AUDIENCE EVALUATION OF DIGITAL ART EXPERIENCES: LIGHTENING THE LOAD FOR SMALLER CULTURAL ORGANISATIONS

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ABSTRACT

This practice-based thesis examines the theory and applications of audience evaluation for cultural experiences in the UK with a specific focus on the issues faced by smaller cultural organisations (including partner organisations Open Data Institute, D6: Culture In Transit and a placement with Sunderland Culture/ Creative Fuse North East). Using an interdisciplinary lens it gives a broad-sweep overview of pertinent issues, methods and partner organisations and highlights the lack of uniformity of metrics, terms and definitions and the fragmented approaches to evaluation from both the cultural sector and academic spheres, which results in lack of insight about user needs and motivations. A review of audience segmentation approaches exposes a clear dichotomy between audience needs and those of the sector ('Bottom Up/ Top Down'), a schematic is developed to summarise the audience needs for the successful delivery of artistic intent ('Absence of Barriers'), and training materials are developed on audiences and evaluation for smaller cultural organisations to help them focus their efforts and limited resources ('Some Advice For').

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GLOSSARY

Audience

Any individual experiencing your cultural organisation and its works.

Comfort

A state of physical ease and freedom from pain or constraint, psychological or physical. Feeling at peace — a state of calmness, absent from anxiety, at a particular moment unthreatened by your environment and feeling in control (see Section 2.5).

Evaluation

Making a judgement about the amount, number, or value of something; the systematic determination of a subject's merit, worth and significance, using criteria governed by a set of standards.

Fast moving consumer goods (FMCG)

Products that are delivered at a high rate of turnover with high levels of innovation. The market is highly competitive. It includes sectors like beverages, dry goods, cosmetics, toiletries, telecoms.

Smaller cultural organisations

Cultural organisations that are not National Partner Organisations of Arts Council England or directly DCMS funded. The majority survive by applying for funding on a project-by-project basis, often involving a number of smaller, time-limited awards.

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CHAPTER 1. INTRODUCTION

1.1 OVERVIEW

My relevant interdisciplinary professional experience for this thesis is the result of 35+ years in the market research/ customer insight industries working on conceptual and instrumental projects in many business sectors (technology, media & telecommunications (TMT), financial, charity) and mostly in large FT100 companies. I am experienced in both qualitative and quantitative research techniques and have used and manipulated large data sets from industry standards like Broadcasters Audience Research Board (BARB) and Target Group Index (TGI), to bespoke ones (broadband uptake simulators). As such, the Northern Bridge Doctoral Training Partnership (NBDTP) & Northumbria-Sunderland Consortium in Art and Design (N-SC) AHRC NBDTP/ N-SC NPIF, AHRC National Productivity Investment Fund Studentships in Artificial Intelligence and Data-Driven Research fitted well with my previous experience, to explore the issues of 'good data' in the evaluation of digital art cultural experiences.

This thesis was begun before the start of the COVID-19 pandemic which has resulted in the long-term viability of many cultural organisations being put at risk; many institutions have had to rapidly rework their strategies, financial targets, programming, and funding models and recovery to 'normal' levels of visitors is estimated to be years away (Dilenschneider, 2021c). It is a significant sector: in 2018/ 19 (pre-pandemic) there were 49.8 million visits to (DCMS-funded) UK museums and galleries (8.5 million child visits), equating to a 50% reach of UK residents 16+ (DCMS, 2019) supplemented by many experiencing numerous smaller art organisations and cultural events. Nearly half (47.9%, 23.8 million) of the visits to DCMS-sponsored museums were from overseas visitors.

Most data for the sector originates from Arts Council England (or other government surveys), their market research partners, ticketing systems, or larger NPOs (of Arts Council England) and is used for key evaluative performance indicators. Smaller arts organisations are dis-advantaged by having to collect and report separate performance measures for their (often multiple-funder) programmes as a condition of their grants, but their data stays at a local level and yields no relevant insight for the sector or the organisations themselves due to piecemeal and variable requirements. The organisational health metrics of smaller arts organisations are often separate and distinct from those of the sector and bespoke insight from larger organisations stays ring-fenced away from them. Furthermore, the sector data omits great swathes of institutions and individuals because they are classified differently, privately owned and operated, involve local or everyday creativity, or are too fast-lived or small to be noted. As an example, surveys of the museum sector focus on accredited institutions and as such do not include half the museums in the UK (Candlin et al., 2020).

In the UK, large National Partner Organisations of Arts Council England (Level 2/ Level 3) are still being required (mandated again from summer 2021) — alongside key counts of audience attendance numbers and financial reporting — to evaluate the 'quality' of their exhibitions and events (as part of the Impact and Insight Toolkit) with a large part of the measurement collection coming directly from audiences. The process is onerous for the majority of institutions and has yet to yield significant insight to justify the effort involved — the method is not tied to any stated actionable strategic, curatorial or business objectives. The approach has many disparagements (Gilmore et al., 2017) including that the 'value' measures were developed from an institution- and funder-needs point of view rather than that of audiences' needs.

My research will look at the discipline of UK art audience evaluation with a specific focus on the current involvement or consideration of audience needs and affect in its formulation and practice. The discipline of art audience evaluation currently is awash with data, but the quality is indigent; it is not being used strategically, and it is falling behind other sectors like technology and fast-moving consumer goods (FMCG); with significant experience of consumer insight in these sectors I will apply an interdisciplinary lens to the current practice.

The focus will not be on a particular demographic subgroup or specialist group but will largely consider active cultural audiences, with reference to particular subgroups where appropriate. The medium considered is largely to do with visual arts and new media art but will apply insights from research in other art mediums like music, dance and broadcast media when appropriate. The thesis will not have a specific focus on non-users or barriers to use but will reference them when apposite.

The methodology is a broad-sweep approach, looking at the sector as a whole, in terms of academic research and sector practice, and then within this context, looking into the issues faced by smaller art organisations, the particular challenges they face with evaluation, and the disconnect between the two.

The methodology does not look at the evaluation of art aesthetics in particular (although approaches are covered in the contextual review) but rather the evaluation of audience responses to art in terms of their individual needs and experiences — rather than a 'top down' organisation requirement flow. Only by reflecting on user needs and their active, individual role in cultural experiences, can the 'value' they do or do not extract be successfully appraised and wisely used. The concept of 'usability' offers a strong path towards the development of valid evaluation methods from a 'Bottom Up' approach and a much simpler implementation for smaller organisations.

Audience research, or audience studies, is highly fragmented: it is a cross-disciplinary practice across a range of academic fields which is reflected in the different way it is presented — from 'objective tone…highly structured' publications from cultural policy scholars and social scientists, to the 'personal, narrative tone […] free-ranging structure' of arts and humanities scholars (Hadley et al., 2019). A wide range of methodological approaches and research methods are employed across the different disciplines, carried out with many types of audiences, groups and individuals, across large numbers of mediums; the thesis will mostly try to evaluate the impact of the work across a range of an organisation's desired (strategic) outcomes, principally for easy-to-find audiences (lots of students!). In parallel there is often an attempt to prove cultural value at the same time (economic, wellbeing etc). Hadley et al. propose there should be an inter-disciplinary approach to get "a truly hybrid discipline that rightly reflects the complexity of capturing and

attempting to make sense of audiences' diverse experiences of arts and culture" (Hadley et al., 2019, p. 1), so a focus on the needs of audiences is crucial in achieving a honed-down, coherent and unifying approach to audience evaluation.

Due to this fragmented remit, it is difficult to hear the lucid voices of individuals in the audiences, and what needs they bring to the cultural encounters, while almost universally assuming it is of benefit to them. Contextually there is also the bias resulting from the discipline being "too invested in the Western (predominantly white, male, postcolonial) cultural canon reflected in models of state subsidy" and many minority audiences are also lost (Hadley et al., 2019, p. 5). The 'Bottom Up' approach considering audience needs and their affect as a starting point is a new perspective to overlay onto current evaluation practices: it is hoped it can bring a coherence to audience evaluation to benefit both large and smaller organisations.

There is also an element of over-research or over-complexity with current evaluation methods (see Contextual Review) as a result of so many data requirements gathered from audiences across many disciplines: a focus on fewer, meaningful, and actionable metrics would be helpful and lighten this load, especially for smaller arts organisations. As researchers are sometimes seen as getting in the way of the bond between the audience and the production (Sedgman, 2019), a focused audience-led approach can assist researchers to focus on the key needs of audiences, and so gain better cooperation from creatives. Optimising the opportunity for audiences to experience the cultural event as intended — to meet its artistic objectives — by making the experience as audience-needs-focused as possible will result in challenging some current evaluation practices.

1.2 RESEARCH QUESTIONS AND OBJECTIVES

The research questions are as follows.

- How can we better reflect audience needs and agency in the delivery and evaluation of cultural experiences, specifically for smaller cultural organisations?
- How can the use of an interdisciplinary approach contribute to the improved provision of delivery and evaluation of cultural experiences?

The objectives of the project are as follows.

- Gather and audit mixed methodology data on current practice of audience evaluation, and positive/ negative perceptions of practical value of these practices, for both large and smaller art organisations.
- Determine how audiences are involved in the creation of art works by following live projects from partner organisations. To understand what the desired outcomes may be for encounters of the work. To understand how audience needs differ from those of artists and curators/ institutions.
- Develop a schematic to capture key elements to deliver intended artistic intention while giving audiences the best opportunity to satisfy their individual needs from the encounter.
- Produce training documents on audiences and evaluation for smaller arts organisations in order to obtain feedback from them.
- Apply interdisciplinary practices from other sectors in terms of research innovation and new approaches to art experiences such as usability.

1.3 STRUCTURE

The dissertation is structured in a series of chapters as follows.

Chapter 2. CONTEXTUAL REVIEW

This chapter provides a contextual review of the main issues involved in the evaluation of audience experiences in the cultural sector using a broad-sweep approach covering academic research and sector practice (led by research from Arts Council England) and looks specifically into the issues faced by smaller art organisations. The next section (2.2) debates the problems with defining the cultural sector itself and the following section (2.3) reviews approaches to evaluation with sub-sections on Arts Council England and issues as a result of the pandemic. Section 2.4 discusses the definition of the outcomes of cultural experiences by reviewing a number of significant attributes (2.3.1) followed by a focus on engagement/ flow and affect (2.4.2) and then a discussion of emotion (2.4.3) — seen as the key outcome of cultural experiences for many — including research methods. Finally, this section looks at segmentation approaches to audience needs (2.4.4). The final section reviews the idea of

comfort (2.5), both emotional and physical, and how it maps onto the principles of usability. This interdisciplinary concept originated from the development of technological devices and software.

Chapter 3 PRACTICAL PROJECTS

This chapter explores in more detail the development of three particular outputs from my research practice. The first section ('Bottom Up/ Top Down') is a summary of audience segmentations presented as a (continually updated) table used to highlight individual needs vs sector needs (3.1). The second section is a schematic ('Absence of Barriers') developed to be used as the basis of a training document for small cultural organisations, curators, and artists to help consider the audience experience while delivering the artistic intention (3.2). The third section ('Some Advice For') covers a series of outputs from my placement with Creative Fuse North East (supported by Sunderland Culture) working on the CAKE and Cyber Eyes Wide Open programmes (3.3). Each section details the research methods used and notes any obstacles or issues encountered and includes direct reference to my research questions.

Chapter 4. CONCLUSIONS

This chapter discusses the conclusions of the two research questions posed, reflects on the findings from the research project and notes limitations of the research process. It also summarises my Contribution to Knowledge, and suggestions for further research.

1.4 ISSUES

The global pandemic, and Brexit, have effectively cut off my relationship with my partner organisations (ODI, D6 ; Culture in Transit) for working with them on any new projects (similarly a developing relationship with the Waterman's Gallery, London). The closure of all the major galleries and museums for many months has also halted my observational work. I was able to secure a placement with Sunderland Culture that gave me access to developing artistic projects, local curators, artists and industry partners (through the Creative Fuse North East program). I believe that my thesis is still relevant as the intention to return to

previous visitation/ participation behaviours amongst users remains strong (Dilenschneider, 2020).

I attended some useful 'Plan B' training through my funding bodies, which has helped me refocus what I can achieve without these 'live' projects (see full list of training and courses in Appendix 6.2). By obtaining a 6-month placement I was able to develop and present training materials (on audiences and evaluation) for small local arts and business organisations in the North East, gaining useful local and academic contacts and insights.

1.5 METHODOLOGY

This section presents an overview of the methodology used in the research which used a mixed approach heavily biased towards many forms of interpretive methods (see sections 1.5.1 and 1.5.2 below) such as depth interviews, observation, and schematic development, underpinned by on-going desk research**.** It begins very much as a broad overview of current practice (Rodney, 2015) but then evolved into the active development of summative tables, schematics, and training materials to test in live project evaluations. During a 6-month placement I also developed presentations on audiences and evaluation for a branding course and did some evaluation of a live art project, which involved a bespoke evaluation scale on the effectiveness of the exhibitions of the works, insights and recommendations of which have been included into plans for next year's project. Results were collated in various forms including Word documents, PowerPoint templated schematics and presentations, summary tables, and transcriptions.

1.5.1 Outline of philosophical position

The research philosophy of my project is influenced by my previous career as a Customer Insight Senior Manager in the TMT (technology, media, telecoms) and charity sectors where research knowledge was used to solve practical problems. Consumers were seen as having affect and the desired outcome was a change in behaviour to the benefit of the company — mostly in financial terms although they could include aspects like brand reputation and corporate responsibility perceptions. Research practice was about producing actionable

insights within the context of one-off/ short-term projects or within the context of ongoing data collection and analysis for the purposes of tracking trends (within the market as a whole and/ or for the business in particular) (Johnson & Clark, 2006). Thus, I am a strong believer in data collection for practical application, not 'nice to have', non-insight-generating research. Having said that, some projects in my past were more explorative — understanding a new sector, service, audience, competitor — but always with clear measurable targets and gateway assessment points built in.

These projects were biased towards quantitative data as much of the work from the insight team was to inform financial models of, for example, uptake of services or customer churn as well as tracking brand and advertising activity, or Key Performance Indicators. The business environment was dynamic and constantly changing both eternally (new competitors, technology innovations, audience needs, regulatory changes etc.) and internally (leadership changes, financial pressures etc.) (Saunders et al., 2015). I came to my doctorate with experience of both qualitative and quantitative methods as projects often involved both (mixed) methods in different phases. As such, I think knowledge should be examined using whatever tools are best suited to solve the problem (epistemologically) (Burrell & Morgan, 1979) and this influences my research process (axiological assumptions).

It is, however, very important that any data collected is 'good' data — professionally collected, statistically robust (if appropriate), rigorously analysed, insightful and well communicated. My conclusion is that this is not the practice for much of the sector (see Discussion section).

Arts Council England appear to approach audience value as epistemologically somewhere between positivism and realism — which was a challenge for me. There is a need for them to have reported Key Performance Indicators from their fundees — definitive measures of audience numbers, revenue, satisfaction (positivism) etc. — but this is alongside a mis-matched approach to measuring value (Impact and Insight Toolkit) which is assumed to have validity and rigorousness, and that can be reliability measured (realism). As mentioned in the Contextual Review, Arts Council England seems to have followed closely Serrell's (1996) approach for 'systematic, multisite studies' to create a large-scale database of trends useful

to all, but through an uncomfortable mix of approaches and methods whose validity has been rightly challenged.

Burrell & Morgan (1979) note that much of management and business research seeks to suggest how organisational affairs can be improved within existing frameworks rather than radically changing the status quo. However, my belief for this PhD is that change is needed in the sector, particularly with respect to the evaluation of value, but, in order to achieve that, I need to understand what is going on to start with and be reflexive.

For this PhD, I have principally used a reflective approach (Rodney, 2015) that is based on the assumption that social reality is not singular or objective, but is rather shaped by human experiences and social contexts as I feel it is the best methodology given my research questions are about how to better reflect audience needs and agency, how to better deliver cultural experiences to meet those needs, and how better to evaluate that transaction. This requires an understanding that ideas of value are socially constructed (see Section 2.1), for both audiences and for cultural institutions, and the findings are dependent on my interpretation of them. I am seeking to find the meanings and motives of evaluation measures and development, to optimise effect and minimise effort. However, I was required to be able to also analyse and understand large data sets (such as the segmentation approaches, and value attribute metrics) to get a full understanding of other approaches in the sector; I did not collect original quantitative data other than a short bespoke evaluation questionnaire (for an exhibition) during my placement (which also included depth interviews and comment analysis).

1.5.2 Research methods

My methodology was mixed, but heavily biased towards a reflective approach. Data collection methods were principally qualitative such as (mainly) semi-structured depth interviews, observation, case studies and schematic development, underpinned by on-going desk research. During a 6-month placement I also undertook developed presentations on Audiences and Evaluation for a branding course and did some evaluation of a live art project which involved a bespoke evaluation scale on the effectiveness of the main message of the works.

During the course of the project, many depth interviews were conducted, from unstructured or informal depth interviews with experts and project partners, to semi-structured interviews with artists, collaborators and coordinators (Cyber Eyes Wide Open, 2021). The former were chosen for their expertise in, or experience of, particular aspects of cultural evaluation practice (those actively involved in the evaluation of artistic initiatives), research practices (market research companies or clients), or artistic practice (including artists and curators), and some to gain response to the development of the schematic I produced. They were not recorded digitally, but notes were taken during and after the interviews. Some were planned, and some were opportunistic (at conferences and chance meetings). The interviews were mainly exploratory and discursive, so the depth interview format was effective. The latter set of depth interviews were planned and structured to gather insight for the evaluation of a particular project, to help answer particular issues under investigation.

Another research method used was observational, when I personally went to a large number of cultural events (biased towards visual arts and new media art) and observed how audiences encountered the works. I also noted my own responses (see list of cultural events attended Appendix 6.3).

The purpose of this PhD was to investigate how smaller cultural organisations could efficiently incorporate evaluation of the audience experience as part of their self-evaluation, resulting in ‘good’ data that was both actionable and meaningful for them, rather than just onerously collecting what was required by their funders. To achieve this, a five-phase research design was followed and is detailed below in Figure 1.

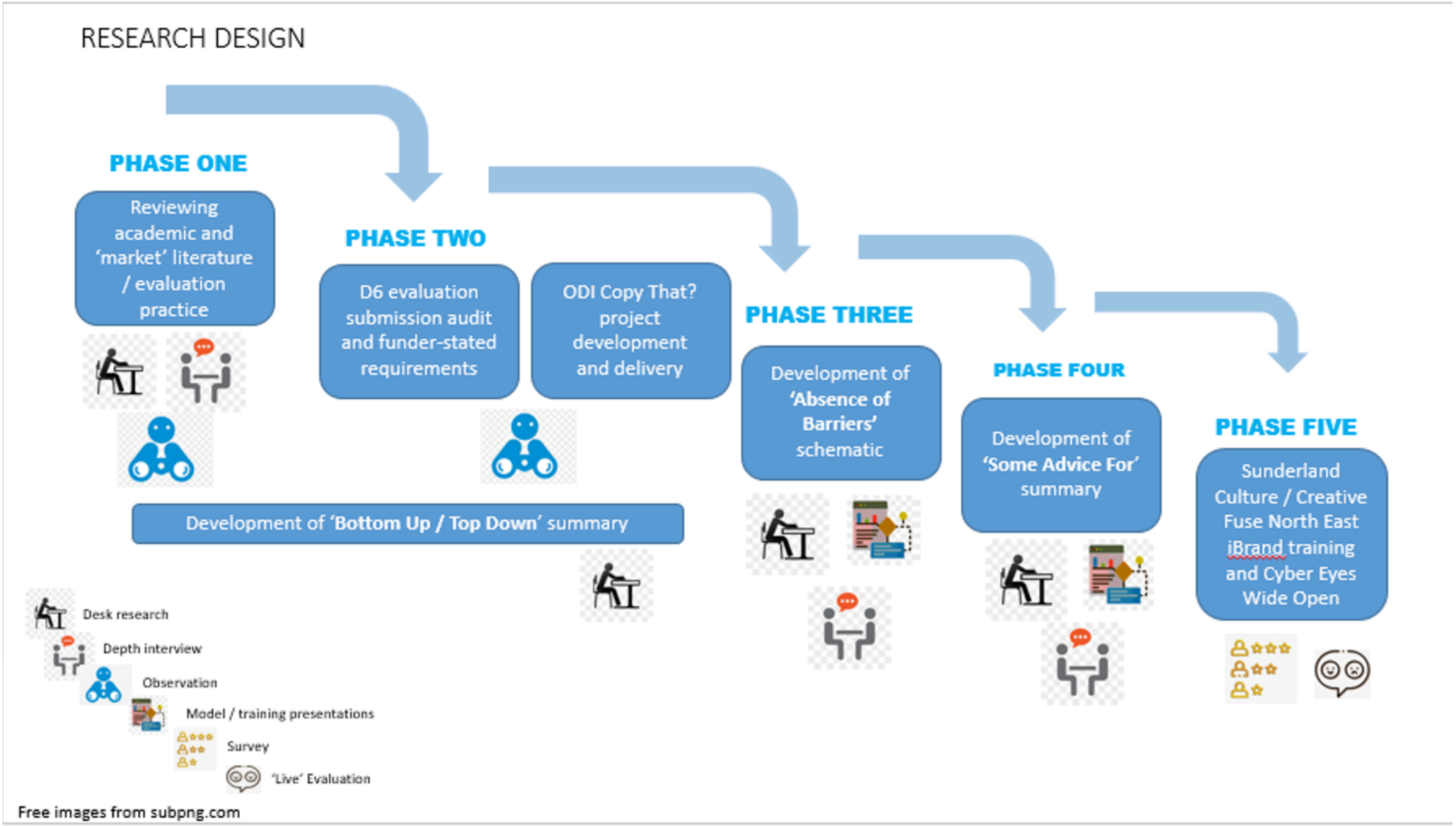


Figure 1. Research design summary schematic.

Phase One: Reviewing academic and 'market' literature/ evaluation practice.
In addition to consulting 'market' data (with a particular focus on DCMS/ Arts Council England's latest Insight and Impact Framework evaluations, and organisations' annual reports) to gain an understanding about how cultural organisations and events are evaluated and reported overall, and in terms of visitor 'value' in particular, I conducted depth interviews with several sector and practice experts to understand the issues faced in more depth, and for several smaller arts organisations (with a focus on my partner organisations, ODI and D6). I reviewed relevant academic literature from several related disciplines (audience studies, museum studies, psychology), attended several academic conferences, viewed and transcribed curator presentations from social media, and attended a senior curator development course to understand the latest thinking. I personally observed audiences at many (mostly visual and new media art) cultural events to note issues with presentation of works to visitors and to observe their responses. I started to collate my 'Bottom Up/ Top Down' summary table of audience needs.

Phase Two: Partner projects
This phase aimed to follow my partner organisations to reflect on past evaluation practice and to observe them through the development and presentation of a 'live' project. My research practice was primarily observational of working practices and audience response, but also involved some active intervention in the form of analysing and advising on data gathering and analysis. As such, I was reviewing both qualitative and quantitative data. I produced summaries of both projects (one as a table, one as a 'key findings' document). I was particularly mindful of the consideration of audiences when developing the work, and how audiences were integrated into the evaluation of the programmes. I continued to work on my 'Bottom Up/ Top Down' summary table of audience needs.

Phase Three: Schematic development
In Phase three, using additional desk research, a schematic ('Absence of Barriers') was developed based on the insights from the previous two phases to summarise the main issues around enabling audiences to have the best chance of 'using' cultural events. Feedback from interviews with my partner organisations and tutors resulted in redrafts.

Phase Four: Development of ‘Some Advice For’ summary

This phase aimed to encapsulate learnings about audiences and evaluation to present to smaller arts and cultural organisations, to enable them to be efficient and actionable with evaluation data collection (referring back to the issues uncovered in earlier phases). With more desk research I produced a summary document which was refined through feedback and then turned into presentation formats for response from partner organisations; they were also used as part of my Sunderland Culture/ FUSE North East (iBrand) placement (Phase 5) (See Appendix 6.6). This phase marked a shift from the primarily new media art from ODI and D6: Culture in Transit, towards more general visual art (including participatory art) as the principles identified served a broader remit.

Phase Five: Live project evaluation

I was granted a 6-month placement with Sunderland Culture/ FUSE North East, to work on their iBrand and CAKE training programs, and was able to use their connections to access a number of local cultural organisations and small business. I conducted several semi-structured depth interviews with artists, industry partners and project organisers and also conducted a short audience evaluation (feedback postcard) to enable understanding of the key issues regarding evaluation of process and success for their businesses/ practice. This insight was fed back to refinement of my schematic and the presentation materials which were then incorporated into further training programmes.

CHAPTER 2. CONTEXTUAL REVIEW

This chapter provides a contextual review of the main issues involved in the evaluation of audience experiences in the cultural sector. It is a broad-sweep approach looking at the sector as a whole, in terms of academic research and sector practice, and then within this context, looking into the issues faced by smaller art organisations (developed more in section 3.2) and the particular challenges they face with evaluation. It begins by looking at the issues and practices of the UK sector as a whole (2.1), led by research from Arts Council England, but also pulls in other approaches and sources of research internationally and from other disciplines, including academic approaches, to illustrate the sheer volume of data in the sector. The next section (2.2) debates the problems with defining the cultural sector itself, and shows that, in the minds of audiences, it is much broader than the definitions used by large organisations (and therefore, excludes many smaller cultural organisations.

The following section (2.3) reviews approaches to evaluation with sub-sections on Arts Council England's new Impact and Insight initiative, and issues as a result of the pandemic. Thereafter, there follows a section on definition of the outcomes of cultural experiences (2.4) which reviews a number of significant attributes starting with definition anomalies, then focusing on engagement/ flow and affect and the importance of fully understanding and defining what is meant by them.

A large section on Emotion follows (2.4.3) — seen as the key outcome of cultural experiences for many — including research methods, 'asking' methods, and those using physiological responses, and looking at their use with interdisciplinary examples. Finally, this section looks at segmentation approaches to audience needs (2.4.4). The final section reviews the idea of comfort (2.5), both emotional and physical, and how it maps onto the principles of usability. This interdisciplinary concept originated from the development of technological devices and software.

2.1 UK SECTOR OVERVIEW

As noted in the introduction, the UK cultural sector reached 50% or more of UK residents 16+ (nearly 50 million visits) to Department of Culture, Media and Sport (DCMS) funded museums and galleries in (pre-pandemic) 2018/ 19 (8.5 million child visits), supplemented by many audiences for smaller art organisations and cultural events (DCMS, 2019). In 2019 arts and culture contributed £10.47 billion to the UK economy which corresponds to 0.5% of total UK economic output (with film, TV and music subsector comprising the biggest output) and there were an estimated 226,000 jobs in the arts and culture sector in 2019, 40% of these were based in London (Woodhouse & Hutton, 2021).

In the UK, arts and culture are funded in (a combination) of four main ways: earned income (tickets, café, gift shop, prints), sponsorship and donations (corporate, private trusts, memberships, donations), national funding (public money from taxation/ lottery) and local funding (local authority, non-government funding organisations). Public funding is distributed via the Department of Culture, Media and Sport, some of which directly funds particular large museums and galleries such as Tate and the British Museum. Most of the

rest (including Lottery funds) is distributed on its behalf by Arts Council England (ACE) and other bodies. Individuals and groups can apply for project funding, and national portfolio organisations and major partner museums are given money to support their aims and work (Grants for the Arts). All are continuously assessed on agreed criteria (see Section 2.3). There are also monies available for more time-limited, specific projects which arts organisations can apply for, fully or part funded. Sometimes monies are lent rather than awarded. Monies are also set aside for their (Arts Council England) strategic funding programme. The devolved governments in Northern Ireland, Wales and Scotland allocate arts spend in their regions. Other sources of funding include the National Lottery, money distributed by other public bodies such as the Heritage Lottery Fund, the BBC (via licence fee), The Department for Business, Innovation and Skills (some university museums), and some funding from European bodies — but the future of these sources are mostly curtailed by Brexit (For the Arts Organisation, 2021)

Which organisations or mediums are supported by Arts Council England and the distribution of funds is highly political, with emphases and priorities flip-flopping as governments change, particularly for new initiatives (see Sinclair, 1995; see DeSenzo, 1996 for a particular case study for alternative theatre). The Royal Charter in 1967 (Arts Council Great Britain) was set up as calls for cultural democracy and radical change were heard in Europe, raising questions of 'why' and 'for whom' and a rise in alternative (often community) cultural practices. DeSenzo argued that this bias continued: "The Council paid lip service to the encouragement of new work and the efforts to reach new audiences, but the allocation of money made it clear where these areas were placed on the list of priorities" (DeSenzo, 1996, p. 63). Malcolm Griffiths, the arts campaigner, was similarly very clear the role of the elite in funding decisions, noting:

> "The Arts Council is there to perpetuate the monopoly of an elite, essentially the ruling classes, over the national resources, the peoples' money. The elite identifies those people with some sort of talent that provide it with its entertainment as the finest people, therefore they must be the finest. Is 'excellence' a final culmination, the rose which blooms out?" (1977, cited by DeSenzo, 1996, p. 64).

The schism between the consumption of cultural events is further widened by a difference in cultural 'taste' between (the status of) different classes in the population. In his important

book (*Distinction: a social critique of the judgement of taste*) Pierre Bourdieu discusses a sociological analysis of taste in which he refers to "the aristocracy of culture" — the way that classes organise, symbolise and enact their differences through an array of class-based practices. For example, those in higher class positions (professional/ managerial) "endow their children with an initial stock of cultural capital" (Bourdieu, 1984) by exposure to works of high culture and showing them the 'correct' way to appreciate them. This is then enhanced and rewarded by the education system. So perceived status rests in perceived legitimate and less legitimate tastes and cultural preferences — the 'aesthetic disposition' is a social class-specific characteristic, which circles back to what and who is more likely to be funded, or not funded. According to Bourdieu: "the capacity to consider… as form rather than function, not only the works designated for such apprehension, i.e., legitimate works of art, but everything in the world including cultural objects which are not yet consecrated" (Bourdieu, 1984, p. 3).

While Bourdieu wrote from a French perspective with a different funding model, the point applies to the UK experience with Arts Council England recognising a similar bias and making several attempts to shift towards cultural democracy by looking to encourage smaller arts organisations and underserved regions. However, their revised strategy (Let's Create. Strategy 2020–2030) shows they are still trying to action these class differences. This links to the idea of 'emotional comfort' and 'Absence of Barriers' (see Section 2.5 and Section 3.2) which can cause obstacles to audiences even attempting to experience certain cultural events as they perceive to be 'not for people like me'.

The sector is awash with data, from a jigsaw of sources. As an overview of the sector DCMS (along with other official departments) commissions a regular national survey - 'Taking Part' which includes questions on cultural engagement like visits to museums and galleries. Other government departments operate their own research programmes and contribute insight when needed (House of Commons Library, 2021).

The 'Taking Part' data is used by partner research companies like The Audience Agency (who ACE partially fund), to produce trend data, segmentations ('Audience Spectrum') and marketing analysis ('Audience Finder') of the sector (Audience Agency, 2019). Some of the data used is collected by the Audience Agency themselves through nationally representative

surveys using their own questionnaire and statistical analysis. Arts Council England's National Partner Organisations (NPO) also submit self-collected data to the Audience Agency as a condition of their funding, which includes ticketing data and survey data (including compulsory core questions such as demographics); they have access to some free analysis each year but have to pay for additional analysis and insight. This means that smaller cultural organisations who are not NPOs have access to some free 'market' analysis but no bespoke analysis unless specifically commissioned and paid for.

Other research and marketing companies like Purple Seven (2021) and Baker Richards (2021) also work in the cultural sector analysing audience behaviour for ticketed arts and entertainment organisations using customer satisfaction surveys, marketing strategies, market benchmarks and producing their own segmentations. In addition, data is available from ticketing software companies such as Spectrix (who produce their own segmentation models), AudienceView, SRO/ Seat Geek, Tessitura, Nilven and other smaller operations like Patronbase (Carlton, 2021).

There are other ACE partners such as Morris Hargreaves McIntyre who are regularly commissioned by DCMS and other charity, heritage or cultural organisations, to undertake ad-hoc analysis (2020) as well as producing sector-specific segmentation system for the arts, culture and heritage market ('Culture Segments'). Other market research organisations (IPSOS MORI, Populus) and government surveys (ONS already mentioned) regularly include questions on the sector in their surveys.

So, one of the issues with the current approach to audience evaluation is that grant-giving bodies and government are operating without the inclusion of insight from many art organisations and practice, from large private arts providers such The Really Useful Group Ltd or The Ambassador Theatre Group to smaller privately owned or operated venues and attractions. Not only are many small arts organisations' findings not included, so are most non-accredited institutions (Candlin et al., 2020).

An important recent change in April 2019 was that National Partner Organisations of ACE (Level 2/ Level 3) have been required to evaluate the 'quality' of their exhibitions and events as part of the Impact and Insight Toolkit (operated by Culture Counts), to supplement

standard attendance and reach metrics, with a large part of the data coming from audiences (requirement made voluntary during the pandemic closures but now mandated again from Summer 2021). Quantitative data from audiences, peers and self-reflection (prior and post) is required for a minimum of 4 events a year (any public facing work, including participatory work and work that is delivered online or outdoors) with complex requirements on core/ flexible evaluation types. Within a month of completing each of the four evaluations, NPOs must create a report and submit the data to ACE (via Culture Counts platform) and also share the report with their relationship manager via email. The minimum number of public responses required in order to meet the mandatory requirements is one. They must also create a second type of report — an annual summary report — combining all the previous evaluations with comparisons between them, and 'opportunities for reflection' (Arts Council England, 2021). Arts organisations who are not NPOs have no access to any of this insight and, to date, ACE have not published any significant market analysis.

There is also additional data and insight from bespoke research done by the individual institutions themselves. As an example, for Tate, the Tate Exchange programme is regularly (publicly) evaluated and reported (Wilmot, 2019). Tate has their own online user segmentation, they produce thought pieces on subjects such as the experiential and educational value of Tate's ticketed exhibitions to its audiences (Dima, 2016), they assess the Tate Kids brand (Box & Villaespesa 2015), and, no doubt, there are other evaluation and research projects that are not reported publicly.

2.2 DEFINITIONS OF CULTURE

The sector has problems agreeing on definitions; even within official government data the classification of the sector varies with several different definitions and methodologies. The Office for National Statistics (ONS) has a broad 'arts, entertainment and recreation' group which includes two arts and culture/ sub-sectors in its definition — firstly, arts and entertainment including performing arts (theatres, concerts, live music etc.), creative arts and writers, and secondly, museums, galleries, libraries and other attractions such as historical buildings, zoos, and botanic gardens. Also included in the broad group are sports, gambling, and visitor attractions like theme parks. DCMS defines cultural sectors as "those industries with a cultural object at the centre of the industry" and includes subsectors like

arts (including performing arts such as theatre, live music, and supporting activities, artists and writers); film, TV, and music (recording and publishing); radio; photography; crafts; cultural education; museums and galleries; library and archives; historic buildings and other attractions (Woodhouse & Hutton, 2021).

In Arts Council England's 2018 evidence review it was demonstrated that there is no internationally agreed, consistent definition of 'culture' and that Arts Council England should lead in its definition. However cultural engagement inevitably has a wider definition beyond publicly funded organisations like ACE and it is in this 'hidden' level that many smaller arts organisations operate. As King's College London note in their report 'Towards cultural democracy':

> "The deficit model disregards the wide range of ways in which people are involved in cultural creativity at times and in places that ostensibly have little or nothing to do with publicly funded organisations. It relegates many of these activities (and the people who do them) to second-class cultural status, or simply renders them invisible, sustaining dubious hierarchies of cultural value." (King's College London, 2017, p.19.)

Furthermore, they reference a range of cultural activity taking place in areas deemed 'cultural cold spots' due to their absence of publicly funded arts opportunities.

Taylor (2016) discusses how the term 'culture' can be a shorthand meaning a state-supported sector rather than reflecting relevant activities in a wider, vibrant, more informal sector. Crossick & Kaszynska (2016) agree that the term 'culture' should include more informal activities — probably currently called 'leisure' — to better understand that it is not that people are not engaged with 'culture', just that they are differently engaged with more nuanced activities. Miles & Gibson sum it up as follows:

> "an orthodoxy of approach to cultural engagement which is based on a narrow definition (and understanding) of participation, one that focuses on a limited set of cultural forms, activities and associated cultural institutions but which, in the process, obscures the significance of other forms of cultural participation which are situated locally in the everyday realm" (Miles & Gibson, 2016, p. 151).

King's College London (2017) supports a wider definition in that everyday cultural activity and professional arts and creative industries are "interdependent and interconnected".

Children and young people also see similarly wider definitions of arts and culture — especially those from urban centres and diverse ethnic backgrounds — as including 'leisure' activities including fashion, street festivals, cooking, and online activities (Bunting, 2013). Traditional arts forms are seen more as 'hobbies' and institutions can appear as 'elite' as a result of the people working in them. Durrer et al. (2020) found that young people (16 year olds in Northern Ireland) placed "high levels of personal importance on the informal activities in which they engage daily". Cultural understanding also has strong connections to tradition, religion, place, history and family especially those associated with family and tradition which "were perceived as having higher cultural importance" (Durrer et al., 2020).

This mismatch of understanding between young peoples' wider definitions, and those narrow definitions of organisations and institutions promoting arts and culture was also echoed by Manchester & Pett (2015) who found young people often included 'home' cultures (music and cultural participation experienced in the home) and the sharing of those experiences digitally. Lower income and disadvantaged socio-economic groups also defined culture "through familiar cultural activities and 'belonging' while those in higher socio-economic groups define culture more through their 'future facing' aspirations, including experiencing high culture, such as great works of literature" (cited in Arts Council England, 2018, p. 112).

Another indication that this 'top down' deficit model may not fully reflect audience needs comes from The Warwick Commission's report on cultural value (2015) which suggests that failure to meet audiences' personal taste, preferences and motivations are reflected in low levels of cultural engagement (as currently defined) rather than lack of interest or problems with accessibility.

However, as Arts Council England is the primary funder of the sector, and more public facing, it is the primary source of research data across mediums. In particular, as part of its ten-year strategy review, it produced a significant research examination and summary in 2018 (conducted by Britain Thinks) assessing trends since 2010 and looked at a wide range of

issues — engagement in arts and culture (including demographics), perceptions of understanding of quality, and 'resilience' (including arts, museums and libraries sector) (Arts Council England, 2018).

It reported that 77% of adults had 'engaged' with all forms of art in the previous 12 months, with visual arts being the highest. Demographically, there is a clear bias towards women (except for music), white adults, those aged 16–74, upper socio-economic groups, and those without a long-standing illness or disability. "Overall, half of adults in England (52.3%) had engaged with a museum or gallery in the previous 12 months — a significant increase since 2010/ 11 (6.0 percentage points, from 46.3%) […] this meant there was a corresponding increase in the disparity between groups, with adults in the upper socio-economic group now even more likely to engage with museums and galleries than those in the lower" (Arts Council England, 2018). Across the sector, the largest factor affecting engagement was socio-economic group.

And they are very, very happy. Data from their 'Taking Part' survey showed that a third (33%) of those currently taking part in art activities rate it 10 out of 10 with the average participant scoring 8.3/ 10. Average enjoyment score is 8.4/ 10, 98% would attend again. So, these existing 'self-selecting' audiences are very satisfied (Arts Council England, 2018). Can this be a true reflection of audience needs being met, or just a slice of them?

Obviously, the number of physical visitors for cultural organisations has significantly declined in 2020/ 2021 due to the Covid-19 pandemic (see section 2.3.2) during which institutions attempt to increase their representation online and through broadcast mediums prior to (limited) re openings. Dilenschneider's (2020) on-line report states: "People generally indicate intent to resume their more normal visitation patterns within three months from a national standpoint, with the caveat that we are able to evolve operations to make them feel safe." As the pandemic wears on, returning to historic visitation behaviours has represented "a moving target". "Those with interest in attending cultural organizations still intend to go, but they seem to be waiting until there is a stable condition in which to do so" (Dilenschneider, 2020).

Smaller arts organisations are, in the main, detached from this sector data and their organisational health metrics are often separate and distinct (see section 2.3). They have access to a thin 'slice' of free top-line information (i.e. from The Audience Agency aggregated data), and published sector reports, but not deeper insight for the sector — however classified — or other organisations themselves in a timely way. Furthermore, they have to themselves collect and report performance measures for their (often multiple-funder) programmes as a condition of their grants, in an unsupported way. Their data stays at a local level and yields no relevant insight for the sector or the organisations themselves due to these piecemeal and variable requirements. Any insight is 'stuck' in the organisation themselves or local funder level.

This fragmented approach is also reflected in the academic study (audience research or audience studies) as it currently exists as a cross-disciplinary practice across a range of academic fields such as social science, cultural policy, arts and humanities. Methodological approaches, type of audience, medium, and research methods vary widely (Hadley et al., 2019)

2.3 EVALUATION

> ”Why do evaluation? A simple question perhaps, yet one open to multiple interpretations and a variety of possible responses. For some evaluation is primarily an opportunity to measure the impact of an intervention on those taking part. For several it provides a chance to present a picture and report to funders on how the aims and objectives of a project were achieved. For others evaluation is essentially a mechanism for learning. Tate Learning falls into this third category. Within Tate Learning evaluation is understood to be a vital part of a research-led approach to programming that is based on a process of enquiry undertaken in collaboration with all those taking part.”
>
> Emily Pringle, Head of Learning Practice and Research Tate Learning
> (quoted by Wilmot, 2019, p. 5)

Tate seems to be an outlier with its approach and clear objectives for evaluation. As one of their principal evaluators, Hannah Wilmot, says: “Improve, not prove” (personal conversation, 2022).

The sector as a whole is number-heavy with evaluative measurement data yet the variety of annual report(ing) is wide, with some reports focusing many pages on financials, and others focusing many pages on the exhibitions delivered; few reports are published on more sophisticated analysis of success of programmes. They may exist but are hard to find in the public domain. Large arts galleries like the National Gallery in London (funded by DCMS as charitable organisations), evaluate themselves in reports to Parliament in terms of ‘achievements and performance’ and cite key (DCMS required) metrics like # of visits, # of unique users of website, # of visits by children under 16, # of overseas visits, # of facilitated and self-directed visits for under 18s in formal education, # of under 18s participating in on-site organised activities, % of visitors who would recommend a visit, # of UK loan venues, self-generated income (admissions, trading, fundraising), and financial performance. It also reports on sustainability, remuneration, pensions, staff, and governance. ‘Likelihood to recommend’ is the only audience-centric evaluative measure included (National Gallery, 2020).

Similarly, the National Museums and Galleries on Merseyside (Annual Report and Accounts 2019–20 reports across 8 separate institutions) cite the same key (DCMS required) metrics as seen above. They additionally include # of app downloads/ social media and more about their ethos, their ambitions, and their desire to reflect the diversity of their region. Audiences are mentioned on numerous occasions, but the only audience-centric metric cited is (the required) ‘likelihood to recommend’ — 97%! (National Museums and Galleries on Merseyside, 2020).

Tate, in its 2019/ 20 annual report, produced a colourful look at its highlights for the year across its galleries — works, collaborations, key appointments, performances, acquisitions etc. — with some key metrics scattered through (# visitors, # website users), particularly in the ‘Growing our Audiences’ section (p. 16) which cites key social media statistics. Their ‘Tate Collective’ initiative for 16- to 25-year-olds was also singled out. The report also covers some financial data, environment issues, but a large part of the report details all the

exhibitions by venue, and key acquisitions. Key facts and figures come at the end — one page of # visitors per venue, and one page of key financials (Tate, 2020).

Sunderland Culture (operating across five main venues, and my placement sponsor), have an annual review (not a DCMS required report), which is a very different document (colourful, engaging) but with evaluation though the same key metrics — # of visits, # of participants (family, adults, all), # of exhibitions, # of social media engagements, # of social media followers, # of website visits, # of school visitors, # of volunteers, # of exhibitions and events (by venue). Grants and collaborations are mentioned, but no detailed financial information is cited (Sunderland Culture, 2020).

Open Data Institute (ODI) is essentially a non-arts organisation (albeit with a Data As Culture arts initiative), but as a partner in my PhD I thought I should also look at their annual report and self-evaluation too. Their report is mostly descriptive of their projects and partnerships with a few key metrics on value of 'aggregated impact unlocked' and # of jobs created by their work. The key metrics they cite are # of media pieces in which they are cited, # of total subscribers to their weekly mail out, # of total members, # of Twitter followers, # of event attendees, # of course attendees, # of webinar attendees, and # of summit attendees. Financials are one chart with 3 figures. The Data as Culture project has its own section listing # of works presented, # of exhibitions, # of artists, and # of data types with examples of some of the recent works. The summit did have some direct audience feedback — "and 87% rated the diversity and inclusivity of the event as 'very good' or 'excellent'." (Open Data Institute, 2021, p. 23).

D6:Culture in Transit, my other partner organisation, in its 2018-19 annual report mainly discussed projects and plans. For one work they cite # of participants, % change on a previous work, # of launch event attendees, # at artist talk, # of exhibition attendees, and £ funding raised. For another, they mention # attendees at launch event. No financials are included.

So, as demonstrated, there is a wide variety in evaluation metrics collected and reported. The sector continues to fragment as researchers and organisations cite and try to develop and quantify (and benchmark) other attributes that could be the result of a successful

cultural experience in their view. For example, Serrell's (1996) particular focus was primarily on improving the educational effectiveness of (mostly science) museums; it resulted in her '51 percent' project (1996) looking at how much time visitors spend (duration) and where they are (allocation) resulting in a 'systematic summative evaluation' method of tracking and timing. Supplemental interviews tested understanding of the exhibition. Indices of these two measures are seen as indicative of learning and a database (of 108 exhibitions in their 2010 paper) is used to establish benchmarks of two key metrics — sweep rate (SRI) and the percentage of 'diligent' visitors (%DV) — those who stop at more than half the available elements. There are some interesting key findings of behaviour from the study; visit time is typically less than 20 minutes regardless of size or topic, majority of visitors are not 'diligent', average use of the space by visitors is 200 to 400 square feet per minute, and visitors typically spend more time 'per unit area' in smaller exhibitions.

Another metric cited to evaluate the success of a cultural experience is 'dwell time' — in this context it refers to the time someone spends experiencing the piece (but has many other definitions in other contexts such as in web design and retail). The exact numbers vary, but studies have determined this to be between 8 and 30 seconds. For 'great works of art' the average person spends just over 28 seconds looking (Smith et al., 2017) with no significant effects for gender or age, and a small group size effect for visitors in groups of 3 or more. This figure was only one second longer than a similar study 15 years earlier (which was surprising to the researchers given the rise in personal technology). Smith et al (2017) concluded that "a [museum] visit is not characterised by long looks at a few works of art; it is characterised by brief looks at many works of art". What had changed (in the intervening 15 years), was that 35% of the observations involved audience taking selfies of themselves with the works (deemed 'arties'). In response, Slow Art Day was founded in 2008 (by Phil Terry) that asks people to pause and examine works in galleries and museums for an extended period of time. It has been taken up by many of the major institutions in the USA and UK, like The National Gallery and Tate. In the online 'A Guide To Slow Looking' from Tate (2021) they recommend 10 minutes of 'slow looking' have a few tips on how to achieve it, such as making yourself comfortable, don't worry if nothing comes to mind at first, trust in your own authority and intuition, let your eyes wander, be aware of your surroundings, how do you feel, share your feelings, and look again. The advantages are cited as:

> “Slow looking is not about curators, historians or even artists telling you how you should look at art. It's about you and the artwork, allowing yourself time to make your own discoveries and form a more personal connection with it. Remember, it's not rude to stare at art.” (Tate, 2021).

The evaluation sector is full of what Dr Kirsty Sedgman at the University of Bristol called ‘bagginess’ (2019), in terms of definitions and methodological approaches, and this is of interest to academics. However, Arts Council England seems to have followed closely Serrell’s (1996) call for ‘systematic, multisite studies’ to create a large-scale database of trends useful to all. The problem, as she stated it, was:

> “Our supply of generalisations is small mainly because we lack shared tools (definitions, methods, data, inferences) with which to design and conduct visitor studies. Guessing, making assumptions based on unsystematically gathered impressions, and basing conclusions on just a few anecdotes (or case studies) are common practice” (Serrell, 1996, p. 11).

This is true across the sector — ACE’s approach is not replicated in non-ACE funded/ private organisations, mediums or countries. In addition, they now state that it is now up to NPOs to ‘use the data as they want to’ yet they were mandated with collecting it without input on the methodology or usage. And small arts organisations have no sight of the data, or the findings, or how it is used, and so are disconnected from a large database of trends which should be useful for all. The burden of collecting data for Arts Council England was well articulated by a smaller arts organisation who stated “It's a mountain of work to gather just the minimum so we rarely gather more than that. “ (personal email communication, 11 February 2021)

A summary of the current state of evaluation of cultural programmes and policy evaluation (in the United States) was covered in a special edition of Cultural Trends (2019, Volume 28, (5)). The United States sees much greater incidence of philanthropic support and direct public funding leading to research that supports advocacy for the arts as its main benefit (economic and social) rather than more rigorous evaluation and criticism; Campbell et al. (2019) acknowledge a fluidity in sociological approaches to the sector as to which factors are most relevant.

In their research examination and summary in 2018 (already cited), Arts Council England reviewed evidence around self-evaluation, and agreed that "is not possible to accurately gauge the overall prevalence of self-evaluation among arts and cultural organisations" from the current literature review while acknowledging that it is a "a mature conversation in a sector that has been trying different approaches to engaging audiences in evaluation and creative planning for at least 15 years." (Arts Council England, 2018, p. 18). While it makes intuitive sense for Arts Council England to lead on this issue, they have had little impact thus far.

The Australian cultural sector is more mature in its use of 'value' evaluations — it's where ACE's new Toolkit originated — but, even here, there are fundamental problems being exposed with this approach. Meyrick & Barnett (2021) discuss how the pandemic has exposed the methodological problems (in the Australian cultural sector) of the approaches used to measure cultural value, the understanding of which has been "largely instrumental […] and often economic". There is a fundamental problem in what they term "a widely shared sense of methodological inadequacy" in that the methods of normal science evaluation fall short stemming from a "collapse of their paradigmatic assumptions" (Meyrick & Barnett, 2021, p. 76).

This is due to the merging of cultural, social, economic and political domains rather than their consideration within their specialised boundaries — "In respect of arts and culture, it is an inability to consider *value* as an expert point of address, separate from broader consideration of the *values* they involve" — resulting in poor practice within the methods used (Meyrick & Barnett, 2021, p. 77). These see value as exogenous — an external result (impact, output) rather than an internally generated judgement. Value is a synonym for utility (see Crossick & Kaszynska, 2016 for a sample of evaluation models and methods). The newly formed Centre for Cultural Value based at the University of Leeds was set up to try and unpick the confusion between cultural value and hard economic 'return on investment' approaches. It is difficult to measure the overall value of culture, as it is a "subjective experience of participants and citizens" (Holden, 2004).

There is also an element of over-research or over-complexity with current evaluation methods as a result of so many data requirements gathered from audiences across so many disciplines: a focus on fewer, meaningful, and actionable metrics would be helpful and lighten this load, especially for smaller arts organisations. As researchers are sometimes seen as getting in the way of the bond between the audience and the production (Sedgman, 2019), a focused audience-led approach can assist researchers to focus on the key needs of audiences, and so gain better cooperation from creatives. Optimising the opportunity for audiences to experience the cultural event as intended — to meet its artistic objectives — by making the experience as audience-needs-focused as possible will result in challenging some current evaluation practices.

Finally, audiences, and how to evaluate the success of works and exhibitions, are almost always considered at the end of the curatorial and exhibition process (Ainsley, 2021) and not 'baked in' to the development phases. As such, criteria of success for works are often not referencing strategic needs and all back in to the 'same old, same old' measures that were used before.

2.3.1 Arts Council England

The quality of cultural experiences, their 'value' for audiences and institutions, has been driven in the UK by Arts Council England themselves through (documented) programmes like Quality Principles, Quality Metrics, and Creative People and Places, and by other public funders and charitable funders have required evaluation from their fundees. Despite this, there is a lack of documented impact data, evaluations rarely influence future practice, nor do they provide useful insights into the audience experience that can be used to inform future activities. ACE have acknowledged this and implemented (the Quality Metrics and now) the Impact and Insight Toolkit but, as noted above, no insight has yet resulted and there are many criticisms of their latest approach which "articulates artistic value in the right language for the organisations and funders" , not audiences, and that its attitudinal question format (high or low, in agreement or disagreement) is not formative, nuanced or creative (Gilmore et al., 2017, p. 291). There has been wide criticism from numerous commenters in publications such as Cultural Trends to the approach (Hadley et al., 2019) including data collection, methodology, attributes not influencing business metrics, variable sample sizes,

attributes that do not differentiate between themselves, lack of 'joining up' with other surveys, excluding potential audiences, bias towards certain mediums… it is a long list (see Appendix 6.1 for specific points). While leading on the approach, the resultant data from ACE has yet to prove useful or made public.

After a careful and deep examination of the programme, I consider that the ACE approach to value measurement is a prime example of a sector approach which, while well-meaning, has resulted in un-actionable data. The data is often poorly collected at source (personal observation), and the programme is at significant cost both to themselves and their fundees, both in terms of time spent and money allocated to service the initiative. For my thesis, it helped clarify how the approach was principally 'Top Down' (not audience led) and also that it did not join up with other metrics of business performance. As such, it helped as I developed my 'Bottom Up/ Top Down' table summary of needs but also directed me towards the concept of a much simpler measure of audience value along with the practical issues involved in the delivery of cultural experiences ('Absence of Barriers'), which were conflated into the ACE attributes.

2.3.2 Evaluation during the pandemic

During the pandemic, cultural organisations were forced to close their doors to visitors for many months, and they have controlled numbers of visitors when they partly reopened. During this time, many scrambled to establish a greater digital presence to enable access to their collections. The Warwick Commission (2015) suggested digital growth and skills had significant implications for the participation and production for arts and culture and three years later saw the launch of Department for Digital, Culture, Media and Sports's 'Culture is Digital' strategy calling for greater collaboration between the sectors, specifically digital technologies as a way for increased access to culture.

Early in the pandemic (May 2020), Art Fund published a report based on surveys of museum directors/ museum professionals (with supplementary depth interviews, and focus groups). One of areas of focus was on the "agile and adaptable digital skills and infrastructure needed to open up collections and reach audiences online now and in future"; they acknowledge that the digital opportunities were "immense" — 86% had increased their online presence

— but expertise and resources were patchy, along with strategies to generate income through online activities; they had been caught on the back foot. Less than half had seen an increase in online visitors to their websites but there had been a noticeable increase in engagement on social media. However, none of the directors' key current concerns reported mentioned audience needs or composition, just getting enough of them back when they reopened (Art Fund, 2020).

In his blog post in April 2021 (Henley 2021) Darren Henley, the Chief Executive of the Arts Council England enthused online that "artists have found ever more inventive ways to reach out and touch their audiences. Galleries and museums have turbocharged their digital content". Despite this, there is limited evidence that audiences have engaged more in online cultural events during the pandemic. The Audience Agency's COVID Cultural Participation Monitor published in April 2021 (part of Centre for Cultural Value's COVID-19: Impacts on the cultural industries and the implications for policy initiative) showed that 41% of respondents said they had done (any) online cultural activity in the year before COVID, compared to 43% during the pandemic. Earlier in the pandemic there was a dip in online cultural usage, particularly for families and 35- to 44 year-olds, for reasons which will be clear for anyone who had to home school (The Audience Agency, 2021b).

The International Council of Museums ran a global survey in September/ October 2020 of museums representatives and museum professionals across five continents (just prior to a second European wave of generalised lockdowns). Museums had continued to enhance their digital activities with 22% having dedicated full-time staff (+57% not full time) with live events and learning programmes seeing the greatest 'pandemic' increases. Most online activities had not significantly increased overall although the percentage of museums that started a new media channel increased for every activity considered, compared to April that year.

Given that digital engagement was already reliably increasing in importance before the pandemic, those Institutions that had not already invested in a strong digital presence scrambled to establish a greater digital presence. In the USA, Dilenschneider (2021a) has shown that there are now increased expectations surrounding digital engagement — more people are engaging with both performance and exhibit-based organisations online now

than they were before “or even at the height of the pandemic”. The key factors of likelihood for audiences to not engage with online works in the future (post lockdown) were the need for a feeling of a shared experience, that many have difficultly accessing works online, and that those with no experience of the organisations’ work were more likely to visit works online again, than those with in-person experience (Dilenschneider, 2021a).

A study by Mak et al. (2021) suggested the pandemic had created new incentives and opportunities for some to engage virtually in the arts but many who engaged during the pandemic were those who typically engaged under normal circumstances (NB home-based activities including digital arts and writing, musical activities, crafts, and reading for pleasure). Those with an “emotion-focused, problem-focused or supportive coping style” were more likely to have increased art engagement during lockdown alongside “younger adults (aged 18–29), non-keyworkers, people with greater social support, people who had lost work, those who were worried about catching the virus”; they hypothesise that these art activities were used “as approach and avoidance strategies to help cope with emotions, as well as to help improve self-development” (Mak et al., 2021, p. 1).

Home-based forms of arts engagement (especially increases in digital and online arts engagement) may have changed the nature of art engagement and attracted new participants. Michie et al. (2011) propose a behavioural change model that suggest events like the pandemic result in a change in opportunity (i.e. individual’s social and physical environment), motivations (i.e. reflective and automatic), and capabilities (i.e. knowledge and skills). Wider online access may offer audiences a chance to develop skills, capability, confidence and be creative in the arts at a time when other leisure activities were not available to them. Moving cultural activities online (live theatre, art galleries, virtual museums) has shown to create more opportunities for children to experience arts during the pandemic (Choi et al., 2020).

Another significant issue resulting from the pandemic shut-downs is that membership renewal rates are down approximately 25% when compared to the pre-pandemic year 2019 (Dilenschneider, 2021b). Many intend to renew when next visiting, however, ongoing health worries and loss of choice in terms of attendance from external factors mean they haven’t

yet done so. However, over three quarters (76%) of members intend to visit further out than six months or more from now (Dilenschneider, 2021b).

Once cultural organisations opened again, there was a shift in the profile of those who were visiting. Data from the USA (Dilenschneider 2021c) has shown that while attendance to cultural organisations is down across the US, the percentage of attendance made up of non-recent and first-time visitors is up. They suggest that those who intended to visit at some point, are now not distracted by/ able to do other activities or limited by available time. The Audience Agency (2021b) report also indicated that the younger, highly educated audiences, living in cities and with more varied and contemporary tastes are more likely to be keen to return — a different profile to pre-pandemic audiences. Those less likely to return quickly are likely to be older, more traditional, suburban and rural audiences.

One of the key outcomes of increased reliance on online channels is a need for better evaluation of them against any revised strategy. Measures of online activity are used by the sector are exacting — overall web traffic, by source, sessions, duration, page views, and so on (plus social media metrics like clicks, shares, likes, retweets, comments). Only basic top-line metrics are reported and without bespoke research there is little insight on 'why'. There are many ways to measure online activity and to use it to collect evaluation data in the absence of face-to-face research methods:

> "Organisations will need to review their evaluation measures, and how they are collected, but they should not abandon evaluation plans or worry about the technology — just use the best methods available, implementable, and actionable for them." (Ainsley, January 2021, online blog).

Additional research methods can include qualitative:

> "focus groups to online analytics data to surveys; from simply counting the number of people on your Zoom call and Google Analytics to track website users (which business account holders have access to more sophisticated analytics from many services)." (Ainsley, January 2021, online blog).

Nonetheless, amongst the scramble to go online, and sector uncertainty, Arts Council England's Impact and Insight (2020) programme encouraged their NPOs to do additional

research on their online work, and produced a set of supplementary questions for both works that had been curated or created for an in-person experience, which are now being presented via digital means and/ or works that have been specifically designed/ curated/ created to engage with audiences in a digital capacity. All this was within the context of organisations without a stated or revising digital strategy, shifting audience composition, being under resourced, in dire financial straits, and with low visitor numbers.

My partner organisation D6: Culture in Transit, had significant online presence due to the nature of their international work and moved their current programmes online (including their work with the National Trust). They extended their use of webinars and ensured all their artists had online presence to show their work. Open Data Institute (ODI) went into lockdown early (February 2020) and, with extra funding, put versions of their three completed Copy That? works online, along with a new online art exhibition 'Rules of Engagement'. Neither have yet had been able to evaluate their online audiences.

2.4 DEFINING THE OUTCOMES OF CULTURAL EXPERIENCES

Focussing on how users evaluate the outcomes from cultural experiences has proved hard to unravel as most sources reviewed use terms interchangeably and without rigour — attention, interaction, participation, response, engagement, affect, relationship, perception, and action. Individual institutions and research organisations use bespoke definitions with few agreed 'industry standards' — only industry research providers are transparent about their own bespoke vectors (The Audience Agency, IPSOS MORI etc). This is in sharp contrast to business and technology industries where many market definitions are clear and agreed across the sector, so that insights can be directly compared.

Confusion around cultural audience evaluation is exacerbated by common terms having several nuanced meanings (Merriam Webster) and nouns and verbs being interchanged.

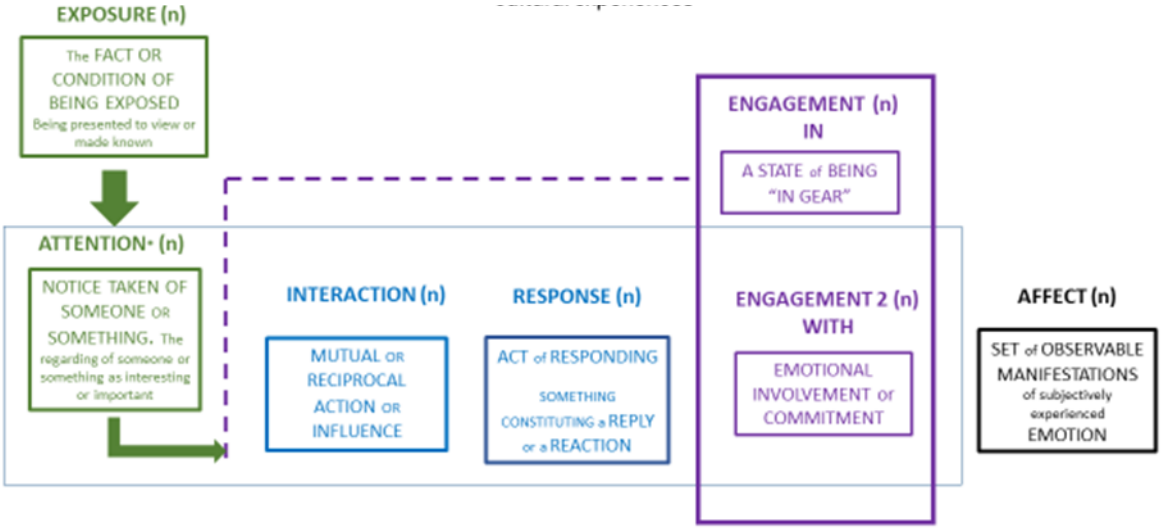


Figure 2. Summary of 'linear' relationships between key terminology used for cultural experiences.

For example, 'to interact' (verb) can mean 'communicate or be involved directly' but also a two-way action to have a mutual or reciprocal action or influence on each other (which is one of the meanings of 'interaction' (noun)). In the cultural sector it is taken to mean that some sort of action has taken place between a visitor and an institution or work (Evans, 2020). Similarly, 'to engage' (verb) originally meant 'to pawn or pledge something' and 'engagement' (noun) commonly meant an emotional involvement or commitment. However, it is also used to mean a basic encounter, and this latter meaning is the one used for the term 'cultural engagement' particularly in relation to audience development (SPARC Conference, 2019); that the audience was encouraged to encounter/ encountered the cultural experience. Unlike commercial sectors, the cultural sector does not chronicle emotional engagement — key in commercial brand and loyalty work — but simply models future behaviour using metrics like likelihood to return/ recommend.

The relationships between interactivity, engagement and other factors are generally assumed to be linear; many models of increasing individual interactivity (Graham, 1997) and social interactivity (Heath & vom Lehn, 2010) assume a mapping of increasing engagement, resulting in increasing value. In the discipline of marketing the models are more complex; hundreds of articles, book chapters or books on brand relationships have been published on this topic; see the extensive literature review in Fetscherin & Heinrich (2015). These desired brand relationships are achieved through a hierarchy of positive experiences from

opportunity, through exposure, attention, interaction, to (emotional) engagement resulting in hoped-for outcomes such as brand loyalty, repeat purchase, and increased customer lifetime value. Each stage has a different success factor and a different metric used to measure it (based on my own personal experience). The technology sector has clearly defined terms as an outcome as they are keen to quantify each vector in order to measure success. For example, in web page design, engagement is defined as the number of comments/ likes/ shares and certain types of comments elicited (should/ would/ which/ who) (Buffer.com, 2019). For social media, "engagement is a measurable interaction" including likes, comments, favourites, retweets, shares, and reactions ("engagement rate") looking at posting frequency, post types, and hashtags across Facebook, Instagram and Twitter divided by follower count (Rival IQ, 2018, online blog) . The Engage Vent tech/ design (Gould, 2017) model has five well-defined units of relationship, with engagement defined and important at all levels.

2.4.1 Engagement/ flow

There remains a significant amount of discursive ambiguity around the term 'engagement' that results in key tensions between practitioners and audiences. Evans (2016) acknowledges its ambiguous use (in TV and film industries), from meaning a film's run in cinemas, as praise for a film or play, as a generic indicator or quality, to (vaguely) describe a character or performance as good. It can now be used to denote audiences that are enthusiastic and active about the content — "loving the content devoutly, telling everyone about it, creating something […] they've made a conscious choice to watch it" (Evans, 2016, p. 74).

In addition, its definition can depend on the priorities and goals of different stakeholders (Napoli, 2011) for example, in advertising and broadcasting it can be said to happen when there is movement across media, away from the central screen to other activities. Chrissie Jamieson (Red Bee Media) is clear about the challenge:

> "I think it's a massive term right now — It's one of those fat words, where it's almost lost its sense of meaning and it's so broad. On every brief we see: 'we want to engage viewers'. And I don't know what that means". (Jamieson in Evans, 2016, p. 6).

Jamieson also asserted:

> "I feel like it's too broad to say we want to engage. I feel like you have to kind of go, we want them to do X, we want them to feel X, or think X, or we want them to actually act in this way" (Jamieson in Evans, 2016, p. 6).

Practitioners may also feel engagement is medium-specific, whereas audiences are often pan-medium (Evans, 2016).

Evans (2020) also notes the different roles of practitioner and audience (in transmedia culture, but applicable here) in the active co-creation of engagement. For the practitioner, it is the delivery of their professional work, the "desired result of their creative labour" whereas for the audience it is "leisure, a way to spend time to relax, have fun, bond with friends and family and momentarily escape from everyday life" (Evans, 2020, p.175). The emotions attached are also different; for practitioners there is a personal connection to the content they have produced, but for audiences its more 'para-social' relationship, feeling a connection to the characters and events (on screen); but both positions contain a strong element of affective connection.

Within the wider context of academic study, 'engagement' has been more recently debated from specific definitions to 'catch all' and is said to lead to perceived value — the term clearly defined as being something (such as a principle or quality) that is intrinsically valuable or desirable and reflects the regard that something is held to deserve; the importance, worth, or usefulness (Evans, 2020). But what constitutes an individuals' value from a cultural experience is unclear, nor how to evaluate it. Can it be inferred from a moment of engagement? ACE have included several measures in their new evaluation suite that they think reflect user 'quality' including one called 'captivation'.

Evans (2020) argues that a moment of engagement can also be seen as an end in itself — a moment of absorption and retrospection — which is of value to the user. It occurs at a cost to the user (financial, time, attention), results in a form of response to the content (emotional/ cognitive/ physical) and is demonstrated by a form of active behaviour. She poses a matrix of two axes — receptive/ interactive and textual/ peritextual. Evans also discussed the idea of 'captivation' as a form of engagement:

> "Such captivation primarily involves moments of immersion, in which their focus is entirely on the content in front of them, and a desire to experience as much of the content as possible. […] very personal, almost intimate, experience […] one that involves being captivated by content to the wilful ignoring of anything else" (Evans, 2020, p. 67).

This is opposed to 'conversation' which requires action from audiences, but is still a form of affective connection.

The adjacent concept of 'flow' is also useful as it is closely related to interactivity, engagement, and emotion. The key reference here is Mihaly Csikszentmihalyi's classic 2002 book *Flow* which studies those states in which people report feelings of concentration and deep enjoyment resulting in a state of concentration so focused that it amounts to complete absorption in an activity, and results in the achievement of an idea state of happiness. Csikszentmihalyi also discusses 'making meaning' which relates directly back to Barrett's (2017) emotion work (see Section 2.4.3). Flow is interesting as a potential metric for measuring audience value and has been followed up by psychologists such as Martin Seligman (2011) in relation to improving well-being — in itself, a key cultural success metric.

2.4.2 Affect

There is also an interesting discussion to be had around affect — the individual's background, influence and personalised response to cultural experiences. As stated by Canning in their online blog "A disconnect exists between visitor-facing goals of museums and their capability to comprehensively understand and document the meaningful affective experiences that take place within their walls". Canning argues that theories of aesthetic experience fail to account for "the background that visitors bring to their viewing experiences" and that "factors introduced by the viewer must hold equal importance to those brought by the artwork" (Canning, 2018, online blog). Her research demonstrated that affective experiences involved identity-driven responses, and that it is important to consider aspects of disinterest, confusion and negativity resulting from these encounters originating from feelings of empathy and connective experiences about, or in connection to, the artwork. Latham (2007) broadens the experience to all 'evocative' objects, but Konecni

(2013, 2015a) limits it back to only 'sublime' visual art being able to elicit a true aesthetic experience (via chills, being moved, and aesthetic awe).

As Marcel Duchamp, the famous Dada artist, wrote:

> "All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act" (Duchamp, 1973, p. 140).

Both the artist and the viewer are necessary for the completion of a work; the work begins in isolation and is not completed until it is viewed by others; the work becomes a two-way exchange as the viewer turns participant in the creation of the work and the artist has to hand over some control from that process of creation.

Tate Modern appear to be at the forefront of considering audiences as active agents. The first year of the Tate Exchange programme was billed as "A space for everyone to collaborate, test ideas and discover new perspectives on life, through art" (Wilmot, 2018, p. 1). Modes of engagement are defined — making, talking, observing, listening, performing/ rehearsing, relaxing and reflecting (Wilmot 2018) while earlier Rodney reviewed a wide number of measures and evaluative systems used by Tate Modern with its 9 user 'modes' and notes:

> "It brings to light the pivotal importance of the notion of engagement, acting as a link between the museum and the visitor who is not simply presumed to be active, but whose activity is now deemed necessary and therefore is vigorously sought." (Rodney, 2015, p. 122).

However, he criticises the resultant insight being used for commercial (financial) purposes.

An individual's response is dependent on their affective state — how and when it arises, its valence (positive or negative) and arousal (from drowsiness to frantic excitement (Mehrabian & Russell, 1974)). The relative importance of the interplay between these factors has been well debated (Pham et al., 2001 and Hagtvedt et al., 2008) with various models proposing three stages, some two, some only one. The two-process model (for example, Shiv & Fedorikhin, 1999) fits with Kahneman's (2011) System One and System Two theory of information processing (see Section 2.4.3.1.2).

An initial/ spontaneous appraisal of a work may include cognitive and affective responses that give an initial impression of the stimulus (the lower-order route) from which a detailed evaluation is formed when additional, specific, relevant information is available (the higher-order route) (Wyler et al., 1999). Like Kahneman (2011), the first process is theorised to occur relatively automatically and unconsciously, while the second process is more deliberate and controlled. Hagtvedt et al (2008) argue that emotions inform the first impressions of the artwork — its aesthetic appeal and interestingness (Cupchik & Gebotys, 1990) — which may influence the judgement of the object. This theory is why 'skimming' works in a gallery is not a problem — they have to 'break though' cognitively. So an, 'Absence of Barriers' is the System One process, and System Two is why organisations should definitely give audiences the right amount of information for them, to process their experience. The peritextual is discusseed by Elizabeth Evans (2020) (section 3.2.1.3).

Researchers agree that (effective) art evokes emotions which may be expressed physiologically, so how the audience evaluates the encounter includes cognitive and emotional components — "the interplay of affect and cognition evoked by a stimulus drives evaluations" (Hagtvedt et al., 2008, Silvia 2005). Previous research has progressed towards psychological understanding of art perception and aesthetic appreciation with some researchers developing structural models incorporating both cognitive and emotional components. (Hagsvedt et al., 2008). Their model is satisfying, despite its limited research method in that affect (valence and arousal) leads to four possible cognitive factors — curiosity, aesthetic, creativity, skill — resulting in an overall evaluation. They support the model by referencing that the cognitive factors have strong parallels in the past — curiosity and aesthetics, which mirror Cupchik & Gebotys's (1990) interesting and pleasing factors, and creativity and skill, which mirror Kozbelt's (2004) discussion on originality and technical skill components.

2.4.3 Emotion

As discussed, emotion as an outcome of cultural experiences is seen as desirable (Watson, 2019) and is used as a proxy for audience value particularly in aesthetic studies and also supports the idea of emotions as tools used for moral reasoning without which we cannot

respond well to issues requiring us to process notions of right and wrong (Ravenscroft, 2012). And because they can be crafted by locations (Gammerl, 2012) — Disneyland is a place you feel happy in — museums try and regulate the emotions we (are expected to) experience and tell stories about objects from a contemporary emotional background using a 'universal emotion register'. Emotions effect not only the way we understand what we experience in a museum but how and what we learn. "We ignore them at our peril" (Gammerl, 2012, p. 169).

The measurement of emotion is collected by using methods of dubious value (see later), and often poorly thought through — which emotion and why? — and frequently completely missing from evaluation projects; for example, it does not currently form one of the metrics in the ACE Impact and Insight Toolkit (2020) although they have now started to include 'sentiments'. Commonly, cultural experiences are noted for their ability to arouse emotions in perceivers:

> "to experience joy, pleasure shivers down the spine, awe in sight of grandiose artworks, or sometimes even negative emotions of fear, anger or disgust in front of visually challenging stimuli." (University of Wien, 2021, online).

How these emotions are perceived and represented on an evaluative, subjective and bodily level is heavily debated (see e.g., Konecni, 2015b; Pelowski et a.l, 2017; Scherer, 2005) (see also physiological responses, Section 2.4.3.3).

Are positive emotions more desirable than negative? Artists often use 'challenge' as a means of communicating their artistic intention, and Menninghaus et al. (2017) propose that negative emotions are particularly powerful in securing attention, intense emotional involvement, and high memorability for individuals. Lomas (2017) discusses how more ambivalent emotions can also be used for increased positive wellbeing for individuals. Van de Cruys et al. discuss why audiences would seek out "ubiquitous and non-accidental" negative affect in art and on the importance of consolation/ solace — the need to "remind themselves they are not alone in their failings, inner conflicts or even idiosyncratic pleasures" (Van de Cruys et al., 2017, p. 1). Audiences feel attuned to the art work as it helps resolve conflict in their held affective models; it is a very personal experience.

The notion that aesthetic emotions may be different from other emotions is often debated. Recently Menninghaus et al. (2019) proposed a comprehensive theoretical article on distinct aesthetic emotions which include appraisals of familiarity, novelty, and intrinsic pleasantness. They postulate that they are sought and savoured for their own sake and their expression "includes laughter, tears, and facial and bodily movements, along with applause or booing and words of praise or blame" (Menninghaus et al., 2019, p. 1). Each emotion is 'tuned' to a special type of perceived aesthetic appeal and is predictive of the felt subjective pleasure or displeasure, liking or disliking. There are more positive than negative emotions though many positive aesthetic emotions cover negative or mixed aspects. Skov & Nadal (2020) strongly challenged the idea of a new set of emotions on the grounds that no evidence was presented that these emotions were different to others already identified and presented their own empirical evidence suggesting affective states observed during aesthetic appreciate events were not distinctly different. Menninghaus et al. responded (2020) with their own empirical evidence supporting their own approach!

2.4.3.1. Research methods

The tools to measure emotions as a result of cultural experiences are clumsy and varied, from post-event questionnaires, to physiological tracking (see below).

2.4.3.2 Questioning audiences

Generally, audiences are asked to complete a post-event questionnaire asking how much they agree/ disagree with having experienced a series of emotions as a result of being exposed to the works — this is by far the most common method used by the cultural sector. Emma Morioka (2019) from Historic Royal Palaces believes that emotional response as a result of participation is key to behaviour 'transformation' as it results in value for the audience and these outcomes can be measured. She supports this with research from the National Trust (2017) and the Heritage Counts report from Historic England (2018). The methodology is simplistic (asking respondents how their favourite places make them feel), but all three pieces support the notion of emotional responses as key to their strategies.

Watson questions the methods we use to determine how people respond emotionally to exhibitions:

> "We ask them what they think and feel. We evaluate what they say and how they behave. We observe them. We track what they write about exhibitions on digital sites like Trip Advisor. And ask some pertinent questions" (Watson, 2019, p. 32).

Findlay comments on the difficulty of using language to describe the experience:

> "It is very difficult to use language to describe the intensity of a visceral experience looking at a work of art. Art is itself a language with an infinite number of dialects… The data obtained is inevitably non-spontaneous and as the result of a level of deliberation after the event." (Findlay, 2014, p. 129).

There is no standard agreed list of emotions that are relevant, and methods are being constantly developed — and often onerous for audiences to complete. For example, Schindler et al. (2017) developed a questionnaire (Aesthetic Emotions Scale known as 'Aesthemos') to measure the broad range of emotions in response to the perceived aesthetic appeal of stimuli (not just art but also the built environment/ nature across many cultural forms). Unfortunately, it is complex and requires a lot of post-event mental 'processing' by audiences — 21 subscales with two items each "covering prototypical aesthetic emotions (e.g., the feeling of beauty, being moved, fascination, and awe), epistemic emotions (e.g., interest and insight), and emotions indicative of amusement (humor and joy)" (Schindler, et al., 2017, p. 1). In addition, the Aesthemos subscales capture both the activating (energy and vitality) and the calming (relaxation) effects of aesthetic experiences, as well as negative emotions that may contribute to aesthetic displeasure (e.g., the feeling of ugliness, boredom, and confusion).

Another, scale-heavy approach was demonstrated recently during the pandemic, to measure how respondents used artistic activities to regulate their emotions. Mak et al. (2021) used the Emotion Regulation Strategies for Artistic Creative Activities Scale (ERS-ACA) (Fancourt et al., 2019) in which respondents are given agree/ disagree scales for 18 items and asked to what degree they agreed with the statement when engaging in any of the arts activities. There are three derived subscales of 'approach strategy' (six items such as acceptance and

problem solving), 'avoidance strategy' (seven items such as distraction and detachment), and 'self-development strategy' (five items such as enhanced self-identity and improved self-esteem). It is unclear how this fits in with other approaches or measures, which demonstrates the current fragmented approached to measurement of emotion.

2.4.3.3 Physiological responses and interdisciplinary uses

Huston et al. (2019) provide a comprehensive review of the latest research into brain activity research for art and aesthetic experiences (including emotion) across a variety of art genres (visual, dance, music) and categorically state in their preface: "Art is understandable in scientific terms" as inherent constituents of human cognition. The main finding for this PhD is that the equipment required for this method (brain scanners) makes it impractical to use for 'real-time' evaluations, i.e. for specific time-linking of cultural events and measurement staged in non-clinical venues. However, other physiological indicators are used, directly or indirectly.

An increasingly common approach (University of Wien, 2021) is to combine subject emotion reports with physiological changes indicative of emotional processing like facial expression changes, or galvanic skin response changes and to try and relate them to the overall aesthetic experience and evaluations (i.e. liking). The theory is simplistic — more frowning in front of artworks with negative emotional content/ more smiling with emotionally positive content/ more 'arousal' indicator in front of more 'arousing' artworks — all mediated by individual characteristics like level of empathetic abilities and cognitive factors like level of art expertise (University of Wien, 2021).

FMCG companies have also started to measure autonomic physical responses as a way to assess physiological responses from emotion, to marketing and branding stimuli. For example, the telecoms provider O2 expose respondents to potential advertising and branding executions and supplement their more traditional methodologies (questionnaires, interviews, group discussions) with measures of heart rate and galvanic skin response using detectors on the skin of the hand (Salmon, 2019). Other methods include eye gaze and pupil dilation (Leder et al., 2019). Commercial and cultural institutions use other standards methodologies to evaluate emotional response; they ask respondents how they are feeling

as a result of experiencing some stimulus, most commonly as part of a questionnaire using verbal or visual scale (or a combination of both (Rheumablog, 2012)) and attributes/ emotions which respondents indicate do or do not apply (yes/ no), or to what extent they apply (Linkert scale, DCMS, 2018, personal experience). This is often paired with a few open-ended questions or comments sections the themes of which are aggregated using personal judgement.

In commercial industries such as FMCG emotion is the desirable outcome of audience relationships because it is agreed to be the root of behaviour change — hopefully to the (commercial) advantage of the company. There is a wealth of data from advertising testing showing emotion to be the key predictor of advertising effectiveness (above persuasion, brand linkage or specific key messages) and it is also a predictor of future long-term market share growth and brand growth (Institute of Practitioners in Advertising, 2018). Emotions are easy to understand by the public — we all experience them — and by commercial organisations, summed up by the phrase "The more you feel: The more you buy" (System 1, 2019, online blog). It is sensible to assume that this may be useful for audience perceived quality and value in cultural experiences (see section 2.4.4.1); both positive and negative emotions can be sought as they serve different purposes — positive ones for issues like brand image building, negative ones to stimulate charitable giving (based on my own personal experience) — but 'neutrality' is the antithesis of what is needed as it is ineffective for behaviour change.

The measurement of emotions in this sector is also problematic; the FMCG sector is heavily bought into the idea of measurable universal emotions — that all peoples everywhere in the world exhibit and recognise emotions without training — and that principally our faces hold the key to assessing emotions accurately and objectively (displayed on the face as a 'fingerprint' of that emotion). This approach originated in the 1960s from psychologist Silvan S. Tomkins and his protégés Carroll E. Izard and Paul Ekman who tested six universal human emotions — happiness, fear, surprise, disgust, anger, and sadness — using a technique which became the 'gold standard' and used for hundreds of subsequent projects (see extensive summary in Barrett (2017)). Scientists showed that these emotion words (translated if necessary into local languages) could consistently match the posed faces

correctly and from this evidence scientists concluded that emotional recognition was universal.

This view has now been seriously challenged by scientists using more direct methods like facial electromyography (EMG) which shows they do not form predictable fingerprints for each emotion as surrounding information is also important — body posture, voice, overall situation, experience, context; the face doesn't speak for itself. Despite this, facial recognition is increasingly used for TV/ online /media research with respondents viewing content while methods like The Facial Action Coding System (FACS) that "works as an automated computer system which can categorise human emotions according to changes or movements of the face" compute emotions (RealEyes, 2019, online website).

Other approaches for universal emotion measurement include companies such as System 1 Research (system1group.com) who show 8 images of facial expressions ('Face Trace') — happiness, sadness, contempt, surprise, anger, disgust, fear, neutral — and ask: "Which of these faces best expresses how you feel about your experience today?" and to what degree that experience was felt (strength) and then ask what it was specifically about the experience that made them feel that way. The resultant analysis gives an indication of negative and positive intensity (by sub-emotion) and also of (undesirable) neutrality.

As noted above, emotion evaluation methods are now starting to be used to directly assess cultural experiences. At the 2019 Sheffield Performer and Audience Research Centre (SPARC) UK Conference, a music research consortium from the University of York, Max-Planck Institute for Empirical Aesthetics, Zeppelin University and University Hospital of Psychiatry and Psychotherapy, Bern were using 'off the shelf' facial expression software and 'physiological activations' to measure audience experience. Other research groups were also using biometric recording devices (galvanic skin response, heart rate monitors) as a proxy of emotional response, arousal, and value. Canning (2018) also used physiological measures in her work about affect in visitor responses to art.

Exposure to cultural experiences results in active neural processing, as the exposure is managed — even if only to decide whether to give it further attention or not to progress the experience. Based on the work of Kahneman (2011), Barrett (2019) and recent

neuroaesthetic approaches (Huston et al., 2019) indicate that attention, interactivity, engagement, and emotion are the same in terms of requiring active neural processing and that they facilitate an action, either mentally or physically, with the potential to respond, or affect, or influence. It can be argued therefore that either of them (interactivity, engagement, emotion) could be used to evaluate affect.

Where this cognitive processing in response to art takes place is being debated (Pelowski et al., 2016, 2017), and is beyond the scope of this thesis. The main point to reflect on is that the recipient of the stimuli has agency, and that it is a highly personal experience. (NB: Affect in technology is defined differently as a combination of degree of arousal and positive or negative perceptions).

The level of complexity of neural processing is relevant in emphasising the unique personal experience. Mora (2019) discusses levels of neural complexity from single neurons responding to single perspectives of an object (form, orientation, depth), and neurons that respond to the presentation of an entire object irrespective of its perspective, and some to different objects of similar shapes and colours (arranged in circuits to construct an abstraction or 'ideal' object templates?). The complexity neuroaesthetics offers fits with the idea of neural networks Barrett (2019) and Kahneman's System 1 and System 2 (2011) in that it is linked to the activity of multiple brain regions, pathways, and networks, as described below.

Daniel Kahneman (2011), created a Nobel laureate in economic sciences for his work in psychology challenging the rational model of judgement and decision-making, delineates two modes of thinking (though they are not separate 'entities' in the brain). 'System 1' (S1) is fast, intuitive and emotional, driven by instinct and prior learning while 'System 2' (S2) is slower, more deliberative, more logical, and takes much more processing energy. S1 is the brain's fast, automatic, intuitive approach, S2 the mind's slower, analytical mode, where reason dominates (Kahneman, 2011). Emotional responses are based in S1. Research by Kahneman and his associates has shown that decision making is full of cognitive bias, logically incorrect, and people are neither fully rational nor completely selfish, and that their tastes are anything but stable. The concept of System 1/ System 2 throws up some interesting discussion points in that cultural experiences often want to stimulate attention

and emotion (S1) but use evaluation methods that 'ask' for an analytical and 'digested' responses (S2). The complexity of these systems also emphasises the individual response to any stimuli dependent on previous learning, experiences and biases. In the commercial sector respondents are put under time pressure to respond in an attempt to get the System 1 intuitive, un-rationalised response to stimulus (following Kahneman, 2011). This method is available from most research agencies (like Populus, YouGov, IpsosMORI) and is used for brand or product attributes including emotion. A simple yes/ no is asked of campaign target respondents, but it has to be done within 2 seconds or the response is invalid. System One has become a big buzz-phrase in the marketing industry because System One thinking is believed to drive which ads consumers pay attention to as well as what brands they buy.

There are many discussions about brand choices — does it reside in System 2? is it exercised by System 1? — and how to influence System 1 by changing System 2 beliefs. This thinking has not directly entered the cultural world, but it fits in well with Barrett's (2019) thoughts about how emotion is experienced as a result of internally held beliefs. Attention is also discussed by Leder at al. (2019) in their combination of models of aesthetic experience as part of the internal processing in response to stimuli but prior to any emotional response to aesthetic judgement.

2.4.4 Segmentation

What do audiences need from their cultural experiences? A philosophical analysis on the purpose of art is a discussion beyond the scope of this thesis. However, it is notable that recently some researchers and authors are defining its use as an identity-related therapeutic tool helping develop or reinforce feelings of individual self-identity and self-worth rather than as a signal of the development of a culture or cognitive sophistication (see below). Art therapy has been practiced since the 1940s as a way to help clients tap into their inner thoughts, feelings and experiences through creative expression, and social prescribing has become a solid part of medical practice in the last five years.

In 2019 The Centre for Cultural Value based at the University of Leeds was formed as an outcome of The Cultural Value project (supported by AHRC). It has five years of funding to

investigate what value is created from arts, cultural, heritage and screen activities, but it is not yet clear how audience value will be included. And the motivation classifications keep coming: Phelan et al. (2018) developed a 'short scale' of 17 items to "capture six theoretically important visit motivation categories" to educational leisure settings (ELS) — science museum, art museum, zoo — to enable comparisons across sites.

Considerable time and effort thus far has been invested in understanding the motivations of museum/ gallery visitors resulting in a range of academic disciplines and also descriptive categorisations/ segmentations, to document the connections between motivations to visit and their exiting meaning-making, and in agreeing on a definition of self or identity for the art to affect (the latter is true across a wide range of social science disciplines) (see reviews in Falk, 2008; Dawson & Jensen, 2011).

Through my research I have discovered that there are two underlying wants underpinning the types of segmentations that have been theorised — those that focus on the needs of the audience themselves as individuals (what I need/ how I see myself) and those that focus on the needs of the sector (what they need from me/ how they can identify me) (see section 3.1). Generally, the former are based on qualitative methods, and the latter as a result of statistical modelling of data collected using quantitative methods. These two approaches can cause friction — individuals' motivations tend to be subsumed by those of the sector as they are funded by a 'return on investment' model and a 'top down' basis and need to be applicable (albeit clumsily) for marketing campaigns (Rodney, 2015).

2.4.4.1 Individual needs

So what might audiences get out of cultural experiences that help them develop or reinforce feelings of individual self-identity? In de Botton & Armstrong's book *Art as therapy* they postulate that art:

> "compensates us for certain inborn weaknesses […] of the mind […] that we can refer to as psychological frailties. […] Is a therapeutic medium that can help guide, exhort and console its viewers, enabling them to become better versions of themselves" [within] "complex systems of patronage, ideology, money and education" (de Botton & Armstrong, 2017, p. 5).

They cite seven user-derived values (like a source of dignified sorrow and a purveyor of hope) and hence present a basis for evaluation of cultural experiences from an individual needs point of view. Hari (2019) similarly discusses the therapeutic use of cultural experiences (through social prescribing) in his work on depression and anxiety, and how they can combat aspects of disconnection with numerous aspects of life, such as meaningful work, other people, meaningful values, and the natural world. Hari's idea of a sense of 'connection' being key is also reflected by others such as Connor summarised in this key quote:

> "What do we want from our audiences? Beyond ticket sales and subscription commitments, what is it that we are seeking from the intimate exchange at the core of the artistic/ arts event/ audience triad? For many art workers, the answer is simple: We want to connect." (Connor, 2013, p. 109).

John Falk (2008, 2019) theorises five (sometimes more!) clusters of visitors based on a limited set of identity-related self-aspects used to proactively justify a visit; to retrospectively make sense of it through self-reflection and self-interpretation, and also how it supported their own self-identity ('good parent', etc). High-affect experiences are salient and memorable, and all new information is assessed as to its relevance and importance. Like System 1, virtually all of this happens unconsciously, and every step is mediated by emotion. They also support the idea of audiences as active agents, the individuality of the experience, and the importance of expectations versus experience. Falk is not without his critics (Dawson & Jensen, 2011) however several other papers at the 'Connected Audience' conference in Berlin (2019) referenced Falk's role as a leading example of visitor segmentation (Dawson & Jensen, 2011) and Kirchberg & Tröndle (2015) cite his highly influential contextual model of learning. (See also section 3.1).

James Fox gives a very practical demonstration of the use of art as a tool of self-identity in a broadcast programme that took viewers on a tour of the then pandemic-deserted Tate Britain:

> "Herein lies the power of art. The power to bring us pleasure and solace and to offer us a glimmer of light in the darkness. At a time when all of us have to pull together, these works remind us of what we have in common. And they show us that we

> belong to something much bigger and much older than our own lives. Something we have to preserve and pass on to the next generation. These galleries have survived two World Wars. And they will doubtless survive this. And when we get to the other side, these life-enhancing artworks will still be here, waiting for us." (Fox, 2020, 27' 20").

London's National Gallery also supports the idea of art being useful for self-identity as cited in their 2020 report to Parliament:

> "We believe the National Gallery has an important role to play in enabling people to understand and negotiate the changes that society is undergoing by providing long-term historical perspective; through mediated access to works of art of great significance and beauty, and by the provision of a safe environment for reflection on questions of identity, beliefs, and on the relationship between the past and the present". (National Gallery, 2020, p. 2)

Many institutions and organisations support the broad idea that art can be useful in the development and support of an individual's self identity. However there is little agreed detail in the sector of which exact aspects are important to audiences and which should be prioritised or even considered when developing cultural experiences.

2.4.4.2 Sector needs

Quantitative-originated segmentation is a technique that is common in many sectors often based on increasing levels of 'engagement' meaning frequency of use or increasing financial value to the organisation. It uses aggregated data from a statistically representative sample and uses statistical clustering algorithms and models to come to summary user clusters (some based on individuals' profiles and demographics, others on households). These are often 'fleshed out' using qualitative methods to get 'pen portraits' of the individual segments. This is at odds with the complex needs of individual users but can be a useful marketing or audience development (though not necessarily curatorial) tool. Ashton and Gowland-Pryde (2019) examined how segmentation was used to identify, understand and engage art audiences looking critically at the use of data (its origins) as applied to arts

audience segmentations and concluded a common lack of fit between audience identities and segments in the sector.

Clusters/ user types are normally described demographically, behaviourally, and attitudinally, but generally, only the demographic proxy profiles can be used by marketing data bases like Experian. Moreover, these 'sector' segments are usually bespoke and proprietorial, being 'held' within research companies as a unique hook on which to generate additional income. For example, on their website Morris Hargreaves McIntyre (2019) — a research agency used by a number of large cultural institutions including the ACE and The British Museum — have eight Culture Segments (each ranging from 9% to 17% of adults) whose engagement behaviour depends on their self/ social/ sector/ societal attitudes yet state "by encouraging more people to engage more frequently, more broadly and more deeply with culture, we can build audiences" — so it is essentially a marketing acquisition tool for those who pay for their services. (See also section 3.1).

The Audience Agency has their own ten segments called Audience Spectrum (2019) (each ranging from 5% to 16% of households) which uses attitudes towards culture and what they like to see and do (from ticketing data and questionnaire data) which is used both as a marketing acquisition tool and to drive more frequent visits. It has currently been used by over 400 organisations. However, richness can be lost: "In the course of conducting research into a number of performing arts companies, we found that while many artistic directors and general managers could discuss their audiences' demographic — the gender, age, postcode, and other subscriber habits — they knew strangely little about what audiences were getting out of the experience" (Radbourne et al., 2013, p. 7).

Both of the segmentations mentioned are likely to be superseded by new ones arising from the ACE's new Impact & Insight Toolkit. (Arts Council England, 2019) but there has been no sight of any at the time of submission.

There are many other bespoke sector segmentations being introduced; for example, Kirchberg & Tröndle (2015) used questionnaires, biometric measures and paths through exhibits to define three museum experience segments (conveniently around a third each of contemplative, enthusiastic, and social). The needs of the audiences and if they are met

involve aspects proposed by the researchers themselves; reflection, design, silence, art appreciation, companionship, sensitisation, art connectedness, familiarity, beauty, entertainment, surprise, and fame based on the work of Falk & Dierking (2000) and their "contextual model of learning" in museums, particularly:

> "to structure the exhibition experience in four dimensions: the object experience (seeing rare, genuine, or valuable art, or being moved by beauty); the cognitive experience (gaining or enriching understanding of the art); the introspective experience (imagining, reflecting on, or connecting with the art); and the social experience (interacting with companions, strangers at the exhibition, or museum personnel)." (Kirchberg & Tröndle, 2015, p.169).

2.4.4.3 Commercial needs

The different approaches to segmentation reflect the conflict between the needs of audiences and the commercial pressures faced by curators, museums and galleries who also necessitate making additional income wherever and whenever they can — like standard offerings of places to eat and drink, and opportunities to spend in their retail spaces. While this feels a bit 'grubby' these are often the facilities really appreciated by visitors to help fulfil their own needs such as places to gather, connect, socialise, reflect, be refreshed, buy gifts etc. (beyond their income-generating purpose) but not mentioned explicitly in the creation of segmentations. de Botton & Armstrong note ironically that: "The chief vehicle for selling art on any mass scale is the museum gift shop. This is quite simply the most important tool for the diffusion and understanding of art in the modern world" (de Botton & Armstrong, 2017, p. 76). This is surely a benefit for visitors.

Findlay is critical about the need for institutions to earn extra income, and indeed it can be an academic versus commercial balancing act; he rightly points out that "maximising income is not always compatible with a programme of curation innovation and excellence" (Findlay, 2014, p. 144), and there is tension here, between learned academic 'user educating' and the proven crowd-pleaser — depth versus breadth. Findlay also notes that museums are very aware of the commercial world when choosing when to stage exhibitions, or hang them: "The degree to which money rules the art world is evident from the way in which museums schedule events either to take advantage of commercial activities or to

avoid conflict with them" (Findlay, 2014, p. 142), rather than a programme based on user needs. The commercial value of art is based on "collective intentionality" in that there is no intrinsic or objective value but is reliant on human stipulation and declaration to create and sustain the commercial value.

Economically art assets have dual purposes as both "consumer durables" yielding aesthetic and non-monetary viewing benefits, but also "capital assets that yield a return from their appreciation in value over time like other financial assets" (Clare McAndrew in Findlay, 2014, p. 57). Five attributes drive perceptions of commercial desirability — provenance (history of ownership), condition, authenticity ('right or wrong'), exposure (popularity/ visibility) and quality (the most subjective) that do not closely match with user needs.

In addition, curators have different ways of measuring desirability from the majority of all but the most artistically informed; curator introductions (i.e. National Gallery, 2019) place emphasis on aspects of little importance to all but the dedicated scholar — the length of time it has taken to put the exhibition together, the stellar nature of the team behind it, the high quality of the works, and, mainly, the rarity of the opportunity to see the works; "the first exhibition of Sorolla in London since 1908" (National Gallery, 2019a, 1' 40"), "we have the chance not only to introduce this artist to the public but also hopefully to endear you to him as well" (National Gallery, 2019b, 0' 59"); "35 (works) of which we think are being shown publicly in Britain for the first time." (National Gallery, 2018, 1' 37").

In conclusion, segmentation is alluring and seems infinitely sensible as a tool to understand audiences (the infamous 'pen portraits') yet prove almost unusable in a pedantic way — no sophisticated base analysis can be applied, no highly targeted behavioural marketing campaign launched. The data used is almost inevitably different from that which can be utilised for practical marketing or developmental business activities as the segmentation is almost always behavioural, and implementation relies on demographic 'proxies' which are often no better than your moderately experienced marketers best guess (personal experience). They are useful at describing audiences but prove hard to implement meaningfully. The exception are some very practical, useful segmentations in response to specific shorter term briefs; here again Tate leads with its assessment of engagement as doing (Wilmot, 2016, not in public domain) but market segmentations are used for

marketing purposes and audience only, not as ways to present cultural experiences to audiences.

2.5 COMFORT

Comfort has broad meaning across both physical and psychological aspects of human experience. As a noun it can mean “a state of physical ease and freedom from pain or constraint” or “the easing or alleviation of a person's feelings of grief or distress” and can encompass both physical and emotional dimensions (Cambridge dictionary, 2022). For example, a person can be physically uncomfortable (too hot or too cold) and separately emotionally comfortable (feeling at ease and in control). When used as a verb you can ‘give’ comfort “to ease the grief or distress of” (something) or “to give strength and hope” or “to ease grief or trouble” again across a wide range of experiences (Merriam-Webster, 2021).

Comfort can be presented in even broader terms, as a holistic concept. Kolcaba’s (2003) comfort theory proposes three types of comfort — relief, ease, and transcendence — occurring in four contexts — physical, psycho-spiritual, social, and environmental. In addition, the term ‘comfort’ is often used interchangeably and inconsistently with ‘well being’ and ‘quality of life’ (for example in medicine see Pinto et al., 2017). Broadly speaking, comfort is a broader holistic concept, while well-being is mainly related to psycho-spiritual dimensions and quality of life reflects the individual perception of satisfaction with life. Various approaches to measure emotional comfort have been developed such as the Patient Evaluation of Emotional Comfort Experiences (PEECE) qualifying feelings of security, knowing, value as a person and connection to others (Williams et al., 2017).

My research conceives that comfort in the context of cultural experiences maps directly onto the interdisciplinary notion of ‘usability’ — which originated in the technology sector — to mean the degree to which something is able or fit to be experienced. Feeling comfortable makes audiences willing to experience cultural encounters, which may then challenge them/ educate them/ stimulate them/ enthral them/ reflect them/ comfort them etc. The cultural experience is made available to them by curators and artists who should offer the best opportunity to let audiences ‘use’ it to achieve whatever outcomes were intended. The control is with the audiences themselves who decide what comfort means to

them individually although curators and artists can work towards consideration of the various dimensions involved (see below, and Section 3.2.1.3).

Usability reflects the quality of the user's experience in technology when interacting with products or systems and is about effectiveness, efficiency and the overall satisfaction of the user (Usability.gov, 2021). In the delivery of cultural experiences, it is the absence of barriers to deliver the artistic intention (from the artist and/ or the curator) which enables the audience to optimally experience the works.

Adjacent to this idea is the concept of the 'Comfort Zone' which Bardwick defines as "a behavioral state where a person operates in an anxiety-neutral position […] to deliver a steady level of performance" (Bardwick, 1995, p. 82) experiencing low levels of stress and anxiety. All immediate needs are filled, and individuals feel safe and at peace. However, in terms of business performance and personal development, the Comfort Zone is seen as an undesirable state as it is not the optimal performance zone (White, 2009) given that performance can be enhanced by some amount of stress and anxiety (before added anxiety and stress result in performance decline). There are endless self-development approaches requiring people to be successful as "the goal in life is to continually challenge yourself, and continually improve yourself. And in order to do that, you have to move out of your comfort zone" (Robinson, 2022, online blog). The inference is that individuals are 'stuck' if they are operating in their Comfort Zone as it is a mental state that does not allow personal growth as it is not stimulating enough. And this approach is reflected in the approach of some curators: at a recent (2021) online conference a curator said that they did not want audiences to have a good or bad time but wanted to shock the audience and to look for shows that excite them**.**

However, the idea of challenge can also do with some rigour; cultural experiences or works are frequently referred to as having the objective of challenging audiences or shocking them. Challenge as a noun means "a stimulating task or problem" (Merriam-Webster, 2021) and can certainly be the outcome of cultural experiences, however what is challenging to one individual may not be for another (curator or audience). Challenge is something an individual does to and for themselves by making themselves open to new experiences, but

they are an active player in it. But do they need to be subjected to an objective of purposeful discomfort, stress, or anxiety to do so? Or made comfortable enough to try?

My research focuses on two aspects of comfort for the audiences of cultural experiences, emotional and physical.

2.5.1 Emotional comfort

Audiences need to feel emotionally comfortable in order to successfully experience cultural events — that it is for people "like me". And this is typically the role of marketing functions in organisations to convince them they 'belong' — to engage its target audience, build strong relationships to create value in order to capture value in return. The American Marketing Association (2021) defines it on its website as "the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large".

This has to overcome elitist history of collections which can make this sense of connection a barrier for many; qualitative research commissioned by Arts Council England in 2017 (and cited in their 2018 evidence review) showed those who self-define themselves as being less or not at all interested in the arts, and/ or those in lower social grades, distinguished between highbrow and lowbrow culture and were more comfortable with the latter (see also Section 2.2). Culture for them had a broader view (see Section 2.2) and included not just theatre, dance and visual arts, but also gastronomy, listening to music, and foreign travel. Highbrow was characterised by formality, education and sometimes hard work while lowbrow was enjoyable and not necessarily worthy or educational. Galleries, museums and plays (not musical theatre) could be off putting as these audiences did not know the correct etiquette — sit quietly and act politely — and they did not feel like they would have as much fun.

This sense of 'not for me' from these groups may also come from the increasing number of luxury brands are actively involved with the arts — Kapferer's (2014) 'artification' — going beyond sponsorship of exhibitions and installations, to store design, packaging and product design (Koronaki et al., 2018). Baumgarth et al. (2014) distinguish three types of

collaboration between luxury goods and the arts to help distinguish their brand, used to emphasise brand attributes like exclusivity, scarcity, social legitimisation, creativity and newness (‘arty limited edition‘ ,’philanthropic collaboration’ and ‘experimental collaboration’ respectively — see Koronaki et al. (2018) for a review of types of activity). Traditionally there has been a very close relationship between luxury and arts as: “historically, there was no art without the support and protection of the powerful elite” (Kapferer, 2014, p. 375) so a sense of ‘highbrow’ is well established.

In addition, there is a disconnection between what audiences and professionals find interesting in (visual) art. Professional and non-artists differ in their preferences for various dimensions of visual art (Bezruscko & Schroeder, 1994) and those low in art training make different appraisals of what makes interesting art, from those with high training (Silvia, 2005). Hagtvedt & Patrick (2008) found non-artists asserted that art images were those produced with skills they did not have themselves (talent/ creativity and skill) and were expressive of the human condition; these two variables were seen as the fundamental basis of an overall evaluation of artworks.

There is an interesting point to note from the business world. Emotional culture (‘feeling’) is discussed in a business context by Barsade & O’Neill (2016) and is the shared “affective values, norms, artifacts, and assumptions that govern the emotions people have and express at work and which ones are better suppressing”. (This is as distinct from cognitive culture ('thinking') which “sets the tone for how employees think and behave at work” (Barsade & O’Neill, 2016, p. 2)). Emotional culture is transmitted by body language and other non verbal cues like facial expression while cognitive culture is often conveyed verbally. They note that “emotional culture is rarely managed as deliberately as cognitive culture” despite the fact is influences employee satisfaction, “burnout, teamwork, and even hard measures such as financial performance and absenteeism” (Barsade & O’Neill, 2016, p. 2). Why is this relevant to cultural organisations? Audiences have to feel like they ‘fit’ and how the organisation’s emotional culture (codified in mission statements) is enacted in the ‘micro moments’ of daily organisational life can have a profound effect on potential audiences. It is the frontline of making audiences feel comfortable and welcomed.

> “Leaders expect to influence how people think and behave on the job, but they may feel ill equipped to understand and actively manage how employees feel and express

their emotions at work. Or they may regard doing so as irrelevant, not part of their job, or unprofessional." (Barsade & O'Neill, 2016, p. 3).

2.5.2 Physical comfort

In cultural experiences, the concept of usability can be applied to the works themselves as well as how they are presented/ exhibited to allow audiences to meet the artist's intention and use them for their own needs (whatever they may be). Another way to articulate this is the absence of barriers to deliver the artistic intention; to facilitate the experience and to give users the time/ space to process the experience — all leading to user value through emotion, understanding or action (see section 3.2)

Hannah Redler Hawes at ODI (2019) gave examples of when works were intended to try to disrupt expectations and were user unfriendly on purpose ('Do Not Touch' by Christian Moeller, Europe, 2004, Science Museum) and also when the work unintentionally broke or had unclear instructions and could not be used (Science Gallery visit, 2019). Her current project (DoxBox TrustBox) was tested with audiences to ensure maximum usability and this approach comes from her background at the Science Museum where all exhibits are user-tested for robustness and clear instructions (Hannah Redler Hawes personal interview, 6 May 2019). As she said: it's a "fine line between making you think again and making you feel stupid".

How much extra information do audiences need alongside the works themselves? There is debate in the sector about labelling art works — the cognitive age they should be pitched at is between 8 and 12 years according to my discussions with curators — and how much information they should contain. In 2013 the Victoria and Albert Museum produced a ten-point guide to writing for gallery text for its staff. Its objective was:

> "To write gallery text that is interesting, engaging and accessible for a wide audience is difficult but not impossible. In doing so, we do not have to 'dumb down' our scholarship and collections. Instead, we have to recognise people's needs and interests, and use the devices of good writing to communicate our ideas. By good writing, we do not simply mean clarity and correct grammar. To appeal to readers

> and visitors, text also needs personality, life and rhythm." (Victoria & Albert Museum, 2013, p. 2).

It is an insightful and practical guide (with examples) encouraging staff to write for their audiences, be strict about "text hierarchy and word count, to organise their information, engage with the object, admit uncertainty, bring in the human element, sketch in the background, write as they would speak, construct their text with care and remember Orwell's 1946 Six rules of language" (absence of jargon etc.) (Victoria & Albert Museum, 2013, p. 3); the Orwell point was also supported by Jones (2015) writing in the Guardian about the prevalence of "artspeak and artybollocks" alienating audiences.

Others think labels should not be provided at all as a label detracts from the artistic encounter. For example, Findlay (2014) is scathing of the necessity for labels and information to help audiences — "What an artist wants us to know about his or her life is in the work" — but they do reference three contexts necessary for the appreciation of works: historical, biographical, and comparative (which hints that some additional context can be useful to enhance the encounter). However, he feels too much can distract or be used to result in "absurd claims are made about works of art based on an often over-exaggerated personal myth, the more filled with violence, madness, and self-destruction, the better" and this is certainly something that I myself have felt in some exhibitions (William Morris's daughter mentioned in the context of her sexual preferences in an exhibition at the National Portrait Gallery on the influence of her father's social beliefs). Finally, the ability to compare between works of art helps, despite the fact that all taste is subjective, consensus amongst curators, collectors, and dealers either shared with or driven by the public can help you form your own taste (Findlay, 2014).

The variety and quality of labelling is wide — a visit to any gallery or museum will demonstrate an inconsistency between works, from no label at all to deeper analysis and insight of several paragraphs. Many institutions are adding additional labels to highlight themes (LGBTQ+ artists at National Portrait Gallery) or a particular historical context (representations of people of colour at Charles 1: King and Collector, Royal Academy, 2018), or reflecting a new viewpoint (Wonder Women feminist takeover, Manchester Art Gallery, 2018). Extra information can also be provided by exhibition catalogues which are often

available (at additional cost) as are audio tours (again, at extra cost) and guided tours (some free).

The onus is on the Curator to provide the supplementary information. Some artists are very clear that their works need additional explanation and insist on it. Sean Scully, the international abstract artist is very clear that his works cannot 'speak for themselves'. He says:

> "No, the pictures do need that. You can't make something as arrogant as an abstract painting and then just say 'get on with it or you're stupid'." (Scully, 2019, 67' 25")

Also relevant for the idea of comfort when experiencing cultural works is the physical environment in which they are presented: that you can get as close as you want to the works (not too crowded/ well laid out), that you can go through the exhibition at your own pace, that the works are hung/presented in space in a way you can experience them, that they are 'working' as intended if they are dynamic, that the lighting is good enough (even when you bend over display cases to get a better look), that the soundscapes are relevant and not too intrusive, that there are enough places to sit down to rest or contemplate. And that as many allowances are made for those with disabilities or neurodiversity as possible.

So, both emotional and physical comfort are important for the delivery of cultural experiences from an audience point of view. This is further discussed in Section 3.2. with the development of 'Absence of Barriers' schematic.

2.6 SUMMARY

This chapter has provided a contextual review of the main issues involved in the evaluation of audience experiences in the cultural sector. It is a broad-sweep approach looking at the sector as a whole, in terms of academic research and sector practice, and then within this context, looking onto the issues faced by smaller art organisations (developed more in section 3.2) and the particular challenges they face with evaluation, and the disconnect between the two.

One of the main findings for my thesis was the indiscriminate usage of key attributes like engagement, interactivity and affect without clarity of their definition. The insidious lack of uniformity of terms and agreed classifications, particularly when trying to assess the value gained by audiences of any cultural interaction (from both the sector and academia) and contributed to the development of my 'Bottom Up, Top Down' segmentation summary in an effort to find commonalities.

The section on emotion was key in understanding how this (stated) desirable outcome of cultural experiences was theorised and fed into the notion of optimising the delivery of the cultural experience, rather than a focus on dubious methods of its measurement (by interrogation or physiological measures). The application of the interdisciplinary ideas from behavioural economics and technology usability (on to emotional and physical comfort) formed the basis of my schematic 'Absence of Barriers' as a new way of looking at audience experience. My interdisciplinary approach enabled me to audit practice in the sector and resulted in a unique overview of the issues faced, particularly that the main metrics of success were not audience needs based, but heavily focused towards business metrics.

The next chapter will review three practical projects principally as the result of working with partner organisations ODI, D6, Sunderland Culture/ Creative Fuse North East. The three sections look at different types of segmentation ('Bottom Up/ Top Down') — user versus organisational needs), optimisation of delivery of artistic intention for audience 'usability') 'Absence of Barriers'), and the development of training materials and checklists for curators and audiences ('Some Advice For'). Each section details the research methods used and notes any obstacles or issues encountered.

CHAPTER 3. PRACTICAL PROJECTS

With significant experience of consumer insight in other sectors (principally telecoms, media, technology and charity) I applied an interdisciplinary lens to current practice using the consulting-style skills I was trained in and my experience of both qualitative and quantitative methods in the consumer sector. I developed three particular outputs from my research practice all of which related to my first research question of how to better reflect audience needs and agency in the delivery and evaluation of cultural experiences, specifically for smaller cultural organisations. In so doing, I was able to assess the use of an interdisciplinary approach to contribute to the improved provision of delivery and evaluation of cultural experiences (my second research question). Please see Conclusions for full discussion.

This section will look in more detail at the development of three particular outputs from my research practice.

- The first ('Bottom Up/ Top Down') is a summary of audience segmentations presented as a (continually updated) table used to highlight individual needs versus sector needs. (3.1)
- The second is a schematic ('Absence of Barriers') developed to be used as the basis of a training document for small cultural organisations, curators, and artists to help consider the audience experience while delivering the artistic intention. (3.2)
- The third ('Some Advice For') is a series of outputs from my placement with Creative Fuse North East (supported by Sunderland Culture) working on the CAKE and Cyber Eyes Wide Open programmes. (3.3)

3.1 'BOTTOM UP/ TOP DOWN'

As a result of the first phase of my research plan, I was able to demonstrate the existence of a 'Bottom Up/ Top Down' approach to audience needs, based on a discovered dichotomy between a number of segmentations used in (or cited by) the cultural sector or academia. They split into those with a focus on individual needs ('what I need/ how I see myself') and those who focus on the needs of sector organisations ('what they need from me/ how they can identify me'). Typically, the role of curator sits between the two — translating the artistic intention from the artist and/ or their own requirements while being mindful of the strategy and constraints or opportunities necessitated by the funder or institution.

This table was made to help me understand how audience needs are theorised across a variety of sources, and was highly influential in the path of my thesis — from directing part of my contextual review to the later focus on 'delivery/ usability' of cultural events. It will also be useful in future research practice (see section 4.3).

FOR ME PERSONALLY :: PERSONALLY RELEVANT			MY ASSUMED ROLE : how I see / am seen by others (so you can market to me)							
deButton & Armstrong (2017)	Hari (2019)	Dr James Fox (2020)	Morris Hargreaves McIntyre (2021) Culture Segments	Audience agency 'Audience Spectrum' (2021) 10 culturally active SEGMENTATION of England HHs	Arts Council England (2020) (question areas not clusters as yet to be analysed)	Dillenschneider (2020) Drivers of Satisfaction	Kirchberg and Trondle (2015) not good as method bit noddy	Falk (2019) he's cited as very influential. Trying to find original work	Rodney (2015) 9 online user modes not exclusiveTate modern MHM cited by	Morris Hargreaves McIntyre (2019) 'Culture Segments'
Corrective of bad memory	Meaningful work	Escape hardship	**Entertainment** (14% adults) Mainstream, popular appeal, leisure, fun	**Metrocultural** (5% HH) Prosperous liberal, urbanites intersted in a very wide cultural spectrum	Captivation	Entertainment experience	Contemplative	Explorer (personal curiosity)	Extenders	Treaters
Purveyor of hope	Hopeful or secure future	Hope	**Enrichment** (17%) Tradition, history and heritage, nostalgic, learning	**Communterland Culturebuffs** (11% HH) Affluent and professional cosumers of culture	Concept	Favourability	Enthusiastic	Facilitator (others)	Planners	Creatures of Habit
Source of dignified sorrow	Childhood trauma	Put own suffering into perspective	**Expression** (13% adults) Community, nurturing, generous, committed	**Experience Seekers** (8% HH) Highly active, diverse, social and ambitious, engaging with arts on a regular basis	Enthusiasm	Admission value	Oppor+B8:D15tunity Seekers	Experience Seeker (see and experience place/event)	Opportunity Seekers	Cautious Gamblers
Balancing act	Meaningful values	Isolation	**Perspective** (13% adults) Settled, self-sufficient, focused, contented	**Dormitory Dependables**(15% HH) Suburban and small towns interest in heritage activities and mainstream arts	Local impact	Employee courtesy		Professional / Hobbyist (specific knowledge related goals)	Surfers/Browsers	Confident explorers
Guide to self-knowledge	Status and Respect	Beauty itself is a therapy ; even in the mundane and small	**Stimulation** (12% adults) Active, experimental, ideas, social	**Trips and Treats** (16% HH) Mainstream arts and popuar culture influenced by children, family and friends	Relevance	Cleanliness		Recharger (contemplation / restoration)	Virtual Visitors	Givers of time/money
Guide to the extension of experience	Natural World	Nature itself is reassuring	**Release** (11% adults) Busy, prioritising, ambitious, escape	**Home and Heritage** (10% HH) Rural areas and small town, day-time activities and historical events	Rigous	Food service		Cultural affinity (self)	Shoppers	
Re-sensitative tool	Other people	Find pleasure	**Affirmation** (11% adults) Self-identify, considered, siligent, time well spent	**Up Our Street** (9% HH) Modest in habits and means, popular aerts, entertainment and museums	Originality	Educational Experience		Respectful Pilgrim (duty / obligation)	Researchers	
Therapeutic ability for users	Genes and brain		**Essense** (9% adults) Discerning, confident, independent, arts-essential	**Facebook Families** (12% HH) Younger suurbana nd semi-urban, live music, eating out and pantomime	Risk	Crowd control			Givers	
				Kaleidoscope Creativity (9% HH) Mixed age, low level engagement, free local events, outdoor arts and festivals	Presentation	Parking			General Info Seekers	
BOTTOM UP				**Heydays** (6% HH) Older, less engaged, crafts, knitting, painting, sheltered housing, church group or community library	Distinctiveness	Retail		**TOP DOWN**		
					Challenge					

Figure 3. Image of 'Bottom Up/ Top Down' summary table.

The table was continuously reworked with frequent updating as I found new relevant models or summaries of audience needs and motivations; I was able to show how the summaries split into two different foci and was able to demonstrate a clear dichotomy resulting from the different objectives for these segmentations. The first focus ('Bottom Up') can be summarised as being about individual needs ('what I need/ how I see myself') and were based on qualitative or interpretive methods like those theorised by deButton & Armstrong (2017) and Hari (2019). The second focus ('Top Down') was about the needs of the sector organisations ('what they need from me/ how they can identify me') and which were, in the main, the result of statistical modelling using quantitative data. They included 'segmentations' which are developed through large scale data collection and factor analysis clusters (and often followed up qualitatively) like those from Morris Hargreaves McIntyre 'Culture Segments' (2021) and Audience agency 'Audience Spectrum' (2021). I also included work developed as drivers of satisfaction of cultural experiences (Dilenschneider, 2020) and ones I had come across in presentations at academic conferences (such as Falk, 2019). This table is a summary of all the main segmentations of user types currently in the public domain. Many of the individual ones have had previous versions, but these are a summary of the most recent ones at the point of submission.

I also used the table to try and categorise needs **across** the different segmentations, to try and look for common themes or emotions using colour coding and highlighting. For the first 'Bottom Up' focus, common themes or emotions included hope, sorrow/ suffering, and the natural world. For the second 'Top Down' focus, this was a less easy exercise as they are, in the main, bespoke to individual commercial market research companies and often fit their particular ways of working — in particular the statistical segmentation package used and the number of segments — and then jauntily named to help with marketing them; only 'enthusiasm' and 'captivation/ contemplation' stood out. However, this approach does have merit for further research (see section 4.3).

The table was a working personal summary and not shared directly with my partner organisations although the general concept was discussed particularly with curators with reference to how they evaluated aspects of the cultural experiences they provided. This was because it was not presented in a 'user friendly' way and contained many hidden notes to myself, addendums, and varying levels of detail.

3.1.1. Process

The table was produced mainly as a result of the first phase of my research (involving reviewing academic and sector literature and evaluation practice) which aimed to understand current practice in evaluation and reporting of cultural organisations and events. In particular, to ascertain how audience/ visitor 'value' was determined (through questions to measure the 'quality' of the experience) in response to the needs they themselves bought to the experience. Of specific interest was how smaller arts organisations evaluated the delivery of their programmes in this context. Background research also included a review of current academic thinking by attending conferences and through academic research. I also interviewed practicing artists, curators, and market research professionals, attended many exhibitions, and attended a relevant professional development course.

My thesis uses a similar method to that of Rodney (2015) but with a wider focus across a number of large and smaller art organisations. The research started with the Department of Culture, Media and Sport's initiative through Arts Council England to measure 'quality' delivered by, and obtained from, cultural events. Their recently implemented Insight and Impact Framework (administered by Culture Counts (2021)) was just going live (in my first year of study) so it was a very current issue. I also reviewed all the other main data regularly used by Arts Council England, their market research partners (such as The Audience Agency) and also ticketing data. An initial focus was to review publicly available documents to follow the development of the Arts Council England Impact and Insight project from its origins in a 3-year pilot study by the Government of Western Australia's Department of Culture and the Arts (2014) through to its implementation by Arts Council England, and its current status (including issues as the result of the Covid-19 pandemic). I had a particular focus on the attributes being used to reflect the needs of all parties involved (institutions, curators, audiences), and how the audiences in particular were involved in their development and their needs reflected in the final list of attributes. I reviewed the practices of the research platform Culture Counts (2021) which is a digital application and web portal that collects data on arts and cultural experiences based on the resultant standardised metrics, and has received substantial public funding. Other organisations also support the collection of metrics in the sector, all of which I investigated in terms of their remit, practices, and

audience descriptors. These included ticketing information, The Audience Agency (I attended one of their training events and several webinar updates), and Arts Council England's 'Taking Part' survey. In order to understand the strategy and priorities of ACE and how this new evaluation fitted in, I reviewed the published documents to do with their 10- year strategy review, including a large amount of research that had been collated (which was also used in Phase Two of my research methodology) including audience measures (Arts Council of England, 2019).

In order to gain insight on how arts organisations self- evaluated and reported and how much audience needs were included, I reviewed the Annual Reports of several institutions, from large NPOs such as the National Gallery (London), National Museums Liverpool, and Tate Britain (London), to several smaller arts organisations (with a focus on my partner organisations, ODI and D6). These reports are all publicly available. I noted the key performance metrics reported and in particular if any came directly from audience evaluations. I also looked for documents about the sector presented to Parliament (predominantly about Arts Council England). I viewed (and often transcribed) presentations from curators on social media introducing their latest exhibitions (such as National Gallery, 2017) to understand what they perceived was the key value to audiences. I also viewed and transcribed contemporary artist interviews such as Sean Scully (Sea Star: Sean Scully at the National Gallery, 2019), Tracey Emin (Tracey Emin/ Edvard Munch : The loneliness of the soul, Royal Academy of the Arts, 2021) and Lubaina Himid (Tate Britain, 2022), to note how they referenced their audiences.

To understand the latest academic thinking about the sector and audience needs segmentations I reviewed relevant academic literature from several related disciplines (audience studies, museum studies, psychology) using library services and various online search engines including Google Scholar. I attended a number of academic courses and conferences such as the Sheffield Performer & Audience Research Centre: Audience Research in the Arts Conference (3rd–5th July 2019), York University: Across the Live / Mediatised Divide (17/ 18th September 2019), SysMus20 Conference (York Music) (15–17 September 2020, online). I reviewed the presentations from the Connected Audience, 3rd International Conference on Audience Research and Development (4–6 April 2019), Berlin, the majority of which were available online. I also attended the Curating Art after New

Media professional development course in March 2019 (and reviewed the outputs from the 2018 and 2020 courses) which gave me direct access to many curators, both attending the course and also at the institutions we visited, and we had many relevant informal conversations. I personally observed audiences at many (mostly visual and new media art) cultural events to note issues with presentation of works to visitors, and to observe their responses.

I also conducted depth interviews with several sector and practice experts to understand the issues faced in more detail, both in terms of responsibilities and challenges. They included the Head of Insight at O2, a Director at Populus, and an Insight Manager at BT; the interviews were semi structured and I took notes of key points in my workbook.

3.1.2. Observations

As stated above, the process of making this summative table was highly influential in the path of my thesis in that it made the dichotomy obvious and also that it demonstrated that, as a result of the riven, there was no 'golden' attribute or emotion obvious that I could use to develop a single 'shortcut' metric across the two. It also highlighted the disconnect between the 'Top Down' sector approach and the 'Bottom Up' needs of audiences in that the first is a common tool within a sector to profile existing and potential audiences (to use for audience development) while the latter is about understanding what audiences need, or emotions result, from cultural encounters. There is also the question of which segmentation model organisations should use — which proprietorial one is best for their organisational needs. Essentially, this depends on other factors like cost, personal experience and relationships, recommendations, and accepted practice (for example, those preferred by Arts Council England). As a result, one cultural organisation's use of segments may not relate to another's use, and so, once again, sector learning is hindered and insight siloed.

It should also be noted that the table is not all-encompassing — there are lots more segmentations out there — but it focused on the key ones from the main organisations cited in the sector, and also those that I found particularly interesting or insightful. One obvious omission is any segmentation resulting from the Arts Council England's new Insight and Impact framework — no 'segmentation' analysis has yet been made public from this

initiative although the attributes measured are included. This was a disappointment as the focus of that work includes audience needs and perceived value and the data set would have been the largest available.

The table is up to date at the point that I completed it in February 2022, although it remains a 'live' document as I continue to gather insight. It is not presented in a particularly attractive format as it was for my own use (although it has been seen by members of my supervising team). I personally find it easy to use and review, and it contains many additional notes and comments.

3.1.3 Relationship to thesis

In terms of my research questions, I was able to gather and audit mixed methodology data on the current practice of audience needs and evaluation — which attributes were seen as key — and to understand how audiences were involved in the creation of these approaches. At this point I had not been able to focus on the issues of smaller cultural organisations and so the next phase of my research followed my partner organisations closely as they developed and presented works while I developed my 'Absence of Barriers' schematic.

I was also able to use interdisciplinary techniques gained in my previous career to evaluate the validity of the results and insights I reviewed. My appraisal was that there was often poor practice in the collection of data, unsophisticated analysis, and a lack of dissemination of insights into the market. While I completely understand the need for confidentiality, the lack of sector insight and learning can only hinder its long-term health.

3.2 'ABSENCE OF BARRIERS'

The schematic was developed to summarise the factors that artists, curators and organisations could consider when presenting works to audiences, to enable the successful delivery of the artistic intention (by the artist or the curator); therefore to enable audiences to 'use' the work fruitfully for their own individual needs. The thumbnail image below shows the development of the schematic.

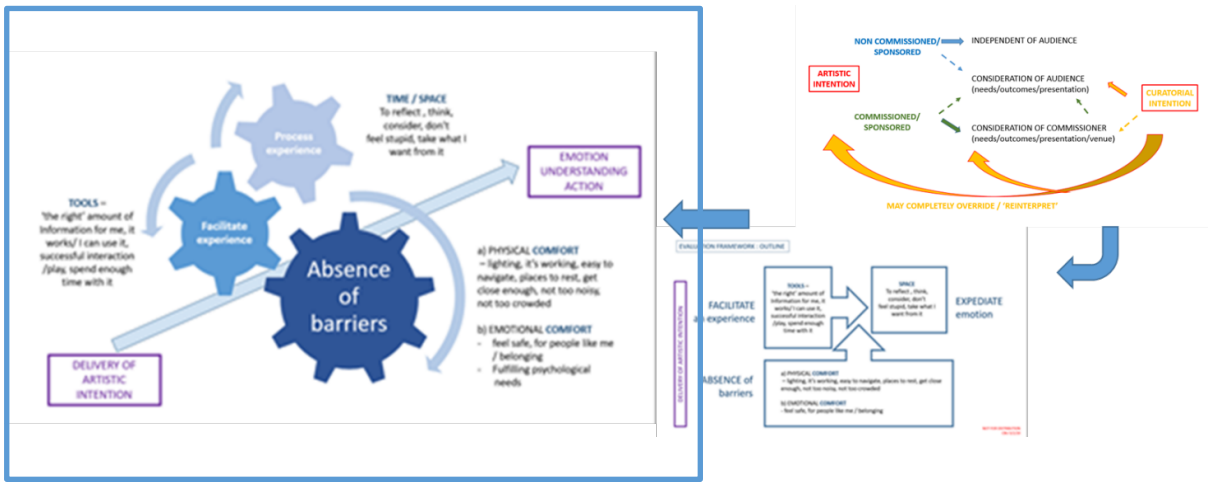


Figure 4. Development of 'Absence of Barriers' schematic.

The development of the final schematic was heavily influenced by the concept of comfort (see Section 2.5) and contact with my two partner organisations – the Open Data Institute (ODI) and D6: Culture in Transit (D6) — by working with them on project development and evaluation audit (see below and Appendix 6.4 and 6.5). The schematic was reworked several times (see diagram above) following input from my supervisors and members of my partner organisations and was amended in response to their observations. I believe it now works well to communicate the interrelated factors that could be considered to facilitate audiences to experience cultural works — and is easily translated into a 'check list' when marketing or when exhibiting or presenting works.

The insights fed directly into my placement work with Creative Fuse North East (sponsored by Sunderland Culture) in that it formed the basis of a training presentation segment that I developed (iBrand, see Appendix 6.6.1), and also for feedback on the Cyber Eyes Wide Open exhibitions (see Appendix 6.6.2) and the CAKE #44 presentation (see Appendix 6.6.3).

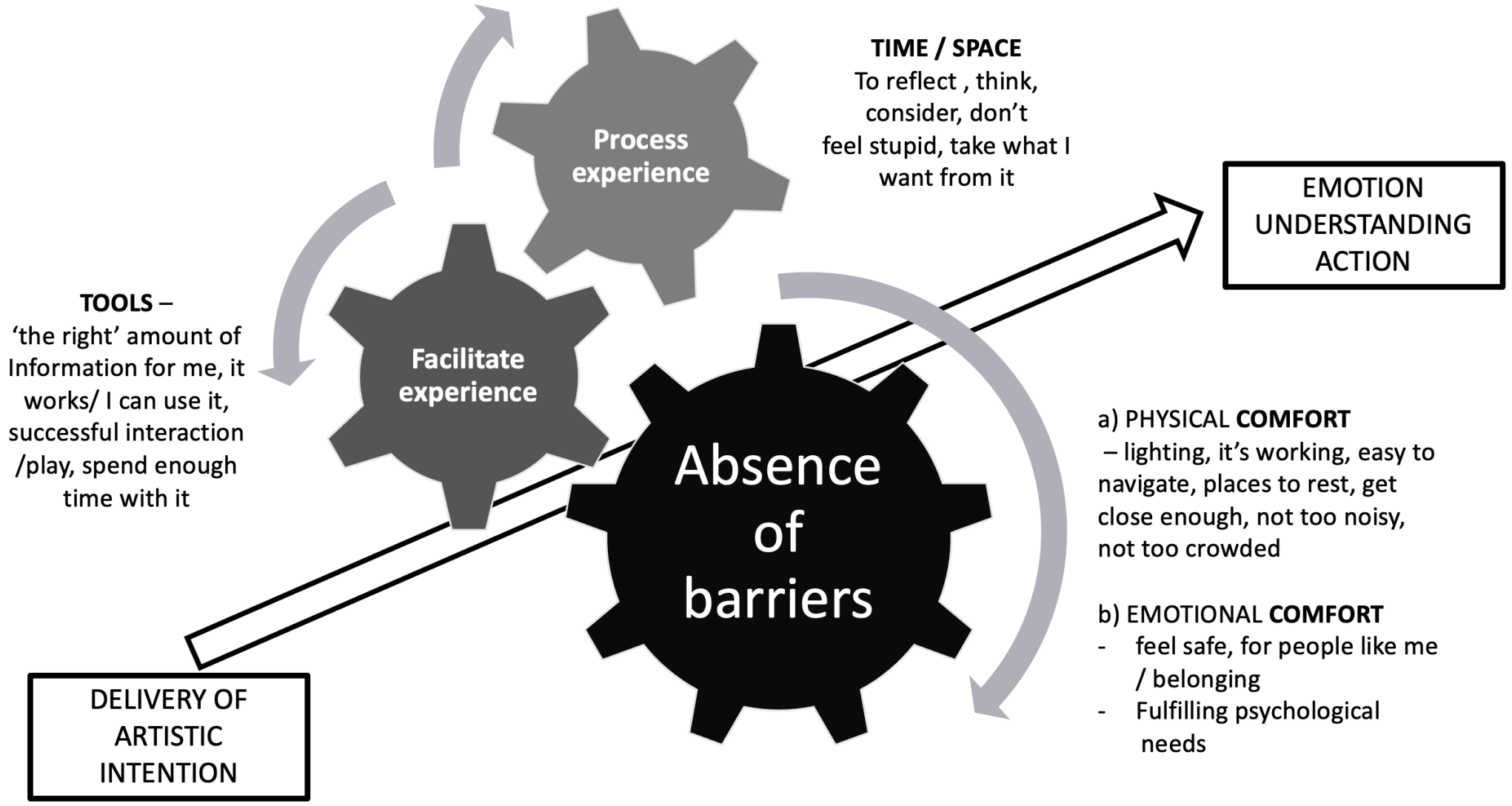


Figure 5. 'Absence of Barriers' schematic.

3.2.1 Process

The schematic was produced at the third phase of my research practice and based directly on the research done in the second phase during which I worked with my two partner organisations (Open Data Institute (ODI), and D6: Culture in Transit (D6)) to understand particular issues faced by smaller organisations producing cultural experiences, alongside noting at what stage audiences were considered. I also looked at how past practice had been evaluated (using data from multiple methods) and how audience evaluation was used as they developed and presented new work. An adjacent objective was to understand when in the development of artistic works, audiences were considered by both artists and curators and how this may 'fit' into the graphic.

This was achieved by shadowing 'live' projects however, due to issues with Brexit and the COVID-19 pandemic the development of new works by D6: Culture in Transit were mainly paused and inaccessible to me, so the 'live' project I followed was exclusively that of ODI's 'Copy That?' programme. My research practice was primarily observational but also involved some desk research, active analysis of quantitative data and reports, and an intervention in the form of advising on data gathering and analysis, all of which is detailed in the Appendix (6.4 and 6.5).

3.2.1.1 D6: Culture in Transit

D6: Culture in Transit is an international visual arts producer based in Newcastle Upon Tyne, UK. Founded in 1991 (and formally called ISIS) the organisation has run an international programme of commissions, residencies and events for over 30 years. Its founder and current Executive Director and Board member is Clymene Christoforou, who was my primary contact prior to the start of my research and was key at helping understand the issues of evaluation faced by small arts organisations (through conversations and email exchanges).

To summarise the issues from D6: Culture in Transit point of view:

- Multiple funders leading to multiple evaluations of the same project
- Evaluation of projects is time consuming and costly

- Modest audience sizes
- Multi-cultural, multi-site programs
- Digital distribution platforms
- Evaluation without impacting on value of audience experience

I would also add (from other conversations with arts organisations)

- Lack of specialist evaluation skills/ understanding of market research
- Evaluation collection needs considered near end of project cycle

There was a 'kick off' meeting with key personnel from D6: Culture in Transit, and my supervisors to understand their ethos, objectives and needs (4 October 2018). As a result of that meeting, and following further emails exchanges and informal conversations, at their request I performed an 'audit' of their audience evaluation processes and reports, with a view to helping to feed back any useful findings to their team (in order to be more efficient and effective in their audience focus). The reports reviewed were those submitted in 2017 or 2018 to five different funding organisations across several interlinked artistic programs; the funders were the Arts and Refugee Development Programme, Heritage Lottery Fund, National Community Investment Fund, Arts Council England, and Esmee Fairbairn Foundation. They were deposited into a share drive and were all in the form of written text reports with illustrations or photographs. They are summarised in the table below.

PROGRAMME		FUNDER
Common Ground	Altered Landscapes, Forage, 4 pieces of creative writing	Arts and Refugee Development Programme.
Common Ground	Forage	Heritage Lottery Fund
Common Ground	Forage	National Community Investment Fund (NCIF)
Delicate Shuttle		Arts Council England 2018
Various		Esmee Fairbairn Foundation 2017

Table 1. D6: Culture in Transit reports reviewed.

The analysis involved noting and summarising evaluation measures cited, sources, data collection methods, and any anomalies across reports for the same programme. Also noted were the volume of evaluation metrics presented, insights, and language used — the reports had not all been produced by the same person so there was inevitably some variation in style and language. The method was one I was familiar with from my previous career which we called 'U&A' (usage and attitudes) which was a broad consulting-based skill which looks

to review and analyse a number of reports and pull out the main issues and insights and relevant key data points. I presented the findings as concise Word documents using bullet point format. I chose this way of presenting the findings as it allows the insight to be distilled into clear points that are easy to grasp.

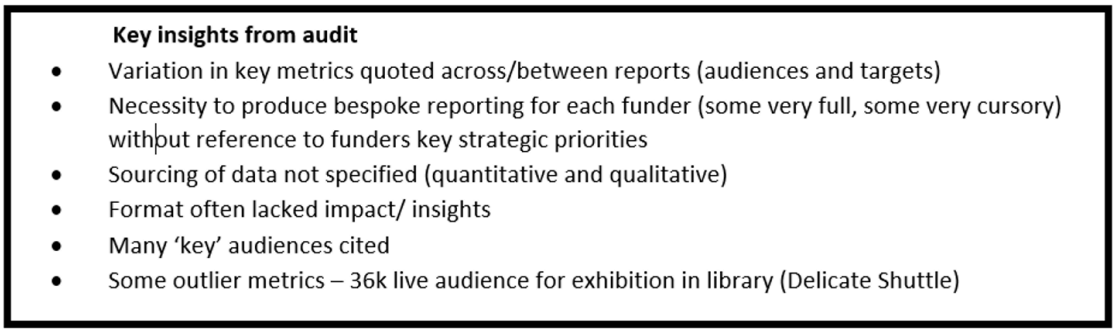
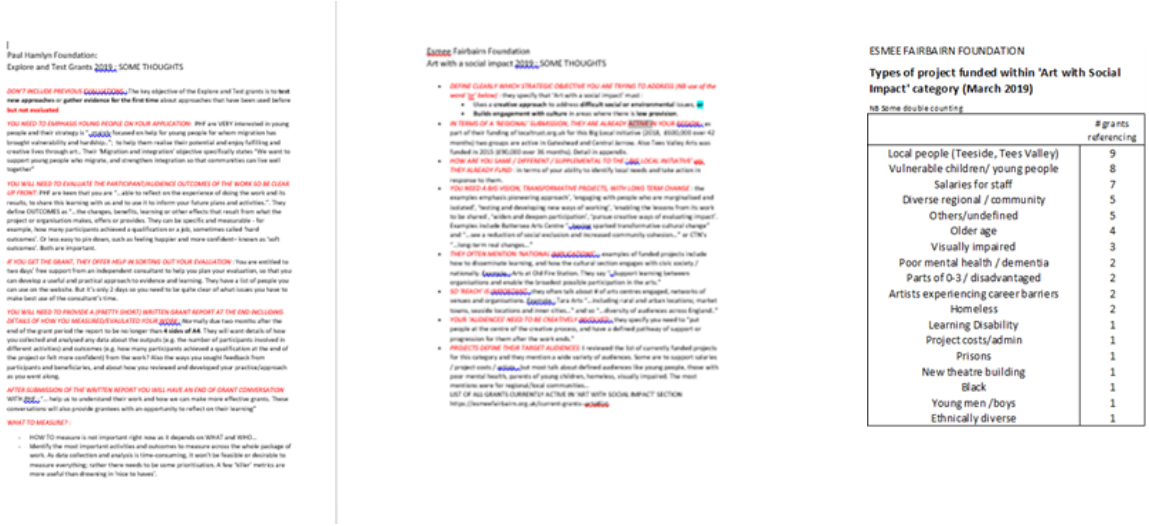


Figure 6. Image of main audit bullet points for D6: Culture in Transit.

I discussed the broad findings from the audit informally at a meeting in January 2019 with their Assistant Producer alongside a discussion about their current programming and future projects. On reflection I realised that I did not communicate these findings to the senior leadership team in an ordered way as an anticipated formal meeting did not go ahead. This was an error on my part in terms of my research process and I should have followed it up with a fuller written summary for the management team at D6: Culture in Transit when the anticipated meeting did not go ahead.

Their Lead Producer delivered a revised strategy for D6: Culture in Transit and also a Development Plan/ Impact Framework (Theory of Change) and to help tie future grant applications with the specific priorities of the potential funding organisations — one observation resulting from the audit — in Spring 2019 I did more desk research by reviewing the websites and recent publicly available reports for two relevant funding bodies; Paul Hamlyn Foundation (one of the largest independent grant-makers in the UK) and Esmee Fairburn Foundation (who focus on the natural world and strengthening community bonds in the UK). As grant applications from D6 : Culture in Transit were due to be submitted shortly for their next artistic programme this helped feed into their thoughts on their applications.

Research findings showed that these funders had different pertinent strategic focuses prioritising different audience groups and varying focus on specific evaluation metrics and methods. I also looked at which projects were currently being funded within relevant individual funding streams, and analysed them into a table in terms of the number of types of audiences being targeted, and also if any were already operating in the North East region — this is relevant as regional focus can be a key funding consideration. I then produced a Word summary document of 'key insights' for each funder summarising my findings for both grant organisations which were used by D6: Culture in Transit to review their live funding applications. These were presented as Word documents and send via email. Images of the reports are below and the full report can be found in Appendix 6.4.



Paul Hamlyn Foundation:
Explore and Test Grants 2019 - SOME THOUGHTS

Esmee Fairbairn Foundation
Art with a social impact 2019 - SOME THOUGHTS

ESMEE FAIRBAIRN FOUNDATION

Types of project funded within 'Art with Social Impact' category (March 2019)

NB Some double counting

	# grants referencing
Local people (Teeside, Tees Valley)	9
Vulnerable children/ young people	8
Salaries for staff	7
Diverse regional / community	5
Others/undefined	5
Older age	4
Visually impaired	3
Poor mental health / dementia	2
Parts of 0-3 / disadvantaged	2
Artists experiencing career barriers	2
Homeless	2
Learning Disability	1
Project costs/admin	1
Prisons	1
New theatre building	1
Black	1
Young men /boys	1
Ethnically diverse	1

Figure 7. Images of reports produced for D6: Culture in Transit audit of Paul Hamlyn Foundation and Esmee Fairburn Foundation.

I also undertook additional desk research on the current strategic position of Arts Council England to whom they were also applying for funding so see if there were any useful insights for their grant submissions. As this point in time (2018/ 2019) Arts Council England were engaged in a review of their current priorities and strategy with a view to producing a new 10-year plan. As part of that process, they had published the findings online from several phases of research (Arts Council England, 2018) which I reviewed after finding the relevant reports on their website. I summarised the key insights from this ACE research phase (again as a Word document), along with my view on what the new ACE strategic plan may involve, focusing on key audience targets and priorities; having read all the reports, and also done

some simple data manipulation by re-percentaging I was able to focus the points more concisely. These were presented to D6: Culture in Transit as a Word document, via email. An image of the report is below but the full report can be found in Appendix 6.4. The feedback from the team was that these reports were useful in helping them understand the positions of each of the organisations, and directly influenced their funding submissions.

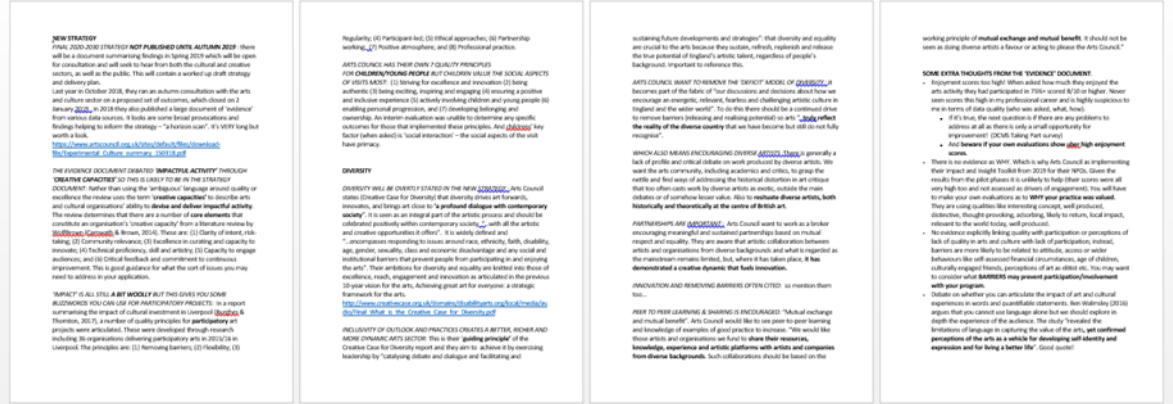


Figure 8. Images of reports produced for D6: Culture in Transit audit of Arts Council England strategy.

I was also provided with a document containing the Impact Framework that D6: Culture in Transit had been submitted to Arts Council England — one of two submitted with D6's management plan in support of a new funding bid — to review their target audiences. They acknowledged that they needed further work on specific evaluation methods and audience reach and a detailed profile of core target audience groups (email, 2 May 2019). They had identified eight overall key audiences (such as artists, culture sector professionals, direct participants, volunteers etc) containing numerous specified subgroups. This highlighted to me the need to also develop advice on key audiences in terms of evaluation in that trying to collect meaningful and actionable data on many different audience groups is onerous for small organisations, especially as they can be in addition to audiences required by their funders. This thought was supported further when an application to Arts Council England was later declined and one of the areas of concern was to do with audiences.

D6: Culture in Transit requested I helped develop and run a half day workshop on Arts Council England with their staff and board, but I felt unable to contribute meaningfully so I

declined as I had no particular expertise or knowledge of ACE, only what I had gleaned from my research, and I was only in my first year (email 15 July 2019 and 29 July 2019). Following this, in early October 2019 I had a face to face meeting at their offices for me to update them on my thesis (I had sent my Year One summary to them), and for them to feedback on the current state of their programmes, and also to map our future relationship and next steps. As an international arts organisation, Brexit was the key challenge for them at this time with little clarity available on future funding options and partnerships — many programmes were 'on hold' for the time being so the possibility for me to use live projects to help with my research were effectively curtailed. I worked with the Creative Fuse North East (to which D6 were invited) to present my findings at an event in April 2020, but this was cancelled due to the COVID pandemic. Thereafter the relationship with D6: Culture in Transit was 'paused' as the pandemic took its course. I continued to receive general email updates and we reviewed the relationship at a meeting in July 2021 (with ODI also attending). D6: Culture in Transit were setting up a new offshoot organisation (D6: EU) based in Cyprus to enable them to continue to access EU Cultural grants and had spent the last 18 months reflecting on the purpose and value of their practice; in their words "a good year for our brains". They continued to progress their current multi-national project, moved more programmes online (including their work with the National Trust), and helped provide a local foodbank for asylum seekers and refugees (with funding from Paul Hamlyn Foundation).

3.2.1.2 Open Data Institute. Data as Culture

Since its inception in 2012, the Open Data Institute (ODI)'s Data as Culture art programme has aimed to engage diverse audiences with artists and works that use data as an art material. Many of the pieces feature new media art and are interactive. It is curated by Hannah Redler Hawes and (formerly) Julie Freeman with many programmes of works in that time which are mainly presented in the ODI office and viewed by staff and visitors; some are presented at their annual conference, or at other events. It is funded directly by ODI budgets.

The Copy That? programme was a new initiative discussed in early 2018 with an initial brainstorming meeting on the 18th of October 2018 at ODI's office in London, which I actively participated in. Artists chosen by the curators (and known to them from previous

projects) were invited (and paid) to attend, and some members of the ODI team also attended. The format of the session was a series of mini-group discussions focusing on particular aspects of the theme, and collaborative group work. The outcomes were collated and incorporated in a tender document in response to which several pieces were commissioned (with others still under development). When reviewed in January 2020, the project contained (a) participating artists with completed projects: Harmeet Chagger-Khan, Mr Gee, Alistair Gentry, Edie Jo Murray, Ben Neal and (b) participating artists with projects under development: Boredom Research, Anna Ridler, Antonio Roberts and Alan Warburton.

As the works were developed, I regularly liaised with the curators talking about audience evaluation — the curators were very experienced and had clear ideas of how to progress. There were two stages of audience evaluation of the work DoxBox trustbot prior to the exhibition of the work at their November 2019 conference and I was informed and involved in discussions on methods and findings. At one point I was asked to do a quantitative research proposal to get audience feedback on the first public 'pilot' of the work (during an exhibition with Furtherfield in Finsbury Park) and delivered a fully costed response from a market research company. It did not go ahead on cost grounds and because the work was still being developed.

The other two presented works used different evaluation methodologies in their development such as co-creation, curator and artist reflection. Mood Pinball was started as a co-creation project so had significant audience input at the start of the project development. I also had one-on-one meetings with the artist Mr Gee, and two meetings with the artist Alistair Gentry to discuss their works as they developed, and when they were presented.

I have summarised the audience evaluations in a table including methods used, and outcomes (see Appendix 6.5.1 and images below). The format worked well to present the key information. It was developed so I was clear on the findings and outcomes, and it was deemed appropriate by my supervisory team who rated it well-presented and easy to understand.

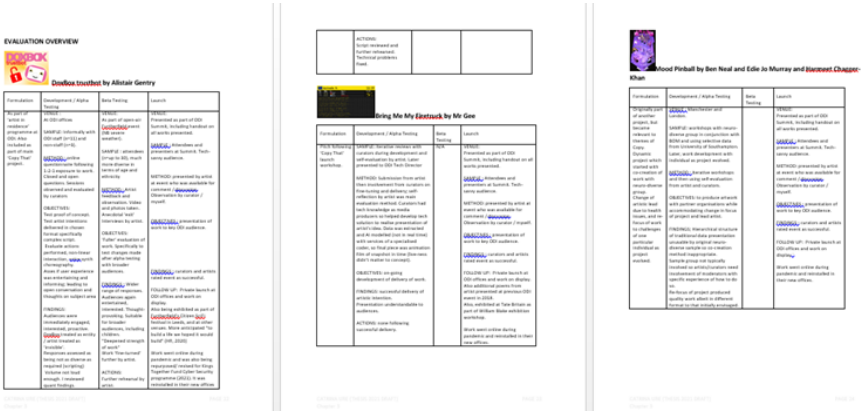


Figure 9. Images of reports produced for ODI Copy That! evaluations.

I attended the ODI Summit in November 2019 at which three pieces of work from the Copy That? project were exhibited — DoxBox trustbot, Mood Pinball, and Bring Me My Firetruck (see Appendix 6.5 for details of the works). For the Copy That? launch there was a 5-minute presentation on main stage for DoxBox trustbot by Alistair Gentry (including film) and also an exhibition on the mezzanine floor of the venue of this work, plus Mood Pinball by Ben Neal, and Bring Me My Firetruck by Mr Gee. (I had also attended in 2018 at which no works were presented). My role was observational, and I made notes of any interesting insights and also took some photographs of how the audience was interacting with the works. The exhibition included the presence of the artists themselves throughout the day to present and discuss their work with delegates. There was also a project catalogue in the form of a paper folder containing summaries of the individual works which delegates could take away with them. I observed how audiences experienced the works and eavesdropped on conversations they were having with the artists and curators, and each other. I fed my observations informally back to Hannah Redler Hawes at our next meeting, and also took photographs of some of the interactions.

Figure 10. Photographs of audiences interacting with artworks at ODI Summit 2019.

I also attended a private view event of Copy That? that took place on February 4th 2020 at ODI's head office which was preceded by a panel discussion ('Art Hack Practice; Critical Intersections of Art, Innovation and the Maker Movement') facilitated by Dr Suzy O' Hara. Following the panel, the same three works were presented that had been at the Conference. Once again, my role was observational, noting points of interest in my workbook.

Shortly afterwards, the COVID-19 pandemic meant that normal working practices were suspended and the relationship with ODI was 'paused' as the pandemic took its course. I continued to receive general email updates and we reviewed the relationship at a meeting in July 2021 (with D6: Culture in Transit also attending). ODI's offices went fully into lockdown early in February 2020 and their current artistic works were also put online – the three works in Copy That? and an additional work Rules of Engagement (for which extra funding was provided). They moved to new offices and some of the art works have already been reinstalled (including large poster formats for Rules of Engagement). ODI now have a new artist in residence working online from Pakistan, but I was not actively involved in these new projects.

My research practice was primarily observational as I was included in the development and presentation of the Copy That? Programme, but I was also actively involved in parts of the evaluation, reviewing findings and suggesting methods, and also interviewing the artists. The research methods I used were appropriate and yielded useful input into the next phases of my research. The main issues I encountered had to do with the sheer variety of approaches in the development of the three artistic works — each was unique and it was hard to come to combined insights.

3.2.1.3. Schematic development

In the third phase of my research design I used additional desk research and based on the insights from the previous two phases, developed the schematic to summarise the main issues involved in enabling audiences to successfully experience cultural events. I thought that a visual summary would be most useful in communicating the interconnecting elements

and trying to draw it was a useful method to help solidify in my own mind how the aspects may fit together. I also anticipated that the elements could be developed at a later date in to a ‘check list’ that curators and organisations could use when presenting works. As mentioned previously, there were various iterations of the work as it developed.

For the schematic design I started with the idea of ‘Absence of Barriers’ to delivering the artistic intention of the curator or artist; that audiences feel physically and emotionally comfortable enough to encounter the work (assuming they are in proximity of it) whatever the outcome of that encounter. ‘Emotional comfort’ can be established though various channels such as marketing, staff behaviours at the venue, and venue layout (see below); this idea was particularly influenced by my discussions with various curators on a professional development course in 2018, who were not actively involved in marketing their exhibitions — indeed, some perceived Marketing as an adversary, dumbing down their work — and therefore not being involved in communicating why audiences should experience the work and what it had to offer. It was also the result of observation of audience interactions (with particularly interactive or new media art) when some audiences were reluctant to approach the works for fear of 'looking stupid' or where staff seemed unapproachable.

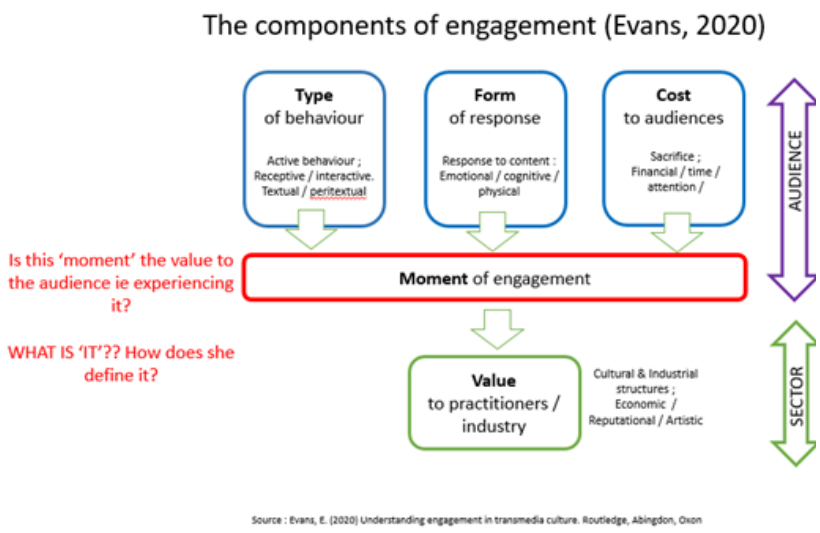
‘Emotional comfort’ includes that audiences feel it is ‘for people like me’, that they feel a sense of belonging, that they feel safe. ‘Physical comfort’ was mainly from my own observations of numerous exhibitions I had visited myself, and my observations of how audiences behaved. Sometimes works were poorly displayed or hard to approach (especially in ‘blockbuster’ exhibitions with high visitor numbers) so the idea of physical comfort includes adequate lighting (even if it is intentionally low to preserve the work), that the piece is working (if interactive), that the space is easy to navigate, that there are places to rest, that you can get close enough to the works, that it is not too noisy, that it is not too crowded and appropriate measures have been taken to accommodate accessibility issues. I then overlaid aspects of the experience that could help audiences actively individually experience the works — ‘facilitate the experience’ — that includes very practical ‘tools’ which audiences can decide to use or not, but that should be available. This includes the ‘right amount’ of information for an individual, no matter how much or little they need (labels/ handouts/ catalogues/ audio guides/ online resources). It also means that they can use the works successfully (if appropriate) — make sure the instructions are clear or it is

obvious how to experience it — and have enough time to fully encounter it to deliver the artistic intention.

A particularly useful academic source at this time was Elizabeth Evans's 2020 book (*Understanding engagement in transmedia culture*) which, while being about content in film and television studies had many transferable ideas such as peritextual information (the Images and textual elements which surround, or are secondary to, the main body of a published work). I had seen her present at a conference a year earlier and was eagerly waiting for the book to be published. However, I found the book challenging to understand given my unfamiliarity with 'deep' academic literature and terminology and the interconnectedness of her ideas which I initially tried to summarise as notes. Finally, I tried to clarify her ideas for me by reworking some of her diagrams and tables. I adopted her schema and then adapted them to reflect the interconnection of the elements that were confusing to me. I recreated and annotated two graphics to summarise this position and to clarify the elements she suggested. By placing all the relevant information on to annotated charts I was able to see the inter-relationships between them. This process resulted in a 'lightbulb' moment which allowed me to apply her ideas into the schematic of element of physical comfort. I don't think I could have included them if I had not re-presented her findings to myself in this way (see below).

Finally in the schematic was the notion of having the time and space to 'process the experience' — to reflect and think, consider how you felt, to take what you want from it; for audiences to decide if it was worth their time/ money/ emotion and how they would summarise their experience and their feelings about it. This can be done within the venue during the exhibition, outside the venue, or at a later time or place. This aspect is often not considered as no specific places are allocated within the exhibition, or outside it; in fact, visitors are usually directed straight through the exhibition shop!

It took several attempts to develop a successful schematic and useful feedback from interviews with my partner organisations (especially Julie Freeman from ODI) and supervisors resulted in redrafts resulting in a 'cog' schematic (using a standard Powerpoint format); the original format I used was deemed 'too business-y' and not easy to understand.



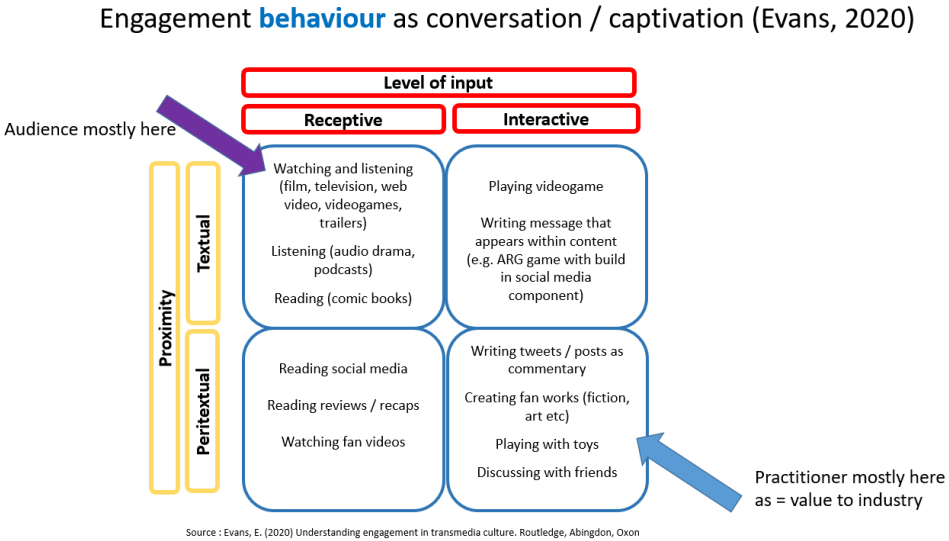


Figure 11. Reworked diagrams from Evans, E. (2020).

The content was also refined over several drafts as more insight came to light during the course of my research.

3.2.2. Observations

This phase had a very different focus from the earlier research in that audience needs were rarely overtly discussed; it seemed that benefits would inevitably flow to those who encountered the works that were being (or had been) made. Moreover, they did not specifically feature in evaluation metrics. For D6: Culture in Transit, many of the projects were around a sense of belonging to a place (for refugee and displaced persons), or feeling part of a community, and for ODI about the qualities at the heart of the open data movement — openness, trust and sharing — and using art to make data more accessible and bring the conversation to a wider audience.

While working with D6: Culture in Transit, my research practice primarily involved desk research reviewing existing project evaluation reporting, summarising the strategic objectives and practice from key funding organisations, and some active analysis of quantitative data and reports from Arts Council England. The research methods I used were appropriate and yielded useful input into the development of the schematic and working with D6: Culture in Transit was particularly useful is articulating the challenges faced by smaller cultural organisations when evaluating work.

The main issues in my relationship with D6 were to do with communication — setting up calls or meetings took a lot of back and forth. Also, I failed to feed back findings from my 'report audit' to the senior management team in a structured way when an expected more formal meeting did not happen. In presenting the other insights back as Word documents, and also using bullet point format, I am satisfied that this was the correct method to present the findings to this audience.

My relationship with D6 was useful and insightful for my research, despite being curtailed due to Brexit funding issues, and the Covid-19 pandemic. The summaries I made were well received (see quotes below) and I was satisfied that I had analysed and summarised the

insights in the correct format. However, I was unable to follow a 'live' project with them, so my learnings about evaluation from them were about the conclusion of previous projects.

> "Firstly, thanks again for your notes regarding ACE, Paul Hamlyn and Esmee Fairburn. They have all been extremely valuable in the thinking and development of the applications." (D6, personal email, 2 May 2019)
>
> "This is fantastic again and agreed, we have individually waded through various ACE documents — often very difficult to navigate." (D6, personal email, 21 March 2019)

While working with ODI and following the 'Copy That?' project from kick-off to exhibition, I was able to observe and understand the points at which audiences were considered by artists and curators in the making and presentation of the works. The main finding was that there is no one way to do it — each project had its own nuances — but the question of audience evaluation could be useful asked. In all three projects I followed, all creatively changed direction in some way and these developments were good points to think about the audience experience and reconsider if or how it should be altered.

The evaluation during the development of works/ programmes with audiences was the direct remit of the artist and/ or curator (some artists were very resistant to the idea) and of relevance to them at that particular point in time in the creation of the work. There were instances when the curator recommended changes to make the work more 'usable' to deliver the artistic intention (I observed script changes, and a move to a pre-coded rather than live process) and to ensure a good audience experience. I observed a wide spectrum from no audience input, to co-creation, to prototyping internally (with staff), to feedback questionnaires, to live trials. There were specific learnings from the Copy That? program, one being the need for appropriate skills by artists when working with some audiences such as the neurodiverse or children.

ODI do not have external funders and so do not have to produce 'post' exhibition summaries for them (although the team are very experienced at doing so in their previous roles) but most of their works are interactive and feedback can be immediate when trialed. As a highly experienced curator, Hannah Redler Hawes is fully aware that development and presentation of works to audiences need to be carefully considered all through the project

stages; to allow full engagement and understanding using whatever tools necessary — hand-outs, artists available for questions, films about the project, clear instructions, online galleries. It was very beneficial for me to see someone with such developed skills, in action, and see example after example of good practice. I am very grateful to her for her wisdom and contribution to this thesis. Finally, when producing the schematic, Julie Freeman (then Art Associate for the ODI's Data as Culture programme and its original founder) was key in refining it. After several iterations in response to comments from my supervisory team, I went to visit her in her studio in Margate and reviewed it with her. Her thoughts and comments were key in producing the final version especially the idea of emotional comfort and spaces to process the cultural experience.

3.2.3 Relationship to thesis

In terms of my research questions, I was able to focus on the issues faced by smaller cultural organisations as I followed my partner organisations while they developed, presented or evaluated works. An audit of historical evaluation reporting was useful to highlight issues within a particular organisation's approach, as well as those for smaller cultural organisations in general (time/ money/ skills/ multiple funders). It was also clear that the strategic aims of organisation and project outcomes are often not clearly defined for specific projects and that strategic frameworks produced can be over complicated with too many key audiences (given practical constraints). In addition, audience evaluation is often considered towards the end of a project rather than audience needs being considered at the start and/ or used to help develop works. The insight that there is not a 'one size fits all' approach about how to involve audience needs or evaluation during the creative process was also a key finding.

I was also able to use interdisciplinary techniques gained in my previous career such as 'business' market U&A approach which proved a useful way of understanding the strategic priorities of funders, and helped D6: Culture in Transit decide early on if there was a good fit to any of their funding programs (particularly in terms of audiences and regional focus) prior to putting any additional effort into time-consuming applications.

3.3 'SOME ADVICE FOR'

NOTE: This research practice had not been part of my initial research programme; the COVID-19 pandemic, and effective closure of my partner organisations' live projects, meant I did not have the opportunity to use them as input. The opportunity to refocus my research practice though this exciting placement (my 'Plan B') helped to invigorate both my attitude to my thesis, and also my research practice. I am very grateful to all involved parties who facilitated and sponsored my placement.

Phases Four and Five of my research plan overlapped in my final year as a result of my 6-month placement supported by Sunderland Culture (2021) and working with Creative Fuse North East. Creative Fuse North East is a partnership between the North East's five universities (Newcastle, Durham, Northumbria, Sunderland and Teeside) in which academics "work alongside industry, cultural organisations, charities and the public sector, to explore how creative, digital and IT firms can have a sustainable future in the region adding value to the region's broader employment base". Their stated aim is about "unlocking the true potential of the creative, digital and tech sectors to drive innovation and growth of the region's economy." (Creative Fuse North East website, 2021)

I produced outputs which encapsulated some of my earlier research learnings about audience needs and evaluation, to present to smaller arts and cultural organisations and small local businesses in the North East (See Appendix 6.6.1). They were part of a training module (iBrand) about marketing and branding; specifically to enable local partners to produce actionable evaluation data efficiently. The schematic developed in the previous phase was translated into two parts of a training module (two presentations) that I developed as part of a Collaboration And Knowledge Exchange (CAKE) iBrand week-long training course as part of Creative Fuse North East's monthly networking event which brings together businesses, freelancers, academics, charities and creative practitioners from across the Creative, Digital and IT sectors and wider economy. As part of my placement sponsored by Sunderland Culture, I also became involved with the Cyber Eyes Wide Open cultural project (see below), and was involved with evaluation of the project run during the summer of 2021 (Appendix 6.6.2). In addition, I presented a module at the CAKE #44 event in

November 2021 (‘How was it for you? Evaluating the success of cultural events’) (Appendix 6.6.3).

3.3.1 Process

The insights from my previous research phases fed directly into my placement at Sunderland Culture/ Creative Fuse North East in that it was used to highlight two particular aspects that need to be considered in any audience-facing work — of having clear sight of who you want to experience your skills or services (audiences), and also how you will know if you have achieved what you set out to (evaluation) (see 3.3.1.1 below and Appendix 6.6.1). Later, the ‘evaluation’ module was reworked following the Cyber Eyes Wide Open evaluation project insights, and presented in a more succinct version at the CAKE #44 event (Appendix 6.6.3)

For the Cyber Eyes Wide Open art project (see 3.3.1.2 and Appendix 6.6.2), I was asked to evaluate the project as it was concluding (first exhibition being hung) and so I produced a project scoping document after meeting the team. I suggested using qualitative depth interviews alongside a simple quantitative feedback postcard device, to gain insight from participants and audiences.

3.3.1.1 Training material

Given that part of the audience for the iBrand training course was drawn from small, local businesses I undertook extra desk research to see if there were any unique issues relevant to small businesses that I needed to consider. A useful source was a publicly available report from the Department for Business Innovation and Skills (2015) which looked at the motivations for starting a business and how they may be related to business performance.

Figure 12. Images of training documents produced for iBrand training module.

One of the key findings was that deciding what metrics to use for evaluation is hard for many small organisations to identify. The report referenced a research project which re-surveyed 1,000 respondents to the Global Entrepreneurship Monitor that was supplemented by 40 in-depth interviews with entrepreneurs. This showed that key motivators were autonomy (seeking freedom and flexibility and better work opportunities), followed by challenge (seeking personal challenge, fulfilling a vision, and opportunities to use existing skill and receiving recognition). Thirdly financial motives were important (seeking financial security, larger income and wealth) and finally Family and legacy (to continue or create a family business). The most important factor for business success was ambition; those starting out with high growth expectations performed most strongly (BIS, 2015). These attributes were then included in the training course's evaluation module as part of the potential attributes with which to measure success.

I also needed to be more aware of the local art funding situation in the North East — there is pressure on national art funding organisations to consider 'the local' and to develop clearer place-based approaches (Durrer et al., 2020). Inequitable distribution of funding is apparent in the sector and so arts councils present more explicit strategies on how to function at this level and typically support places and initiatives that target specific demographic and/ or geographic areas which have been historically underserved by them ("significant or sustained funding"); those that do not currently appear to be involved in 'quality' subsidised arts, specifically those that support participation with, and by, communities. Typically, 'place' "is a signifier for 'the problem child' " (Durrer et al., 2020) — a label for any activity that is

different from that which is funded nationally. It was also important to note that, while 'place' is an intersubjective psychological network — "a unique web of social and material spatiotemporal life connections and associated meanings […] and too numerous, fluid, and intersubjective for any national body to seek to strategically act upon and with " (Paasi, 1991, p. 248). The result is that most 'local' funding is based on geographic terms (location) defined using nationally defined terms (towns, villages, counties, local authorities) rather than cultural geography and assets. This made it even clearer that local cultural organisations need to be clear on audiences including geographic initiatives and again reinforced the need for the audiences training module.

I produced a summary Word document suggesting content for the modules which was refined through feedback and discussion and then turned into a PowerPoint presentation for response from Creative Fuse North East. The graphics used in the presentation were further refined — again, 'too business-y — to be more pictorial and to use engaging images which fitted in with the style of the rest of the modules. The presentation was used as part of a training course in July 2021 and presented as two PowerPoint presentations (one on audiences, one on evaluation) over Zoom during the first morning of the week-long course 'iBrand' course. The course is scheduled to run again, and the modules will remain as part of the content (Appendix 6.6.1).

Figure 13. Images of evolution of 'Absence of Barriers' schematic.

3.3.1.2 Cyber Eyes Wide Open

The Cyber Eyes Wide Open art project is part of #CyberFest (#21) which is the North East's largest cyber festival, aimed at promoting and growing the region's cyber security sector.

Creative Fuse North East manage and advise on the project. #CyberFest is organised by Dynamo, the regional tech network, with support from Accenture, and part-funded through the European Regional Development Fund and was in its third year. Taking part during the month of September 2021, more than 20 events covered a range of cyber-security-related topics and the month culminated in the exhibition of several pieces of specially-commissioned, cyber-related pieces of art in Sunderland (The Atheneum) and Newcastle (The John Marley Centre). The initiative followed on from the 2020 'cybercage' event.

The objectives of the artistic programme varied by the different involved parties and the evaluation was to understand how they delivered against each of them:

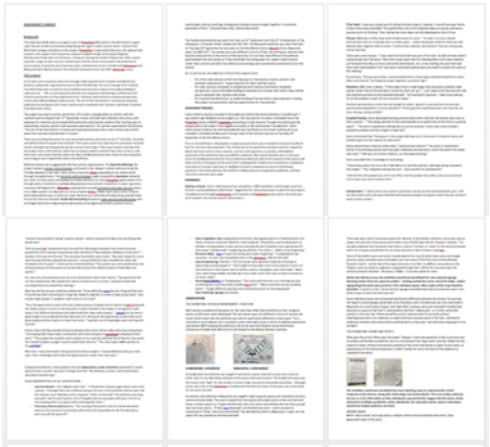
- For artists and creatives to find "exciting ways to innovatively visualise, perform and represent cybersecurity": to gain exposure for them and their works.
- For cyber security companies to collaborate with creative practitioners to explore perspectives, visions and understanding of cybersecurity; to leave them with a new creative way to represent their business and values.
- For Creative Fuse North East, an understanding of the key factors and processes in making the project run successfully, and any opportunities for improvement.

I was invited to become involved in the project just before the September 2021 launch exhibition in Sunderland and was asked to get feedback on the project as a 'live' example of the evaluation of a cultural event. I attended one of the #CyberFest events (CAKE#41 Cyberfest: Innovating in Cyber Security Through Art) which gave the background to the project. I also logged on virtually to the launch event in Sunderland — which unfortunately failed as the internet bandwidth was insufficient to live stream (and has yet to be unloaded). I attended the Newcastle exhibition of the festival in person on Thursday 30th September at The John Marley Centre on the final day of #CyberFest.

Prior to the exhibitions I developed an insight proposal which was circulated to Creative Fuse North East for comment; the method was to be qualitative and observational. I hoped for depth interviews (in confidence) with as many creatives, partners, and organisers as possible, and feedback postcards at the exhibitions were provided for audiences. My original intention was to interview artists at the Newcastle event, but this proved too problematic due to the acoustics of the venue and other activity in the spaces at the same time. I

subsequently mailed out an invitation to a telephone interview (15 minutes maximum) or feedback to email in response to a series of 8 thematic questions. I also observed how the exhibition in Newcastle was navigated by audiences (including accessing the space), and how interactive works were used. I also reviewed audience handouts and notices and reviewed marketing activity. I discussed many of the themes with attendees, including numerous discussions with the artists about their practice and the challenges they faced around audiences and evaluation. The postcard-sized feedback forms at exhibitions for (self-selecting) audiences contained one bespoke evaluation scale (created for the event in relevant language) with space for written comments about the exhibition overall, and also a space to indicate a favourite art work.

A written report covering the top line findings was presented to the team, and a shorter summary document written for participants (Appendix 6.6.2). Later, the 'evaluation' module presented as part of the 'iBrand' course was reworked and presented in a more succinct version at the CAKE #44 event (Appendix 6.6.3) alongside top line findings from the CEWO evaluation. Images of the report pages are below.



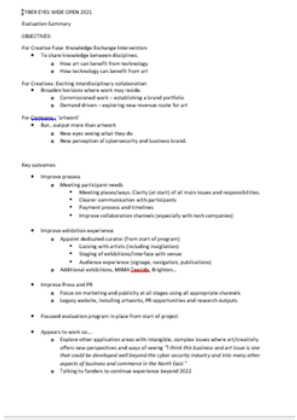


Figure 14. Image of report produced for Cyber Eyes Wide Open evaluation.

3.3.2 Observations

My 6-month placement was a great opportunity to apply the findings from my research on to practical 'live' projects (training and exhibition). It allowed me to reflect on the findings from earlier phases of my research by discerning how they were best communicated and understood — though feedback from the Creative Fuse North East team and also the attendees of the training course and the participants of the Cyber Eyes Wide Open programme. There were also many useful conversations had about the themes covered and, in particular, discussions with artists about their practice and issues.

One key outtake from the training module was the need to customise the core content each time, to better reflect their particular (audience) needs, both in terms of what was covered but also how it was presented. Dr Gill Hagan-Green, was my main contact at Creative Fuse North East (she is their research and innovation specialist) and was a delight to work with, gently nudging me towards better outcomes, and supporting me as I developed the materials. On reflection, some of the content I first suggested was too complex and dense for an audience new to thinking about audiences and evaluation. This was apparent during the presentation of the modules when attendees needed to clarify some points, for example, for one community artist who wanted clarification on how potential evaluation metrics mapped onto those required by funders (which had not been made clear).

As I mentioned above, the graphics were significantly amended to be more pictorial; this resulted in my main schematic **not** being presented to this audience as it felt too complex; instead, I revised it into a simplified list of factors to consider and talked to the content. In the future, I plan to turn this content into an additional handout 'check list' which I think will be a more practical format these audiences.

Working on the Cyber Eyes Wide Open cultural project was a valuable experience towards understanding the very practical issues in evaluating a body of work developed at a fast pace, across a multiple partner program. The impetus for evaluation came from the Cyber Eyes Wide Open team who organise and produce the programme for #CyberFest; they were clear on what they wanted to achieve from the project, but evaluation was only considered towards the end (due in part to the speed with which the project ran, and to some extent as

the result of my experience and availability). As a result, the findings were consummative rather than following the project through its development so the opportunity for some 'on the ground' learnings were lost. Also, partners were not fully engaged with the evaluation process and so it was hard to get insights from some of them after the events. One recommendation for the project is that evaluation is considered at the start of the project next time (reflecting one of my recommendations in the training module).

There was difficulty in gathering all the research; I did not meet my target of 50% (of the potential) interviews with all participants and, at the second venue, few audience postcards were completed (they had not been placed near exit). However, much useful insight was found from the interviews that were completed; they were mostly to do with the physical audience experience of the staging of the exhibitions across the two very different venues. Key was 'usability' which included signage, access, labelling, and invigilation but also some issues specifically from the artists around meeting places, pace, payment, marketing, and collaboration. The issues with the venues supported the themes in my earlier schematic — there we no real surprises — and supported a recommendation for an independent curator for future events with a remit to address these issues. There were also findings from the audience 'postcards' detailing favourite works/ themes and the successful delivery of the main themes of the project. All the recommendations were summarised in a report to the Creative Fuse North East team, and some of the findings presented at a CAKE meeting in November 2021. In addition, a short top line findings document was available to all participants. It was interesting how the insights became more and more 'honed' to reflect the specific needs of smaller organisations.

The need for several bespoke reports from the evaluation mirrored the need earlier (in the Training module) for bespoke content. It was interesting to reflect on one of the issues highlighted by D6: Culture in Transit earlier in my research process (see 3.2.1.1), that of having to produce multi evaluations of the same project for multiple funders. This project had one funder but multiple involved groups (artists, tech companies, Creative Fuse North East, #Cyberfest) and this resulted in the necessity for multiple iterations of the insights. This is something I had not anticipated earlier in my research and resulted in amendments to my previous outputs, to include issues around multi-participant, collaborative projects under a single funding model. Previously, I had considered only multiple funders.

3.3.3 Relationship to thesis

In terms of my research questions, I was able to pay attention to the practical issues faced by smaller organisations in the delivery and evaluation of cultural experiences, and their consideration of audiences. By producing training documents on audiences and evaluation for smaller cultural organisations (including local small businesses) I was able to obtain feedback from them for both content and delivery, and to optimise both.

This was particularly important as for many small cultural organisations and businesses it was the first time that they had been able to consider and clarify their thoughts and strategy about both aspects. And it was not easy for many who were early in their business/ artistic development cycle and so distracted by other important issues like financial constraints, creative practice development, product innovation and so on. Accordingly, to better reflect audiences' needs and agency, it is important for small cultural organisations to take time at the start of their development to consider these aspects which can be successfully delivered though exposure to simple and bespoke training. This is particularly important given they have common issues around restrictions on their time, money, skills and often need to consider multiple funders. The insight that there is not a 'one size fits all' approach to training and evaluation can again be supported.

Evaluation metrics and methods need to be straightforward, meaningful to cultural organisations, actionable by them at that particular point in their development, and ideally only be 1 or 2 metrics or attributes (which can be esoteric rather than qualitative) as long as they are personalised to their needs. They also need to review them regularly and be responsive to changes in the sector and their personal circumstances. (These points are all reflected in the training presentations). The example of audience evaluation being considered towards the end of a project rather than audience needs being consider at the start, was a useful case study to illuminate why this was not an ideal process.

In terms of an interdisciplinary approach, I was able to support the application of the idea of Key Performance Indicators (KPIs) to use to evaluate performance, but to be 'looser' about their definitions in this sector — they don't need to be statistically significant metrics, and

can be highly esoteric. However, in the same way as KPIs in other sectors, they need to be meaningful to them, actionable by them at that point in time, and responsive to changes in sector or personal circumstances.

The concept of 'usability' was also proved relevant in terms of the Cyber Eyes Wide Open exhibitions, and the themes of both physical and emotional comfort (both described in the earlier schematic) were pertinent. Many of the issues identified reflected the degree to which something is able or fit to be used and is a useful way of considering cultural experiences.

3.4 SUMMARY

As mentioned at the start of this chapter, I developed three particular outputs from my research practice all of which related to my first research question of how to better reflect audience needs and agency in the delivery and evaluation of cultural experiences, specifically for smaller cultural organisations. In so doing, I was able to assess the use of an interdisciplinary approach to contribute to the improved provision of delivery and evaluation of cultural experiences (my second research question).

For 'Bottom Up/ Top Down' I was able to demonstrate a discovered dichotomy between the segmentations used in (or cited by) the sector (or academia) and those with a focus on individual needs (typically the role of curator sits between the two). As noted, it was highly influential in the path of my thesis — from directing part of my contextual review, to the later focus on 'delivery/ usability' of cultural events. I was also able to use interdisciplinary techniques gained in my previous career to evaluate the validity of the results and insights I reviewed.

Through my work with ODI and D6: Culture in Transit, I was to focus on the issues of smaller cultural organisations and so the next phase of my research followed these organisations closely as they developed and presented works, while I developed my 'Absence of Barriers' schematic. This was key in highlighting the issues faced (time/ money/ skills/ multiple funders) and the subsequent challenges faced in presenting works. The insight that there is

not a ‘one size fits all’ approach about how to involve audience needs or evaluation during the creative process was also a key finding.

Furthermore, by producing training documents for smaller cultural organisations (‘Some Advice For’) as part of the iBrand training course and CAKE #44, I was able to obtain feedback from them for both content and delivery, to optimise both and amend my schematic. The insight that there is not a ‘one size fits all’ approach to training and evaluation can again be supported. However whatever approach they use, metrics need to be meaningful to them, actionable by them, and responsive to changes in sector or personal circumstances. The interdisciplinary concept of ‘usability’ was also proved relevant in terms of the Cyber Eyes Wide Open exhibitions, and the themes of both physical and emotional comfort (both described in the earlier schematic) were pertinent. Please see Conclusions for a fuller discussion.

4. CONCLUSIONS

Due to the COVID-19 pandemic my research approach had to evolve in response to the changes in the sector; I had to be flexible and to take opportunities as they presented themselves, specifically my placement with Sunderland Culture in my final year (2021). While this felt fragmented and challenging at times, it resulted in a cohesive and appropriate investigation of the research questions posed.

As stated at the beginning of this thesis, the focus of this practice-based study was to review the discipline of the UK's cultural evaluation approach with a specific lens on the consideration of audience needs in its formulation and practice. Following this, to recommend ways to better reflect those audience needs in the delivery and evaluation of cultural experiences, with a particular consideration of smaller cultural organisations which face particular challenges (often due to limited resources of money, skills, time and people). I am now clear on what needs to be done in terms of my own practice and that of the sector (see section 4.3).

By getting closely involved with the practice of partner smaller arts organisations (the art programme of The Open Data Institute and D6: Culture in Transit and later Sunderland Culture/ Creative Fuse North East) I was able to understand the particular challenges they faced in balancing their strategic objectives with obtaining funding, developing and delivering exhibitions, understanding their audiences, and obtaining evaluation of their outputs. They often lack access to appropriate skills to perform the research practices necessary for their funders, and they are disadvantaged in their disconnect from meaningful sector information which is silo-ed within larger organisation or require additional monies to access.

The Contextual Review (Chapter 2) demonstrated there was an element of over-complexity with current audience evaluation methods — there was a lot of data produced but little insight. Many findings were silo-ed within individual cultural organisations or were aggregated and not released to the sector (such as Arts Council England's Impact and Insight programme). The adjacent academic studies are similarly fragmented and disparate. The sector as a whole is dominated by the research coming out of Arts Council England and their key market research partner organisations, but their approach is narrow (tied to their own strategic objectives), and omits swathes of smaller organisations due to ambiguity around classifications of institutions and organisations — even definitions of 'culture' itself.

With significant experience of consumer insight in other sectors (principally telecoms, media, technology and charity) I applied an interdisciplinary lens to current practice using the consulting-style skills I was trained in alongside my experience of both qualitative and quantitative methods in the consumer sector. As a result of the first phase of my research plan, I demonstrated the existence of a 'Bottom Up/ Top Down' approach to audience needs, based on a discovered dichotomy between a number of segmentations used in (or cited by) the sector (or academia) which split into those with a focus on individual needs ('what I need/ how I see myself') and those who focus on the needs of sector organisations ('what they need from me/ how they can identify me').

Subsequent practical projects — the development of the summary schematic ('Absence of Barriers') and training and evaluation resources ('Some Advice For') lead to a way to inform smaller cultural organisations about audiences and evaluation, presented in a practical and useful way. This evolved into a parallel focus on the delivery of cultural experiences to optimise the possibility of a 'useable' experience for audiences.

In considering the conclusions for the research as a whole I feel it has uncovered some interesting insights and suggestions that are currently unpublished, particularly the 'Top Down/ Bottom Up' dichotomy, the idea of 'usability' as applied to cultural events, and the need for early-life consideration of both key audiences and evaluation metrics by smaller cultural organisations. While examples of good evaluation practice exist (See Section 2.3), a very practical way of understanding the issues does not, and the training documents produced should be useful for other practitioners and curators.

4.1 RESPONSE TO RESEARCH QUESTIONS

In the following two sections, this conclusion will examine the two research questions outlined in the Introduction. Taking each research question in turn, I will reflect on them in light of the findings from this study.

4.1.1 First research question

- How can we better reflect audience needs and agency in the delivery and evaluation of cultural experiences, specifically for smaller cultural organisations?

I feel that there can be a valid challenge to some current evaluation practices, particularly those of Arts Council England, their market research partners, and key UK funding bodies. Audience needs have been treated in an aggregated way that reflect sector priorities (and Arts Council England strategy) principally by the production of behavioural and attitudinal segmentations from large data sets; these are used to direct marketing messages, and audience 'engagement' (aka usage) (for general issues with segmentation see Contextual Review). The individual personal needs of audiences are not generally considered by the sector ('Bottom Up') but assumed to be delivered as part of the experience of a cultural event. Curators and organisations need to deliberate, for every program, how to better reflect the specific audience needs and agency that they hope to address with the works, and then how to meaningfully evaluate them within the communities or contexts in which the works are experienced (often the scope within which smaller arts organisations operate). The 'Top Down' sector approach was confirmed by an independent evaluator with over 40 years' experience in the sector (Hannah Wilmot, 2021, personal conversation) who confirmed that curators navigate the space between the two approaches and need to mediate between the two. Moreover, curators and organisations need to be fully aware that aspects of cultural events of importance to them are often unconsidered by audiences who have their own criteria of what is valuable in cultural encounters; to make audiences feel as 'comfortable' as possible by removing as many barriers as possible to experience of cultural events.

As discussed, small cultural organisations are disadvantaged in many ways, with many practical constraints and a lack of equitable resources and market insights compared to larger organisations. D6: Culture in Transit were aware of the issues they faced with evaluation but were unable to overcome many of them for the very same reasons they had them! As such, a recommendation from my research is that small cultural organisations focus on 1 or 2 key strategic objectives per program; those that will be most useful for them to know at that point in time in order to direct the evolution of their organisation or practice — to 'improve, not prove'. This will lead to a focus on one or two key audiences which can help them will clarify audience needs and agency at the start of any project. This 'narrowing' of the scope of the evaluation is at odds to the requirements of the major UK funding bodies. It is often stated by organisations that 'audiences are at the heart' of their strategy but often there are too many sub-groups cited in an attempt to make their work applicable over a broader range of audiences, to help them appeal to funders and show scalability.

One practical way to better reflect audience needs and agency in the delivery and evaluation of cultural experiences for smaller cultural organisations, is the provision of 'early-life' training on audiences and evaluation (as in the iBrand model from Creative Fuse North East and the CAKE44 presentation). In taking time to consider and clarify key audiences and actionable evaluation attributes of importance to them up front, they will save precious resources later in any development cycle.

With regard to when audiences should be involved in the creative process, there is no one model. Curators cannot rely on artist/ maker to consider their audience although some will do so — more so if the piece is interactive or participatory or using less familiar mediums. The curator and organisation must consider them at all stages of the project; at commission, while referencing the organisational strategy, at exhibition (usability), and at evaluation. Evaluation within (few) target audiences should be considered at the start of any project not left towards the end as it should influence the project at all stages; this is not new advice, but my research has shown that this is often missed by smaller art organisations who have many priorities to juggle.

4.1.2. Second research question

- How can the use of an interdisciplinary approach contribute to the improved provision of delivery and evaluation of cultural experiences?

I feel that there were significant advantages to approaching this thesis using an interdisciplinary approach. One of the most obvious issues for the sector was the lack of what I would call 'good data' — professionally collected, statistically robust (if appropriate), rigorously analysed, insightful, and well communicated. There were some very poor data collection practices immediately evident, poor analysis practice (very low quantitative sample sizes), and a lack of collective sector insights; all at odds with other sectors I have worked in.

The cultural sector is highly fragmented with lots of organisations 'doing their own thing' supported by a belief that that is appropriate behaviour as they are different and unique in what they provide. While Arts Council England attempt to lead the sector, their latest initiatives are not providing the insight they promised, and the data collection load is onerous for their partners. If smaller cultural organisations are able to 'free' themselves from the Top Down approaches, they will be able to do what is best for them by using evaluation to reflect their current insight needs, and to produce good data and actionable findings through tailored evaluation programmes and appropriate and robust techniques; to collect data on what is needed right now. I was able to support the application of the idea of Key Performance Indicators (KPIs) to use to evaluate performance, but to be 'looser' about their definitions in this sector. However in the same way as KPIs in other sectors, they need to be meaningful to them, actionable by them, and responsive to changes in sector or personal circumstances.

I was also able to use interdisciplinary techniques gained in my previous career such as 'business' market usage and attitudes (U&A) approach which proved a useful way of understanding the strategic priorities of funders and helped D6: Culture in Transit decide early on if there was a good fit to any of their funding programs (particularly in terms of audiences and regional focus) prior to putting any additional effort into time-consuming applications.

Interestingly, the use of experts from other sectors was a point brought up recently at a virtual Centre for Cultural Value conference (September 2021) by Rishi Coupand (Head of Research and Insight at the British Film Institute); he applies some of the principles of evaluation from his previous roles in aerospace and heavy machinery (which had a 'questioning culture') and he felt this was completely at odds with the cultural sector's lack of unity; it helped provide him with useful insight from his alternative approach to evaluation. The notion that data collection should be for a practical application - what decision will it influence? What do you need to know to improve your practice? This approach had also been experienced by Hannah Redler Hawes when she worked at the Science Museum led by the then Head of Visitor Research, Ben Gammon (personal communication, 2022) and from other projects with external consultants and other cultural organisations.

A final good outcome from an interdisciplinary approach was the application of the concept of 'usability' and individual affect. Audiences should be considered as individuals and given 'whatever they need' (usability) to experience cultural events. After all, the desired outcome is an individual experience and an individual effect. The Centre for Cultural Value (2021) admits these experiences are about the subjective experience of participants and citizens yet their new guidelines are the same old/ same old (basic market research guidelines). It is about smoothing the way for individuals to experience cultural events in the context of their own needs.

4.2 CONTRIBUTION TO KNOWLEDGE

The primary readership of this research would be artists and curators of smaller cultural organisations (often regional), and those in larger cultural organisations for whom some of the wider issues may be of interest. Also academics working within the sector may find the interdisciplinary approach and findings relevant.

The original contribution to knowledge are in the following areas:

The Contextual Review (Chapter 2) gives a broad sweep overview of all pertinent issues, methods and partner organisations when evaluating audience responses to cultural experiences. From the lack of uniformity of terms and definitions, to approaches to evaluation from both the sector and academic spheres (and an example of best practice). It includes a critique of the latest Arts Council England's Impact and Insight approach to measuring audience value (alongside that of peers and curators) and questions the indiscriminate use of key attributes like engagement, interactivity and affect without clarity of their definition — an analysis I have not seen published.

The Contextual Review also covers the matter of emotion in detail (as an important desired outcome of cultural experiences) pulling together findings from many disciplines to review aesthetic emotions, negative emotions, measurement, brain activity, and its use in both the commercial sector, and increasingly the cultural sector (and the pitfalls thereof). It also ties into the discipline of Behavioural Economics which is not a connection I have seen made before.

Thereafter, my review of segmentation approaches and the dichotomy of the two approaches ('Bottom Up/ Top Down') is unique and unpublished, as is the idea of 'physical comfort' and 'emotional comfort' when considering cultural experiences (and summarised in my schematic). This is a new way of looking at audience experience and will help remove the obstacles for those with different knowledge bases or learning abilities. I have identified significant issues to be considered during the presentation of works which had not been presented before in this combined way.

I have clearly articulated the challenges faced by smaller cultural organisations when considering audiences and evaluation, which are not previously published. The development of my training models in response to these issues is unique and useful (they remain within the iBrand training module, and their content was validated by an independent evaluator with over 40 years' experience).

There is clear evidence that my interdisciplinary approach enabled me to audit practice in the sector and resulted in a unique overview of the issues; I was surprised by the lack of 'good data' and lack of rigour for an expensive Arts Council England initiative within a sector fighting for funding. I feel that there can be a valid challenge of some current evaluation practices from a 'Bottom Up' approach, in particular, to reflect the greater interest on clearly articulating the benefit of cultural experience on individual wellbeing (within the context of social prescribing (Centre for Cultural Value, 2021))

4.3 SUGGESTIONS FOR FURTHER RESEARCH

The research evolved in response to the COVID-19 pandemic and one of the aspects I was not able to pursue was a strand to find a unifying attribute to reflect a successful audience experience. Using the 'Bottom Up/ Top Down' segmentation summary, I believe that a deeper analysis of the attributes being used may yield a few (one?) meaningful attributes that can be used as a proxy for reflecting good value for audiences. My intuition is that this may come from attributes historically used in broadcast media overlaid with those used currently in wellbeing insight. The idea of a 'sense of connection' with cultural works also feels fruitful — "everyone wanting to participate in cultural life as cultural beings, rather than necessarily being education or talked down to" (Hannah Redler Hawes, 2022, personal communication).

From the findings of my research I have arrived at clear recommendations for the work that needs to be done, and see my role as an advocate for making the change that needs to happen to make evaluation of cultural events more effective, meaningful, and easy to implement; to emphasise that evaluation needs to be bespoke to the individual organisations in parallel to any sector requirements.

Another research project is the development of bespoke training materials for artists and curators (in the context of professional development). In addition, given the diverse needs of the audiences, attention to the modes of visual communication is key. Future collaborations with designers and creatives for the production of slides, schematics, hand-outs etc, will help greater clarity and articulation of the desired evaluation process by providing bespoke

visuals and context and using examples relevant to those particular audiences. I would also like to be involved with following the evaluation of a programme of works, from inception to exhibition using the themes identified in the ‘Absence of Barriers’ schematic. Furthermore, I would like to explore fully how to communicate the use the concept of ‘comfort’ effectively — it was difficult to pitch it coherently in the iBrand training documents.

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6. APPENDICES

6.1 ISSUES IDENTIFIED WITH ARTS COUNCIL ENGLAND IMPACT AND INSIGHT PROGRAMME: 2017 ONWARDS

There are significant and important issues with the latest approach from Arts Council England, to measure value. The main points are summarised below.

- Collection of the data by individual institutions and administration of the Culture Counts system has resource implications in requiring recruitment of volunteers for data collection, training, management, delivery, reporting and analysis in organisations with lean staffing and often high turnover, and often beyond the capacity or experience of staff (Gilmore et al., 2017). Even with the best intentions, the quality of the data being collected is questionable and the use to which it is being put, largely invisible.
- The standard post-event survey methodology and focus on efficient and quantifiable methods is unimaginative for a creative sector. It tries to assess intrinsic experiences using quantifiable measures (Carnwaith & Brown, 2014).
- The value attributes were developed without any ties to any other performance data, business objectives or strategic objectives of organisations (although Arts Council England have requested ideas for how this can be achieved as part of a brief into an analysis specifications — being 'reverse engineered' using statistical modelling).
- Sample sizes are variable and often not statistically significant (minimum of one respondent (Impact and Insight, 2021).
- The value attributes being used have little to differentiate between them in that most of them 'track' together — if one goes up, the others go up too (personal analysis of pilot study data).
- The data collected is separate to, and from, other data collected by ACE surveys.
- Other important data sources are not collected by Culture Counts, for example, social media activity (Gilmore et al., 2017).
- Through a value-driven framework for assessment it runs the risk of reproducing art forms that funding already prioritises (Miles & Gibson, 2016).
- It neglects the interests of potential audiences rather than existing ones.
- The approach excludes many key users and mediums (Gilmore et al., 2017).
- There can be a disconnect between those administering the survey and those attending the event; Gilmore et al., 2017 cite an indigenous festival in Australia

where the volunteer surveyors were “typically older and predominantly white” whilst the audience for the production was predominantly young and from culturally diverse or Indigenous communities.

- The measures developed are largely to do with visual arts and new media art but are being applied to all mediums like music, dance and broadcast media when appropriate. As Gilmore et al. (2019) note some events (like outdoor, one-off events) were too idiosyncratic for Culture Counts to be used effectively. An alternative, medium specific method was for dance (Scottish Ballet, Rosie Day Dance Company, Royal Danish Theatre) where audiences were asked “This might seem like an odd question, and we know it can be difficult to select just one answer, but we are interested in how it makes you consider your experience of dance. Maybe you felt it in your brain, your heart, your toes or somewhere else?” (Reason, 2017). Audiences selected a body area (online interface) and asked to explain their reasons.
- Assessing and rating experience is not the same understanding how audiences derive value (using qualitative methods).
- The definition of cultural experience is too narrow (see Chapter 2).
- The program excludes private, non ACE funded cultural experiences and those of smaller organisations (see Chapter 2).
- Whilst it may provide the means for public accountability, it does not automatically follow that Culture Counts creates opportunities for public value. (Gilmore et al 2017).
- The resultant avalanche of data points collected are proving to be unusable by many institutions (personal conversation).

6.2 COURSES AND TRAINING ATTENDED

October 2018
Introduction to PhD + library (Beryl Graham, University of Sunderland).
Research Student Induction Programme (Mark Proctor, University of Sunderland).
ODI Summit (ODI).
November 2018
Art & Design Research Methodology Unit 1 (Beryl Graham, University of Sunderland).
December 2018
Art & Design Research Methodology Unit 2 (Beryl Graham, University of Sunderland).
January 2019
Using Categories and Taxonomies (Beryl Graham, University of Sunderland).
Audience Finder Community Forum Live.
February 2019
Curating After New Media (into March), London (Beryl Graham, University of Sunderland).
July 2019
SPARC Conference (Sheffield Performer and Audience Research Centre), Sheffield.
September 2019
Audience Research Conference, York.
SysMus20 Conference (York Music).
November 2019
ODI Summit (ODI).
February 2020
Curating After New Media (into March), London (Beryl Graham, University of Sunderland).
Unable to attend in person but reviewed outputs.
March 2020
DCT Futures Workshop.
May 2020
NPIF Conference 'Interface', London.
June 2020
Finishing Your Thesis. Units 1 and 2 (University of Sunderland).
Northern Bridge Summer School, 'Plan B'.
September 2020
SysMus20 Conference, University of York.
October 2020
Northern Bridge, Completion and Leadership Workshop.
Audience Finder. Impact and Insight Toolkit Demonstration.
November 2020
Centre for Cultural Value conference, University of Leeds.

March 2021

‘COVID19 – The Great Unequalizer’ seminar. Centre for Cultural Value**,** University of Leeds.

June 2021

CAKE #40 session, Cyberfest. Creative Fuse NE.

July 2021

Writing Retreat (5 days), Creative Fuse NE.

September 2021

CAKE #41: Everyday Creativity; a research workshop, Creative Fuse NE.

Zoom meeting, Centre for Cultural Value.

October 2021

Evaluation principles course, Centre for Cultural Value.

CAKE #44 presentation, Creative Fuse NE.

January 2022

Viva training (University of Sunderland).

6.3 CULTURAL EVENTS ATTENDED

2018

Art	Adrian Chappel Private View	Dulwich Festival
Art	Tove Jansson	Dulwich Picture Gallery
Art	David Milne	Dulwich Picture Gallery
Art	Edward Bawden	Dulwich Picture Gallery
Art	Ribera exhibiton	Dulwich Picture Gallery
Art	General visit	Guildhall Art Gallery
Art	The Enchanted Garden	Laing Art Gallery, Newcastle
Art	Taylor Wessing Award	National Portrait Gallery
Art	Victorian Giants	National Portrait Gallery
Art	BP Portrait Award	National Portrait Gallery
Art	General visit	National Portrait Gallery
Art	Charles 1 King and Collector	Royal Academy
Art	Schiele/Klimt drawings x2 visits	Royal Academy
Art	General visit	Saatchi Gallery
Art	General visit	Tate Britain
Art	Burne-jones	Tate Britain
Art	The Clock x2 visits	Tate Modern
Art	Icebergs	Tate Modern
Art	Rhythm Jazz	Two Temple Place
Art	Winnie The Pooh	V&A Museum
Art	Ocean Liners	V&A Museum
Art	Frieda Kahlo	V&A Museum
Ballet	Christmas Show	Local ballet school
Gallery	General visit	National Gallery
Gallery	General visit	National Portrait Gallery
Historial	Audley End	Cambridge
Historial	5 Wimpole House / estate	Camridge
Historical	Fenton House	Hampstead, London
Historical	Igtham Mote Manor	Igtham, Kent
Historical	Felbrigg Hall	Norfolk
Historical	Ham House	Richmond
Historical	Dumfries House	Scotland
Historical	Sissinghurst Castle	Sissinghurst, Kent
Historical	Dr Johnson's House	London
Historical	Blickling Hall	Norfolk
Historical	Arundel House	Sussex
Museum	General visit	Horniman Museum
Museum	General visit	Royal Maritime Museum
Music	Country to Country	O2, London
Music	Darius Rucker	Royal Albert Hall
Music	Arts Festival concert	School Production
Music	Big Band	School Production
Music	Michaelmas Concert	School Production
Outdoor	Osborne Place, Carrisbrooke Castle	Isle of Wight
Outdoor	Rollright Standing Stones	Rollright
Performance	Zippo's Circus	Peckham Rye, London
Theatre	The Play That Goes Wrong	Bristol Hippodrome
Theatre	American in Paris	London West End
Theatre	Everyone's Talking About Jamie	London West End
Theatre	The Ferryman	London West End
Theatre	Bat Out of Hell	London West End
Theatre	Pinocchio	National Theatre
Theatre	Absolute Hell	National Theatre
Theatre	Translations	National Theatre
Theatre	Fanny and Alexander	Old Vic
Theatre	Mood Music	Old Vic
Theatre	Sea Wall	Old Vic
Theatre	Hairspray (Junior)	School Production
Theatre	42nd Street	Theatre Royal

2019

Art	Harald Sohlberg	Dulwich Picture Gallery
Art	Boilly	National Gallery
Art	Taylor Wessing Prize	National Portrait Gallery
Art	Gainsborough Family and Friends	National Portrait Gallery
Art	BP Portrait Award	National Portrait Gallery
Art	PreRaphaelite Sisters x3 visits	National Portrait Gallery
Art	Copy That! including DoxBox	ODI Summit
Art	Helena Rubenstein	Paris, France
Art	Lucien Freud	Royal Academy of Art
Art	Dom McCulloch	Tate Britain
Art	Pierre Bonnard	Tate Britain
Art	Van Gogh in Britain	Tate Britain
Art	The Asset Strippers (Mike Nelson)	Tate Britain
Art	William Blake	Tate Britain
Art	Year 3	Tate Britain
Art	Dorothea Tanning	Tate Modern
Art	Olafur Elliasso	Tate Modern
Art	General visit	Tate Modern
Art	John Ruskin	Two Temple Place, London
Art	Quant	V&A Museum
Art	Dior	V&A Museum
Art	Tim Walker x2 visit	V&A Museum
Art	General visit x2	V&A Museum
Film	Singalong Grease	London West End
Historical	Bath	Bath
Historical	General visit	Ely Cathedral
Historical	Rangers House	Greenwich, London
Historical	General visit	Igthham Mote
Historical	Lacock village & Abbey	Lacock
Historical	Old Vicarage (Landmark Trust)	Methwold, Norfolk
Historical	Oxburgh Hall (NT)	near Methwold, Norfolk
Historical	General visit	The Red House, Kent
Historical	Grime's Graves	Thetford
Historical	Castle Hill	Thetford
Historical	Peckover House (NT)	Wisbech
Museum	General visit	Foundling Museum
Museum	General visit	Museum of Childhood
Museum	General visit	Museum of London
Museum	Harry Potter World	Potter World
Museum	General visit	Sunderland Museum
Music	Country to Country	O2, London
Music	Take That	O2, London
Music	Proms / Bavarian Radio Orchestra	Royal Albert Hall
Music	Proms /Mahler	Royal Albert Hall
Music	Carrie Underwood	Wembley Arena, London
Theatre	Les Miserables	London West End
Theatre	Lehman Brothers	London West End
Theatre	Come from Away x2 visits	London West End
Theatre	Rosmersholm	London West End
Theatre	Sea Star /Sean Scully x2 visits	National Gallery
Theatre	Follies	National Theatre
Theatre	Small Island	National Theatre
Theatre	Three Sisters	National Theatre
Theatre	A Very Expensive Poison	Old Vic

excluding cinema visits (not recorded)

2020

Art	Nicholas Maes /Bloomberg	National Gallery
Art	Baroque x2 visits	Tate Britain
Art	Year 3 x2 visits	Tate Britain
Art	Aubrey Beardsley	Tate Britain
Art (online)	Flemish Tours/ van Eyke	YouTube
Art (online)	Conservers Carnation Lily (Tate Britain)	YouTube
Art (online)	Kimono : Kyoto to Catwalk (V&A)	YouTube
Art (online)	Manet: Portraying Life (RA)	YouTube
Art (online)	Painting The Modern Garden (RA)	YouTube
Ballet (online	The Métamorphosis (Royal Ballet)	iPlayer
Ballet (online	Anastasia (Royal Ballet)	iPlayer?
Ballet (online	La Fille Mal Gardée (Royal Ballet)	iPlayer?
Ballet (online	Asic and Galatea (Royal Opera)	YouTube
Ballet (online	Broken Wings (ENBallet)	YouTube
Ballet (online	Dust (English National Ballet)	YouTube?
Ballet (online	Romeo and Juliet (ENBallet)	YouTube?
Ballet (online	BalletBoyz	YouTube?
Ballet (online)	The Winters Tale (Royal Ballet)	iPlayer?
Ballet (online)	Fantastic Beings (Eng. Nat. Ballet)	YouTube?
Ballet(online)	Mayerling	iPlayer
Comedy	She by Charmaine Hughes	SE25, London
Historical	Severndroog Castle	Kent
Museum	World Galleries	Horniman Museum
Museum	General Visit	V&A Museum
Music	Midland POSTPONED (COVID)	Roundhouse
Music (online)	Gloriana (Royal Opera House)	iPlayer?
Opera (online)	La Traviata (Royal Opera)	iPlayer?
Opera (online)	The Magic Flute (Royal Opera)	iPlayer?
Opera (online)	La Bohème (Royal Opera)	iPlayer?
Theatre	Book Of Mormon	London West End
Theatre	Uncle Vanya	London West End
Theatre	Waitress	London West End
Theatre	Matilda	London West End
Theatre	Kenune and The King	London West End
Theatre	The Welkin	National Theatre
Theatre	The Visit DID NOT ATTEND (COVID)	National Theatre
Theatre (online)	Wise Children (Old Vic)	iPlayer
Theatre (online)	Romeo and Juliet (Globe)	iPlayer
Theatre (online)	The Two Nobel Kinsmen (Globe)	iPlayer
Theatre (online)	Coriolanus (Globe)	iPlayer?
Theatre (online)	One Man Two Gov'nors	NT@Home
Theatre (online)	Jane Eyre	NT@Home
Theatre (online)	Treasure Island	NT@Home
Theatre (online)	Frankenstein	NT@Home
Theatre (online)	Antony and Cleopatra	NT@Home
Theatre (online)	Barbershop Chronicles	NT@Home
Theatre (online)	Streetcar Named Desire	NT@Home
Theatre (online)	This House	NT@Home
Theatre (online)	The Madness of King George 3	NT@Home
Theatre (online)	Small Island	NT@Home
Theatre (online)	Midsummer Nights Dream	NT@Home
Theatre (online)	Les Blancs	NT@Home
Theatre (online)	The Deep Blue Sea	NT@Home
Theatre (online)	Hamlet (Globe)	YouTube

2021

Art	General visit (including Sargaent room)	Tate Britain
Art	Lubaina Himid	Tate Modern
Art	Alice in Wonderland	V&A Museum
Art	General visit	Laing Art Gallery, Newcastle
Art	Cyber Eyes Wide Open	Newcastle
Art	GCSE Art Show	St Dunstans College
Art (online)	Tracey Emin /Edvard Munch RA Virtual tour	YouTube
Art (online)	Also Gaugin and the impressionist RA 3.5	YouTube
Historical	General visit	Eltham Palace
Historical	General visit	Igtham Mote
Historical	General visit	Hever Castle
Historical	General visit	Knole Park
Historical	General visit	Penshurst Place
Historical	Landmark Trust	The House of Correction
Historical	General visit	Doddington Hall, Cambs
Historical	Landmark Trust	Wolverton Gatehouse
Historical	General visit	Tattershall Castle, Lincolnshire
Historical	General visit	Lewes, Sussex
Historical	General visit	The Rangers House, Greenwich
Music	Jazz Concert	St Dunstans College
Music	Fund raising concert	Bussey Building, SE15
Theatre	Drama performance	St Dunstans College
Theatre (online)	Yerma	NT@Home
Theatre (online)	Julie	NT@Home
Theatre (online)	Antigone	NT@Home
Theatre (online)	Angels in America (both parts)	NT@Home
Theatre (online)	Behind the Beautiful Forevers	NT@Home
Theatre (online)	All My Sons (Old Vic)	NT@Home
Theatre (online)	War Horse	NT@Home

6.4 D6: CULTURE IN TRANSIT: REPORTS ON FUNDERS

Summary report sent to D6 Culture in Transit — my analysis

Esmee Fairbairn

Art with a social impact 2019: SOME THOUGHTS

- *DEFINE CLEARLY WHICH STRATEGIC OBJECTIVE YOU ARE TRYING TO ADDRESS (NB use of the word 'or' below)*: they specify that 'Art with a social impact' must :
    - Uses a **creative approach** to address **difficult social or environmental** issues, **or**
    - **Builds engagement with culture** in areas where there is **low provision**.
- *IN TERMS OF A 'REGIONAL' SUBMISSION, THEY ARE ALREADY ACTIVE IN YOUR REGION:* as part of their funding of localtrust.org.uk for this Big Local initiative (2018, £600,000 over 42 months) two groups are active in Gateshead and Central Jarrow. Also Tees Valley Arts was funded in 2015 (£90,000 over 36 months). Detail in appendix.
- *HOW ARE YOU SAME/ DIFFERENT/ SUPPLEMENTAL TO THE ' BIG LOCAL INITIATIVE' etc THEY ALREADY FUND*: in terms of your ability to identify local needs and take action in response to them.
- *YOU NEED A BIG VISION, TRANSFORMATIVE PROJECTS, WITH LONG TERM CHANGE*: the examples emphasis pioneering approach' ,'engaging with people who are marginalised and isolated' ,'testing and developing new ways of working' ,'enabling the lessons from its work to be shared , 'widen and deepen participation' ,'pursue creative ways of evaluating impact'. Examples include Battersea Arts Centre "..having sparked transformative cultural change" and "…see a reduction of social exclusion and increased community cohesion…" or CTN's "… long-term real changes…"
- *THEY OFTEN MENTION 'NATIONAL IMPLICATIONS'*: examples of funded projects include how to disseminate learning, and how the cultural section engages with civic society / nationally. Example : Arts at Old Fire Station. They say "..Support learning between organisations and enable the broadest possible participation in the arts."
- *SO 'REACH' IS IMPORTANT* : they often talk about # of arts centres engaged, networks of venues and organisations. Example : Tara Arts "…including rural and urban locations; market towns, seaside locations and inner cities…" and so "…diversity of audiences across England.."
- *YOUR 'AUDIENCES' NEED TO BE CREATIVELY INVOLVED* : they specify you need to "put people at the centre of the creative process, and have a defined pathway of support or progression for them after the work ends."
- *PROJECTS DEFINE THEIR TARGET AUDIENCES*: I reviewed the list of currently funded projects for this category and they mention a wide variety of audiences. Some are to support salaries/ project costs/ artists , but most talk about defined audiences like young people, those with poor mental health, parents of young children, homeless, visually impaired. The most mentions were for regional/ local communities…
  LIST OF ALL GRANTS CURRENTLY ACTIVE IN 'ART WITH SOCIAL IMPACT' SECTION
  https://esmeefairbairn.org.uk/current-grants--arts#list

APPENDIX : BIG LOCAL INITIATIVE (excerpt from website)
"In 2018 EF awarded £600,000 over 42 months to localtrust.org.uk to the Big Local initiative – a radically different investment of £220m from the Big Lottery Fund – which supports people in 150 places to make a difference to the things that matter most to them in their community.
It's a vision of dynamic, resilient, resident-led change that we want to share. Big Local is an exciting opportunity for residents in 150 areas around England to use at least £1m each to make a massive

and lasting positive difference to their communities. Big Local brings together all the local talent, ambitions, skills and energy from individuals, groups and organisations who want to make their area an even better place to live.

Big Local outcomes

- Communities will be better able to identify local needs and take action in response to them.
- People will have increased skills and confidence, so that they continue to identify and respond to needs in the future.
- The community will make a difference to the needs it prioritises.
- People will feel that their area is an even better place to live.

What's it not about

- It's not about your local authority, the government or a national organisation telling you what to do.
- It's not about individual groups fixing their favourite problem without talking to a wide range of different people who live and work in the community.
- It's not about short-term thinking — you've got 10 years or more to plan and deliver the best options for your area."

Two regional initiatives near/ in Newcastle being funded…
http://localtrust.org.uk/our-work/big-local/big-local-areas/gateshead
http://localtrust.org.uk/our-work/big-local/big-local-areas/central-jarrow

Summary report sent to D6 Culture in Transit — my analysis

Paul Hamlyn Foundation:
Explore and Test Grants 2019: SOME THOUGHTS

DON'T INCLUDE PREVIOUS EVALUATIONS: The key objective of the Explore and Test grants is to **test new approaches** or **gather evidence for the first time** about approaches that have been used before **but not evaluated**

YOU NEED TO EMPHASIS YOUNG PEOPLE ON YOUR APPLICATION: PHF are VERY interested in young people and their strategy is "..mainly focused on help for young people for whom migration has brought vulnerability and hardship.."; to help them realise their potential and enjoy fulfilling and creative lives through art.. Their 'Migration and integration' objective specifically states "We want to support young people who migrate, and strengthen integration so that communities can live well together"

YOU WILL NEED TO EVALUATE THE PARTICIPANT/ AUDIENCE OUTCOMES OF THE WORK SO BE CLEAR UP FRONT: PHF are keen that you are "…able to reflect on the experience of doing the work and its results, to share this learning with us and to use it to inform your future plans and activities.". They define OUTCOMES as "…the changes, benefits, learning or other effects that result from what the project or organisation makes, offers or provides". They can be specific and measurable - for example, how many participants achieved a qualification or a job, sometimes called 'hard outcomes'. Or less easy to pin down, such as feeling happier and more confident– known as 'soft outcomes'. Both are important.

IF YOU GET THE GRANT, THEY OFFER HELP IN SORTING OUT YOUR EVALUATION: You are entitled to two days' free support from an independent consultant to help you plan your evaluation, so that you can develop a useful and practical approach to evidence and learning. They have a list of people you can use on the website. But it's only 2 days so you need to be quite clear of what issues you have to make best use of the consultant's time.

YOU WILL NEED TO PROVIDE A (PRETTY SHORT) WRITTEN GRANT REPORT AT THE END INCLUDING DETAILS OF HOW YOU MEASURED/ EVAULATED YOUR WORK : Normally due two months after the end of the grant period the report to be no longer than **4 sides of A4**. They will want details of how you collected and analysed any data about the outputs (e.g. the number of participants involved in different activities) and outcomes (e.g. how many participants achieved a qualification at the end of the project or felt more confident) from the work? Also the ways you sought feedback from participants and beneficiaries, and about how you reviewed and developed your practice/ approach as you went along.

AFTER SUBMISSION OF THE WRITTEN REPORT YOU WILL HAVE AN END OF GRANT CONVERSATION WITH PHF: "… help us to understand their work and how we can make more effective grants. These conversations will also provide grantees with an opportunity to reflect on their learning"

WHAT TO MEASURE? :

- HOW TO measure is not important right now as it depends on WHAT and WHO…
- Identify the most important activities and outcomes to measure across the whole package of work. As data collection and analysis is time-consuming, it won't be feasible or desirable to measure everything; rather there needs to be some prioritisation. A few 'killer' metrics are more useful than drowning in 'nice to haves'.
- Distinguish between different types of indicators. It is likely that a mix of activity, process and outcome indicators will be useful, however it will important to distinguish between these. What do D6 need as well as the participants?
- PARTICIPANT HARD OUTCOMES?: # attending/ participating, # of specific subgroups, # attending subsequent training/ conference, etc.

    - Could include key # that we are looking for change pre and post the program…
    - Also, if you do any conferences/ training, to measure % rating course “would help them improve their practice” or “ they would discuss what they had learnt with managers/ others in their organisation” or rated the training as ‘excellent’ or ‘very good’ or “it would be useful for their work”.
- PARTICIPANT SOFT OUTCOMES?: improved sense of wellbeing/ better sense of belonging to a local community/ better understanding of local area and cultural history/ self-defined definition of European-ness etc.
- GOOD IDEA TO : define/ measure status of participants in terms of immigration/ refugee:
    - In PHF work on Supported Options Initiative (final report 2017) they were very interested in the STATUS of child participants in their initiatives including phrases like “On presenting to the projects, 83% were in UK without legal permission, 11% had some (often temporary) permission, 3% were EEA nationals. The status of 3% was unknown” https://www.phf.org.uk/publications/supported-options-initiative-phase-2-independent-evaluation-report-short-report/. Other projects mentioned aspects like “..18% were unaccompanied/ separated. • On presenting to the projects: 56% were in the UK without legal permission, 44% had some form of legal permission”.

Summary report sent to D6 Culture in Transit — my analysis of evidence review (Arts Council England, 2018)

ARTS COUNCIL ENGLAND : NEW STRATEGY

FINAL 2020-2030 STRATEGY ***NOT PUBLISHED UNTIL AUTUMN 2019***: there will be a document summarising findings in Spring 2019 which will be open for consultation and will seek to hear from both the cultural and creative sectors, as well as the public. This will contain a worked up draft strategy and delivery plan.
Last year in October 2018, they ran an autumn consultation with the arts and culture sector on a proposed set of outcomes, which closed on 2 January 2019 . In 2018 they also published a large document of 'evidence' from various data sources. It looks are some broad provocations and findings helping to inform the strategy " –a horizon scan". It's VERY long but worth a look.
https://www.artscouncil.org.uk/sites/default/files/download-file/Experimental_Culture_summary_150318.pdf

*THE EVIDENCE DOCUMENT DEBATED '****IMPACTFUL ACTIVITY'*** *THROUGH '****CREATIVE CAPACITIES****' SO THIS IS LIKELY TO BE IN THE STRATEGY DOCUMENT*: Rather than using the 'ambiguous' language around quality or excellence the review uses the term '**creative capacities**' to describe arts and cultural organisations' ability to **devise and deliver impactful activity**. The review determines that there are a number of **core elements** that constitute an organisation's 'creative capacity' from a literature review by WolfBrown (Carnwaith & Brown, 2014). These are: (1) Clarity of intent, risk-taking; (2) Community relevance; (3) Excellence in curating and capacity to innovate; (4) Technical proficiency, skill and artistry; (5) Capacity to engage audiences; and (6) Critical feedback and commitment to continuous improvement. This is good guidance for what the sort of issues you may need to address in your application.

'*IMPACT' IS ALL STILL* ***A BIT WOOLLY*** *BUT THIS GIVES YOU SOME BUZZWORDS YOU CAN USE FOR PARTICIPATORY PROJECTS*: In a report summarising the impact of cultural investment in Liverpool (Burghes & Thornton, 2017), a number of quality principles for **participatory** art projects were articulated. These were developed through research including 36 organisations delivering participatory arts in 2015/16 in Liverpool. The principles are: (1) Removing barriers; (2) Flexibility; (3) Regularity; (4) Participant-led; (5) Ethical approaches; (6) Partnership working; (7) Positive atmosphere; and (8) Professional practice.

ARTS COUNCIL HAS THEIR OWN 7 QUALITY PRINCIPLES FOR ***CHILDREN/ YOUNG PEOPLE*** *BUT CHILDREN VALUE THE SOCIAL ASPECTS OF VISITS MOST*: (1) Striving for excellence and innovation (2) being authentic (3) being exciting, inspiring and engaging (4) ensuring a positive and inclusive experience (5) actively involving children and young people (6) enabling personal progression, and (7) developing belonging and ownership. An interim evaluation was unable to determine any specific outcomes for those that implemented these principles. And childrens' key factor (when asked) is 'social interaction' — the social aspects of the visit have primacy.

DIVERSITY

DIVERSITY WILL BE OVERTLY STATED IN THE NEW STRATEGY: Arts Council states (Creative Case for Diversity) that diversity drives art forwards, innovates, and brings art close to "**a profound dialogue with contemporary society**". It is seen as an integral part of the artistic process and should be celebrated positively within contemporary society "…with all the artistic and creative

opportunities it offers". It is widely defined and "…encompasses responding to issues around race, ethnicity, faith, disability, age, gender, sexuality, class and economic disadvantage and any social and institutional barriers that prevent people from participating in and enjoying the arts". Their ambitions for diversity and equality are knitted into those of excellence, reach, engagement and innovation as articulated in the previous 10-year vision for the arts, Achieving great art for everyone: a strategic framework for the arts.
http://www.creativecase.org.uk/domains/disabilityarts.org/local/media/audio/Final_What_is_the_Creative_Case_for_Diversity.pdf

INCLUSIVITY OF OUTLOOK AND PRACTICES CREATES A BETTER, RICHER AND MORE DYNAMIC ARTS SECTOR: This is their '**guiding principle**' of the Creative Case for Diversity report and they aim to achieve it by exercising leadership by "catalysing debate and dialogue and facilitating and sustaining future developments and strategies": that diversity and equality are crucial to the arts because they sustain, refresh, replenish and release the true potential of England's artistic talent, regardless of people's background. Important to reference this.

ARTS COUNCIL WANT TO REMOVE THE 'DEFICIT' MODEL OF DIVERSITY: it becomes part of the fabric of "our discussions and decisions about how we encourage an energetic, relevant, fearless and challenging artistic culture in England and the wider world". To do this there should be a continued drive to remove barriers (releasing and realising potential) so arts "..**truly reflect the reality of the diverse country** that we have become but still do not fully recognise".

WHICH ALSO MEANS ENCOURAGING DIVERSE ARTISTS: There is generally a lack of profile and critical debate on work produced by diverse artists. We want the arts community, including academics and critics, to grasp the nettle and find ways of addressing the historical distortion in art critique that too often casts work by diverse artists as exotic, outside the main debates or of somehow lesser value. Also to **resituate diverse artists, both historically and theoretically at the centre of British art**.

PARTNERSHIPS ARE IMPORTANT: Arts Council want to work as a broker encouraging meaningful and sustained partnerships based on mutual respect and equality. They are aware that artistic collaboration between artists and organisations from diverse backgrounds and what is regarded as the mainstream remains limited, but, where it has taken place, **it has demonstrated a creative dynamic that fuels innovation.**

INNOVATION AND REMOVING BARRIERS OFTEN CITED: so mention them too…

PEER TO PEER LEARNING & SHARING IS ENCOURAGED: "Mutual exchange and mutual benefit". Arts Council would like to see peer-to-peer learning and knowledge of examples of good practice to increase. "We would like those artists and organisations we fund to **share their resources, knowledge, experience and artistic platforms with artists and companies from diverse backgrounds**. Such collaborations should be based on the working principle of **mutual exchange and mutual benefit**. It should not be seen as doing diverse artists a favour or acting to please the Arts Council."

SOME EXTRA THOUGHTS FROM THE 'EVIDENCE' DOCUMENT.

- Enjoyment scores too high! When asked how much they enjoyed the arts activity they had participated in 75%+ scored 8/ 10 or higher. Never seen scores this high in my professional career and is highly suspicious to me in terms of data quality (who was asked, what, how).

    - If it's true, the next question is if there are any problems to address at all as there is only a small opportunity for improvement! (DCMS Taking Part survey)
    - And **beware if your own evaluations show uber high enjoyment scores**.
- There is no evidence as WHY. Which is why Arts Council as implementing their Impact and Insight Toolkit from 2019 for their NPOs. Given the results from the pilot phases it is unlikely to help (their scores were all very high too and not assessed as drivers of engagement). You will have to make your own evaluations as to **WHY your practice was valued**. They are using qualities like interesting concept, well produced, distinctive, thought-provoking, absorbing, likely to return, local impact, relevant to the world today, well produced.
- No evidence explicitly linking quality with participation or perceptions of lack of quality in arts and culture with lack of participation; instead, barriers are more likely to be related to attitude, access or wider behaviours like self-assessed financial circumstances, age of children, culturally engaged friends, perceptions of art as elitist etc. You may want to consider what **BARRIERS may prevent participation/involvement with your programme**.
- Debate on whether you can articulate the impact of art and cultural experiences in words and quantifiable statements. Ben Walmsley (2016) argues that you cannot use language alone but we should explore in depth the experience of the audience. The study "revealed the limitations of language in capturing the value of the arts**, yet confirmed perceptions of the arts as a vehicle for developing self-identity and expression and for living a better life**". Good quote!

6.5 ODI '*COPY THAT?*' PROGRAMME: WEBSITE EXTRACT

Copy That? Surplus Data in an Age of Repetitive Duplication: the ODI's Data as Culture

research and partnership season for 2019–2020. It encompasses an exhibition and separate but interconnected installations, performances and events.

The ODI's Data as Culture art programme engages new and diverse audiences with work by artists who critically and materially explore data, code and network culture.

We commission internationally renowned artists to make new works, take part in exhibitions or undertake residencies at our headquarters in London, and with our cultural and corporate partners.

Our art programmes and partnerships have reached thousands of people, on and off line. Artworks have included a semi-sentient vending machine, data collection performances, photographs, networked artworks, pneumatic machines, live-coding performances and 'stitch-hacked' jumpers."

CURATORS

Hannah Redler Hawes is Associate Art Curator/ Director, Data as Culture and specialises in art and technology, art and science and emerging artistic practice, with an interest in participatory process. "She develops interdisciplinary projects for galleries, museums, digital space and non-art contexts. Alongside her work with ODI she curates exhibitions, events and art interventions. Past projects have been with Science Gallery London, Tate Modern, Natural History Museum, FACT Liverpool, the Digital Catapult and the Institute of Physics. Hannah's current research focuses on open data, networked culture, the processes of addiction and recovery, mental health, heart transplant and the embodied self and new forms of creative programming beyond the gallery. She regularly lectures and writes on her specialist subjects and is a trustee of the Kraszna-Krausz Foundation, promoting excellence in photography and moving image book publishing.

Between 1998 and 2014 Hannah founded and directed the Science Museum Arts Programme where she established the Contemporary Art Collection for the Science Museum Group.

Hannah co-directs the ODI Data as Culture art programme with ODI Art Associate Julie Freeman"

Julie Freeman is Art Associate for the ODI's Data as Culture programme and its original founder

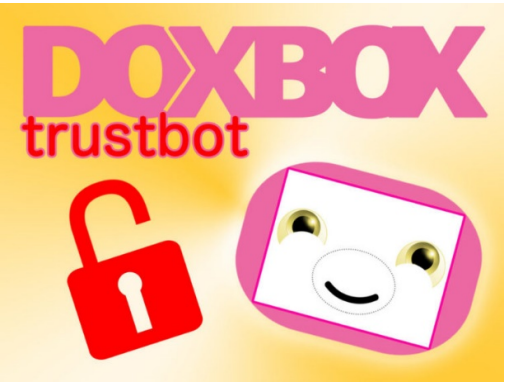
"Julie considers the profound impact that the web of data is having on our culture. Having stepped down as co-director she retains a consulting role as Art Associate. As an artist, Julie's focus is the investigation of data as an art material, using it to create work that reflects the human condition through the analysis and representation of data. As a computer scientist and artist, Julie oftens works collaboratively and experimentally with scientists. Her work has been shown widely in the UK and internationally, and she has won awards from the Wellcome Trust, the Arts Council and Nesta.

Based in the UK, Julie is a TED senior fellow and holds a PhD in Media & Arts Technology from QMUL. Her thesis is entitled Defining Data as an Art Material. She runs Translating Nature (digital art studio), and is a co-founder of Fine Acts, an organisation raising awareness of human rights through art." "Translating Nature Ltd collaborates with organisations, academia and artists to develop and produce artworks that use data to translate and reflect the living systems around us. One of our key research questions is *How can technology strengthen to our connection to, and understanding of, the natural world?"*

6.5.1. Background

WORKS PRESENTED (extracts from ODI website)

1) **DoxBox trustbot (2019) – Alistair Gentry**



Alistair Gentry (UK) is an artist and writer, amongst other things. He lives in the UK, currently in London. He likes "silly costumes, museums, absurdity, and making machines do things their manufacturers wouldn't approve of". Wikipedia classifies him as a "Science Fiction Artist" and he is not sure what that means. Interactive performance documentary | Dimensions and duration variable.
Artworks created following a nine-month residency at the ODI in London in 2018 and 2019. Commissioned by ODI Data as Culture and produced as part of an ODI R&D project exploring data trust and sharing, funded by Innovate UK.

Data is telling tales about us. Can we trust these stories? ***DoxBox trustbot*** is a hot-pink 'puppet-robot-hybrid' who wants to chat. Through conversation with us, ***DoxBox trustbot*** builds impressions about us based on what we do or don't share and which organisations do or don't collect data about us. It wants to find out how carefree or cautious we are with data. ***DoxBox trustbot*** rewards participants for sharing with its own unique and exchangeable 'Trust Credits'. While seemingly an AI, its interactions are controlled by the artist as he enacts the typical traits of technology as a "tech drag" performance.

DoxBox trustbot helps us consider trustworthiness of those we share data with, and how many data versions of ourselves we create online. We also consider how data collected about us might change if factors like our age, gender or nationality are different. What are the benefits or burdens of our data doppelgangers? When should we question the hard

evidence that data seems to provide? DoxBox trustbot draws attention to the humanity or inhumanity of algorithmically and electronically-mediated relationships.

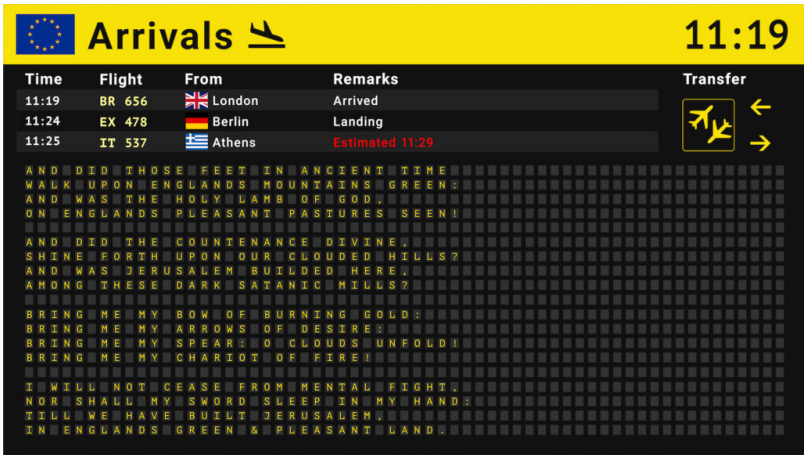
Where to see DoxBox trustbot

- PERFORMANCE: Scheduled prior COVID for May 2020 Leeds International Festival (date to be confirmed) as part of the Furtherfield Future Fairness event.
- EXHIBITION: Documentation and DoxBox ephemera will be on display at the ODI, London from 5 February 2020 by appointment as part of our Data as Culture research and partnership season for 2019–2020, *Copy That? Surplus Data in an Age of Repetitive Duplication.* Book your appointment here.

DoxBox trustbot is available for private performances and events. Artist fees may apply. Trust us, you're worth it.

https://theodi.org/article/copy-that-surplus-data-in-an-age-of-repetitive-duplication/#1527168424741-febb4089-ebd7947d-9100

2) BRING ME MY FIRETRUCK (2019) – Mr Gee



Mr Gee (UK) is a veteran of the UK's spoken word scene and a BBC radio presenter. Gee champions promoting unheard voices in society, in part through his extensive rehabilitation work in prisons. He has delivered TEDx talks, starred in West End shows and is known as "Poet Laureate" on Russell Brand's SONY award-winning radio show. His published and performed works are regularly featured across UK mainstream media.

Mr Gee's poems draw on histories of human relationship, offering us a way through the blur and noise of overwhelming volumes of data, and putting 'the machines' in perspective.
In ***Ticket to Fly***, Mr Gee is looking forward to his holiday. But his dark skin and hair raise questions at airport security. Might a resemblance to someone in their database lead to an unwelcome encounter with Guantanamo? The question of 'who's judging who' is further

explored in ***Just Data***. The poem prompts us to consider which of our past, present, or predicted online identities we might be measured by. ***The Open Hand*** considers the trust that is embedded in a human handshake. Mr Gee riffs on how the qualities at the heart of the open data movement – openness, trust and sharing – have always allowed different groups of people to extend ideas and connections across borders. ***Meet the Data*** explores where we find truth and friendship in data that reflects our world, and also takes on our obsession with quantification. The poem ends with an appeal for us to think of the living people behind the likes.

Bring Me My Firetruck 2019

William Blake's poem Jerusalem has been hailed as the unofficial English anthem, the defining narrative of this 'green and pleasant land'. But, by subjecting Blake's mastery of language to the forces of Google Translate, which uses artificial intelligence to translate a chosen language into another, other tales of England begin to emerge.

In Bring Me My Firetruck, poet Mr Gee explores the 'soul of Brexit' through combining Blake's poem with the visual metaphor of an airport arrivals board. As we stare at the board, incoming planes are landing from countries of the European Union, bringing with them the free movement of people, the free movement of language, and the free movement of interpretation.

By translating the English poem through the 23 other official languages of the European Union and Welsh, Mr Gee reveals a rib-tickling series of new versions: 'O Clouds unfold' becomes 'Get my bed' and 'Bring me my Chariot of fire!' is transformed into the title of this new piece, 'Bring Me My Fire Truck'. Old meanings deteriorate and new ideas emerge according to algorithmic assumptions and corruptions. The poem's point of view shifts between the sinister, the banal, and the absurd, raising a few wry smiles along the way.

3) MOOD PINBALL (2019) – Ben Neal, Edie Jo Murray and Harmeet Chagger-Khan

Mood Pinball was created following a series of workshops for autistic and neurodiverse people at BOM in Birmingham in 2018. We are grateful to the participants, who wish to remain anonymous, for their insights. Artists were Ben Neal, Edie Jo Murray and Harmeet Chagger-Khan | Digital pinball machine with custom software and bespoke graphics on wooden frame. It was commissioned by ODI Data as Culture in partnership with the University of Southampton Data Stories project, supported by the EPSRC, grant number EP/ PO25676/ 1. Produced by BOM centre for art, technology and science, Birmingham.

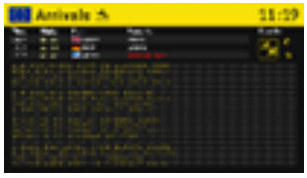
What's your city sweet-spot? ***Mood Pinball*** playfully reimagines how city-wide data might be used by an individual to find their comfort zones, and improve their experience of a city. It invites us on a sonic journey through the dreamlike city-scape of neurodiverse artist Edie Jo Murray. The otherworldly qualities of her highly stylised graphics and rich saturated colours are based on her experience that autistic people can "feel like aliens".

For Edie, her sensitivity to noise — which has an impact on how well she feels at different city locations — is part of this. The goal of ***Mood Pinball*** is to keep its Mood-o-Meter at 'happy', by responding to noise-level data revealed by gameplay. Accessing data about noise levels in public spaces is difficult, so the data in this artwork has been synthesised by computer scientists at Southampton University. ***Mood Pinball*** acts as a reminder that citizens, as well as businesses, need to use information and data to better understand the world and improve people's lives.

6.5.2 EVALUATION SUMMARY TABLE

DoxBox trustbot by Alistair Gentry

Formulation	Development / Alpha Testing	Beta Testing	Launch
As part of 'artist in residence' programme at ODI. Also included as part of main 'Copy That' project.	VENUE : At ODI offices SAMPLE: Informally with ODI staff (n=11) and non-staff (n=3). METHOD : online questionnaire following 1-2-1 exposure to work. Closed and open questions. Sessions observed and evaluated by curators OBJECTIVES: Test proof of concept. Test artist intentions delivered in chosen format specifically complex script. Evaluate actions performed, non-linear interaction, voice synth choreography. Asses if user experience was entertaining and informing; leading to open conversation and thoughts on subject area FINDINGS: Audiences were immediately engaged, interested, proactive. DoxBox treated as entity / artist treated as 'invisible'. Responses assessed as being not as diverse as required (scripting) Volume not loud enough. I reviewed quant findings. ACTIONS: Script reviewed and further rehearsed. Technical problems fixed.	VENUE: As part of open-air Furtherfield event (NB severe weather). SAMPLE : attendees (n=up to 30), much more diverse in terms of age and ethnicity METHOD : Artist feedback and observation. Video and photos taken. Anecdotal 'exit' Interviews by artist. OBJECTIVES: 'Fuller' evaluation of work. Specifically to test changes made after alpha testing with broader audiences. FINDINGS : Wider range of responses. Audiences again entertained, interested. Thought-provoking. Suitable for broader audiences, including children. "Deepened strength of work" Work 'fine-turned' further by artist. ACTIONS: Further rehearsal by artist.	VENUE: Presented as part of ODI Summit, including handout on all works presented. SAMPLE : Attendees and presenters at Summit. Tech- savvy audience. METHOD: presented by artist at event who was available for comment / discussion. Observation by curator / myself. OBJECTIVES : presentation of work to key ODI audience. FINDINGS : curators and artists rated event as successful. FOLLOW UP: Private launch at ODI offices and work on display. Also being exhibited as part of Furtherfield's Citizen SciFi festival in Leeds, and at other venues. More anticipated "to build a life we hoped it would build" (HR, 2020) Work went online during pandemic and was also being repurposed/ revised for Kings Together Fund Cyber Security programme (2021). It was reinstalled in their new offices



Bring Me My Firetruck by Mr Gee

Formulation	Development / Alpha Testing	Beta Testing	Launch
Pitch following 'Copy That' launch workshop.	SAMPLE: Iterative reviews with curators during development and self-evaluation by artist. Later presented to ODI Tech Director METHOD: Submission from artist then involvement from curators on fine-tuning and delivery; self-reflection by artist was main evaluation method. Curators had tech knowledge as media producers so helped develop tech solution to realise presentation of artist's idea. Data was extracted and AI modelled (not in real time) with services of a specialised coder, so final piece was animation film of snapshot in time (live-ness didn't matter to concept). OBJECTIVES: on-going development of delivery of work. FINDINGS: successful delivery of artistic intention. Presentation understandable to audiences. ACTIONS: none following successful delivery.	N/A	VENUE: Presented as part of ODI Summit, including handout on all works presented. SAMPLE : Attendees and presenters at Summit. Tech-savvy audience. METHOD: presented by artist at event who was available for comment / discussion. Observation by curator / myself. OBJECTIVES : presentation of work to key ODI audience. FINDINGS : curators and artists rated event as successful. FOLLOW UP: Private launch at ODI offices and work on display. Also additional poems from artist presented at previous ODI event in 2018. Also, exhibited at Tate Britain as part of William Blake exhibition workshop. Work went online during pandemic and reinstalled in their new offices.

Mood Pinball by Ben Neal and Edie Jo Murray and Harmeet Chagger-Khan

Formulation	Development / Alpha Testing	Beta Testing	Launch
Originally part of another project, but became relevant to themes of Copy. Dynamic project which started with co-creation of work with neuro-diverse group. Change of artistic lead due to health issues, and re-focus of work to challenges of one particular individual as project evolved.	VENUE : Manchester and London. SAMPLE: workshops with neuro-diverse group in conjunction with BOM and using selective data from University of Southampton. Later, work development with individual as project evolved. METHOD : Iterative workshops and then using self-evaluation from artist and curators. OBJECTIVES: to produce artwork with partner organisations while accommodating change in focus of project and lead artist. FINDINGS; Hierarchical structure of traditional data presentation unusable by original neuro-diverse sample so co-creation method inappropriate. Sample group not typically involved so artists/curators need involvement of moderators with specific experience of how to do so. Re-focus of project produced quality work albeit in different format to that initially envisaged.		VENUE: Presented as part of ODI Summit, including handout on all works presented. SAMPLE: Attendees and presenters at Summit. Tech-savvy audience. METHOD: presented by artist at event who was available for comment / discussion. Observation by curator / myself. OBJECTIVES : presentation of work to key ODI audience. FINDINGS : curators and artists rated event as successful. FOLLOW UP: Private launch at ODI offices and work on display.` Work went online during pandemic and reinstalled in their new offices.

6.6 SUNDERLAND CULTURE/ CREATIVE FUSE NORTH EAST

6.6.1 Training presentations : iBrand/ Creative Fuse North East (July 2021)

AUDIENCES… FROM THE VERY START

What **exactly** you 'make'

Your key measures of '**success**' for you/your business

Key **skills** you may have to acquire eg neuro diverse / children etc

How long / much **time** will they have to commit? Especially if co-creating…

The **format** and running of any event / exhibition / contact / experience

AUDIENCES…

The **format** and running of any event / exhibition / contact / experience

Absence of barriers

Facilitate the experience

Process the experience

TOO MANY 'KEY' AUDIENCES = *MADNESS*

- Be strict
- Get agreement
- Define them: who are they, exactly?
- 'Count' them: Do you need to partner up?
- How do you find them: AKA 'marketing'

Also, they change as you develop your work / services / stuff.

AUDIENCES SUMMARY

- You need to…
  - Decide who your key audience/s are
  - Understand why they should bother with you
    - What 'value' do you add to their lives?
  - Think about them at every point as you make your work/ services/ stuff

BREAK

DURING OUR 15 MINUTE BREAK CONSIDER THE FOLLOWING:

WHAT IS YOUR MARKET POSITION?

WHO ARE YOUR AUDIENCE?

WHAT IS YOUR BRAND ABOUT

SOME ADVICE FOR SMALL ARTS ORGANISTIONS / BUSINESSES PART 2

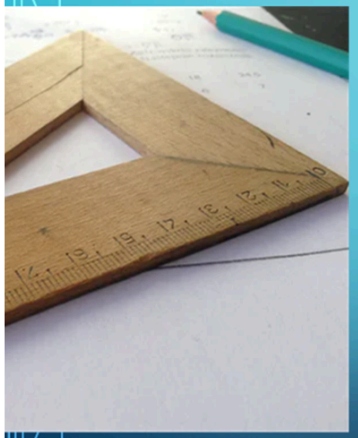
EVALUATION

OF YOUR WORK/SERVICES/STUFF

CATRINA URE

HOW DO YOU KNOW YOU ARE DOING OK?

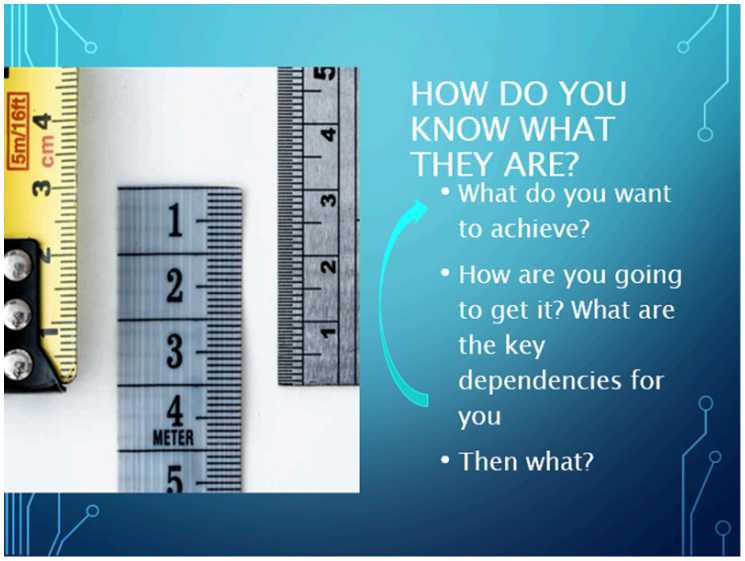
- # exhibitions staged / artists engaged
- Business expanding – # outlets
- £££ funding won
- Taking on staff
- Social media 'actions'
- # of people who saw it / experienced it
- I'm making enough ££ to support myself
- # of things made / sold / repeat purchases
- Other people who I respect said it was great
- Celebrity endorsement
- I'm not stressed out / my mental health is good
- Audiences felt connected with my work
- I feel in charge of my life
- My funders are supportive
- I haven't missed any school events
- I'm really happy doing this

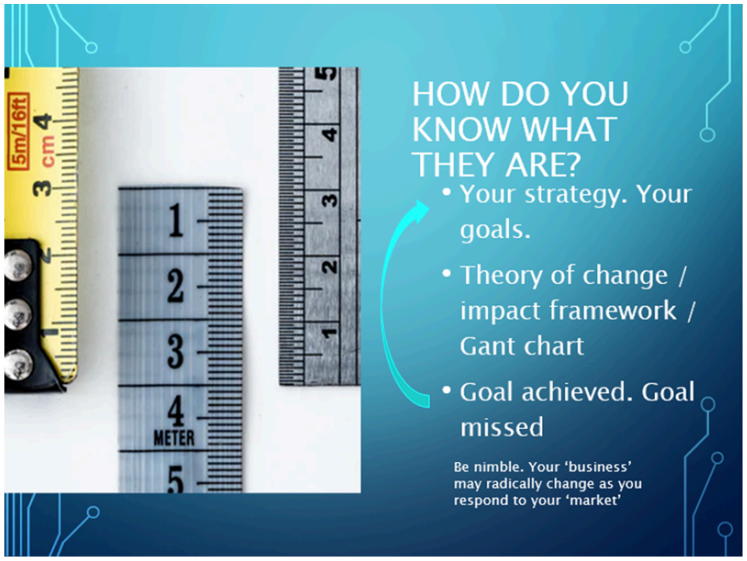


SO WHAT EXACTLY DO YOU NEED TO EVALUATE?

2 or 3 measures that are **essential** to help you evaluate your development.

- Can be **straightforward**
- Can be **esoteric**
- Must be **meaningful** and **actionable** NOW


HOW DO YOU KNOW WHAT THEY ARE?
• What do you want to achieve?
• How are you going to get it? What are the key dependencies for you
• Then what?


HOW DO YOU KNOW WHAT THEY ARE?
• Your strategy. Your goals.
• Theory of change / impact framework / Gant chart
• Goal achieved. Goal missed
Be nimble. Your 'business' may radically change as you respond to your 'market'


BE NIMBLE
(A CASE STUDY)
@diannehilldesign


WHEN DO YOU START? NOW!!
But be aware...
• Limited resources / expertise
• Time consuming and costly
• Modest audience sizes
• Digital distribution platforms
• Evaluation without impacting on value of audience experience
• Multiple funders leading to multiple evaluations of the same project
• Multi-cultural, multi-site programs


THOSE PESKY FUNDERS
Look on their websites.
Pay particular attention to:
Current strategy; what fits / does not fit with your aims.
Key audience fit
How do they evaluate success
Who is currently being funded and are they in your region?
Scale-ability ambitions – partner up?
Mediums used
And, network like mad


EVALUATION SUMMARY
Think about…
How do you know that you are doing okay
Meaningful to you
Actionable by you
Think about it now!
Define your strategy and your goals
Be nimble… the world keeps changing

6.6.2 Cyber Eyes Wide Open: participant summary

CYBER EYES WIDE OPEN 2021
Evaluation Summary

OBJECTIVES:
For Creative Fuse: Knowledge Exchange Intervention

- To share knowledge between disciplines.
    - How art can benefit from technology
    - How technology can benefit from art

For Creatives: Exciting interdisciplinary collaboration

- Broaden horizons where work may reside.
    - Commissioned work – establishing a brand portfolio
    - Demand driven – exploring new revenue route for art

For Company: 'artwork'

- But…output more than artwork
    - New eyes seeing what they do
    - New perception of cybersecurity and business brand.

Key outcomes

- Improve process
    - Meeting participant needs
        - Meeting places/ways. Clarity (at start) of all main issues and responsibilities.
        - Clearer communication with participants
        - Payment process and timelines
        - Improve collaboration channels (especially with tech companies)

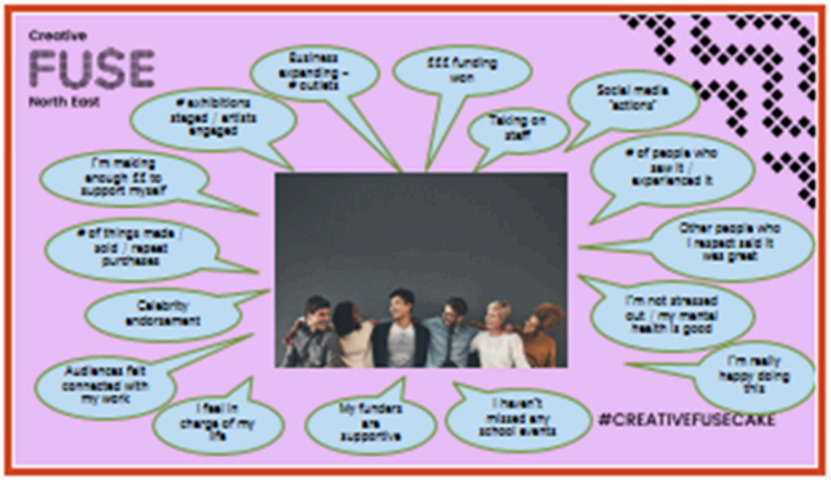
- Improve exhibition experience
    - Appoint dedicated curator (from start of program)
        - Liaising with artists (including invigilation)
        - Staging of exhibitions/interface with venue
        - Audience experience (signage, navigation, publications)
    - Additional exhibitions, MIMA Teeside, Brighton…

- Improve Press and PR
    - Focus on marketing and publicity at all stages using all appropriate channels
    - Legacy website, installing artworks, PR opportunities and research outputs

- Focused evaluation program in place from start of project

- Appears to work so….
    - Explore other application areas with intangible, complex issues where art/creativity offers new perspectives and ways of seeing "*I think this business and art issue is one that could be developed well beyond the cyber security industry and into many other aspects of business and commerce in the North East.*"
    - Talking to funders to continue experience beyond 2022

6.6.3 CAKE #44 presentation (Creative Fuse North East)



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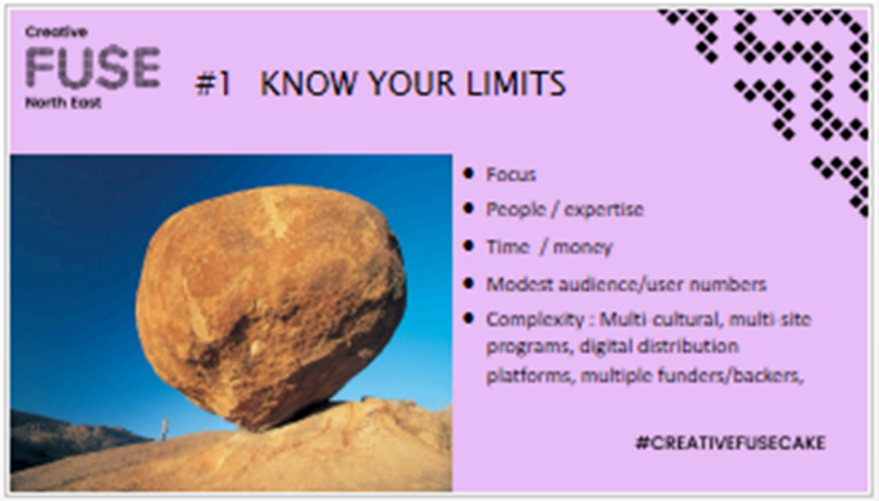

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Creative FUSE North East

#3 KNOW YOUR KEY MEASURE OF 'SUCCESS' RIGHT NOW

- Small number of objectives for your evaluation
- (really small)
- (really, really small)

#CREATIVEFUSECAKE

5

Creative FUSE North East

#4 KNOW WHO YOUR KEY AUDIENCE IS

- Small number of audiences for your evaluation
- (really small)
- (really, really small)
- What are their needs? How are you adding value to them?

#CREATIVEFUSECAKE

6

Creative FUSE North East

#5 THE 'HOW' IS ACTUALLY PRETTY EASY

- ~~What do you need to know~~
- ~~Who is your key audience~~
- ~~When do you need to find out~~
- How can I do that?

#CREATIVEFUSECAKE

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Creative FUSE North East

EVALUATION SUMMARY

1. Know your limits
2. Know what you need right now
3. Know your key measure of 'success' right now
4. Know who your key audience is
5. The 'How' is actually pretty easy

IMPROVE not PROVE

#CREATIVEFUSECAKE

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