Jayoti Das; KEA briefing: towards a European creativity index, Philip Kern and Jan Runge; The roles of creative industries in regional innovation and knowledge transfer: the case of

Austria, Simone Kimpeler and Peter Georgieff; Contribution of leisure to creativity and innovation of a region, Manuel Cuenca Cabeza, Roberto San Salvador del Valle, Eduardo Aguilar and Cristina Ortega; Paper about exploring measures at the individual level: Creativity and key competences, Hélène Clark; Papers about general measurement approaches: Creativity and personality, Rosa Aurora Chávez-Eakle; Fostering and measuring creativity and innovation: individuals, organisations and products, David H. Cropley; Creation in science, art and everyday life: ideas on creativity and its varying conceptions, Yrjö-Paavo Häyrynen; Papers about creativity, measurement and education: Researching, measuring and teaching creativity and innovation: a strategy for the future, Petra M. Pérez Alonso-Geta; Creative learning assessment (CLA): a framework for developing and assessing children's creative learning, Sue Ellis; Promoting creativity in education and the role of measurement, Marilyn Fryer; The role of education in promoting creativity: potential barriers and enabling factors, Pasi Sahlberg; ICT as a driver for creative learning and innovative teaching, Anusca Ferrari, Romina Cachia and Yves Punie; Proposing measures to promote the education of creative and collaborative knowledge-builders, François Taddei and Livio Riboli Sasco; Concluding remarks: Parsimonious creativity and its measurement, Mark A. Runco; A systems perspective on creativity and its implications for measurement, Mihaly Csikzentmihalyi; Closing speech, Hélène Clark; Concluding remarks, Andrea Saltelli; Creativity measurement in the European policy context, Anders Hingel.

Buckingham, D. (2009)
THE APPLIANCE OF SCIENCE: THE ROLE OF EVIDENCE IN THE MAKING OF REGULATORY POLICY ON CHILDREN AND FOOD ADVERTISING IN THE UK.
In: *International Journal of Cultural Policy*, vol. 15, no. 2.
In 2007, the British media regulator Ofcom began to implement new restrictions on the television advertising of food and drink products to children, as part of the government's broader attempts to combat child obesity. This is the first of two linked articles that explore the issues at stake in these developments, and their broader implications

for the study of media and cultural policy. The focus here is on the ways in which evidence from research was used by the various contending participants in the debate about food advertising and children in the years leading up to Ofcom's decision. The emphasis is not so much on the validity of the research itself, but the political uses of research (or of the claims made about research), and the relations between research and policy-making. This analysis is set within a broader discussion of the nature and limitations of 'evidence-based' policy-making.

Hollanders, H. & Cruysen, A. van (2009)
DESIGN, CREATIVITY AND INNOVATION: A SCOREBOARD APPROACH.
INNO-Metrics, 1,3 mb
http://www.proinno-europe.eu/page/admin/uploaded_documents/EIS_2008_Creativity_and_Design.pdf
Creativity and design are important features of a well-developed knowledge economy. Design transforms creative ideas into new products, services and systems. Design links creativity to innovation and has the potential to substantially improve brand image, sales and profitability of a company. The measurement of creativity and design is hampered by a lack of quantitative indicators which directly measure performance and we have to rely on proxy indicators, which only indirectly measure performance in creativity and design. Following the European Innovation Scoreboard (EIS), authors adopt a 'scoreboard approach' to measure performance in creativity and design using 35 indicators which are classified in seven different dimensions of which three capture the creative climate and four capture creativity & design. The quality of the educational system, the desire of people to express themselves artistically and the openness of a society towards different cultures determine the creative climate in a country. The analysis confirms that a favourable creative climate has a positive effect on the creativity of a country. A more favourable creative climate results in more ideas and more creativity, which in turn increases research & development and design activities.

KEA (2009)
TOWARDS A CULTURE-BASED CREATIVITY INDEX.
KEA European Affairs..
http://www.keanet.eu/report/measuringcreativity.pdf
The paper summarizes KEA's assessment concerning the potential establishment of a culture-based Creativity Index. The assessment was undertaken as part of the study on the contribution of culture to creativity, conducted for the European Commission in 2008/09. It establishes a rationale for including indicators related to culture-based creativity into existing socio-economic indicator schemes such as the European Innovation Scoreboard and other frameworks with a view to highlight the socio-economic impacts that culture can have. Paper for the conference *Measuring creativity* Brussels 28-29 May 2009.

Turbide, J. & Laurin, J. (2009)
PERFORMANCE MEASUREMENT IN THE ARTS SECTOR: THE CASE OF THE PERFORMING ARTS.
In : *International Journal of Arts Management*, vol. 11, no. 2, Winter, pp. 56-70.
Study of performance measurement in not-for-profit organizations within the performing arts sector.

Unesco (2009)
THE 2009 UNESCO FRAMEWORK FOR CULTURAL STATISTICS (FCS).
Montreal: Unesco.
1,6 mb
http://www.uis.unesco.org/template/pdf/cscl/framework/FCS_2009_EN.pdf
Publication proposes concepts and definitions to guide the collection of comparable data in the area of culture. It also supports the development of indicators and analytical research in the field. Designed for international and national application, the main goal of the 2009 framework is to facilitate comparisons through a common understanding of culture by using standardized definitions and classifications. It reflects global changes in technology, our understanding of fundamental cultural issues, advances in measurement, and

progression in cultural policy priorities that have occurred since the 1986 framework.

Weinstein, L. & Bukovinsky, D. (2009)
USE OF THE BALANCED SCORECARD AND PERFORMANCE METRICS TO ACHIEVE OPERATIONAL AND STRATEGIC ALIGNMENT IN ARTS AND CULTURE NOT-FOR-PROFITS.
In : *International Journal of Arts Management*, vol. 11, no. 2, Winter, pp. 42-55.
The balanced score card (BSC) is a tool for arts and culture organizations for performance measurement, organizational assessment and operational alignment. With an example of the Boston Lyric Opera in designing, implementation and using a BSC.

Ericsson, B., Hagen, E.S. & Vaagland, J. (2008)
LOCAL ECONOMIC IMPACTS OF CULTURAL EVENTS: METHODOLOGICAL AND/OR MEASUREMENT PROBLEMS.
http://iccpr2008.yeditepe.edu.tr/papers/Ericsson_Birgitta_Hagen_Eric_Svein.pdf 81 kb
Paper addresses methodological problems in measuring impacts, using research results from six cultural festivals in Norway. Paper held at the 5th ICCPR conference, 20-24 August 2008, Istanbul, Turkey.

Galloway, S. (2008)
THE EVIDENCE BASE FOR ARTS AND CULTURAL POLICY: A BRIEF REVIEW OF SELECTED LITERATURE.
Edinburgh: Scottish Arts Council. (RES 039)

Roodhouse, S. (2008)
CREATIVE INDUSTRIES: THE BUSINESS OF DEFINITION AND CULTURAL MANAGEMENT PRACTICE.
In: *International Journal of Arts Management*, vol. 11, no. 1, Fall, pp. 16-27.
The author introduces the creative industries as a global phenomenon by describing the concept in the United

Kingdom, where successive governments have redrawn the policy boundaries and aligned resources, revealing an increasing reliance on evidence to support and evaluate policy. Where does this evidence come from, how is it collected and how reliable is it? Data collection requires a definitional framework or classificatory system. The author investigates the history and rationale for the definition formulated by the British government. He reports that international bodies define components of the creative industries and the arts differently. He notes that practitioners are rarely consulted about their practice and how they would define it, explaining that the situation is worsened by an over reliance on secondary data sources and that there is no framework for comparative verification, international benchmarking and performance assessment at the practitioner level. For arts managers this results in unreliable data for decision-making, unreliable comparative data for performance measurement, conceptual confusion leading to strategic uncertainty, and ultimately weak and unreliable advocacy.

Martine Meddens, formerly librarian at the Boekman Foundation

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Note on Cultural Policy Update

Cultural Policy Update is an international e-journal of the Boekman Foundation in Amsterdam, the Netherlands. Starting point for the journal is the idea that worldwide cultural policies are changing. As a result of globalization, a lack of social cohesion, cultural and ethnic conflicts, the lack of sustainability and other relevant trends, a whole series of crises have emerged – existing alongside each other, but also influencing one another.

The challenges are enormous, especially for cultural policymakers who need to think about new, integrative and inclusive policies and ways of achieving them. A debate about essentials is difficult though, since the economic crisis overshadows everything. This situation does stress the need for new points of view and arguments. Human rights and democracy are important elements, as is the establishment of a certain cultural awareness leading to the realization of networks and advocacy platforms. Cultural Policy Update aims to contribute to this worldwide debate.

Colophon