



**DEPARTMENT OF CULTURE AND THE ARTS**  
**PUBLIC VALUE MEASUREMENT**  
**FRAMEWORK**

**ISSUES PAPER 1 - REFERENCE REVIEW**

**AUGUST 2011**

## DISCLAIMER

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## 1 INTRODUCTION

### 1.1 PROJECT CONTEXT

The Department for Culture and the Arts (DCA) is undertaking a ground-breaking initiative to understand and measure the public value it creates through its role in Western Australia. This project aims to be holistic in not just creating a measurement framework but in creating distinct links back to policy and funding decisions so that the framework is a dynamic informer of an evolving public value contribution. This should allow for the WA public to be assured of the value of their investment in WA's cultural capacity and at the same time experience more direct benefit from an expanding and dynamic cultural offer.

To those ends, this project aims to create an overall measurement framework that simplifies the task for the DCA to shape its portfolio of investments to ensure they produce the impacts and public value outcomes it wishes to prioritise. The aim of this project is to create a family of metrics that connect the DCA's defined outcome areas (people, communities, economies and environment) with the DCA's stated policy drivers - quality, reach, impact and value. This set of metrics will be called the Public Value Measurement Framework (PVMF).

### 1.2 ISSUES PAPER 1 PURPOSE

The purpose of Issues Paper 1 is to summarise the current state of value measurement at Department of Culture and the Arts; and to identify some of the gaps to be addressed in the new performance management framework.

### 1.3 PUBLIC VALUE MANAGEMENT FRAMEWORK

The objective of the Public Value Measurement Framework (PVMF) is to identify a methodological framework to provide workable data in terms of measures and indicators, including methods of data collection, of the following concepts that can be used to evaluate the range of public value outcomes delivered by the Department and its clients.

**Quality:** Quality is related to the creative process and product and will include the distinctive, innovative and significant elements of the creative experience. Dependent on context, it is anticipated that quality will be measured by a combination of self assessment, peer assessment, audience and public engagement and response.

**Reach:** Reach is seen the extent of access to and participation in arts and cultural activities. DCA seeks to measure the breadth and depth of engagement through attendance and participation data alongside audience and public satisfaction with their level of engagement.

**Impact:** Impact is seen as the social, cultural and economic effect of engagement in arts and culture activities and will include the transforming impact through engagement including the public as active creators of artistic and cultural work. Impact will be measured through the quantitative and qualitative review of outcomes from engagement with arts and cultural activities.

**Value:** Value in this context is seen as the economic value of arts and culture and the appreciation of arts and culture in the WA community. Value in this context can include analyses of Contingent Value, Willingness to Pay and other concepts that help demonstrate the value people place on arts and cultural activities.

DCA is aware that there is limited work in this area and therefore this project aims to explain its assumptions for the measures and indicators provided including working definitions of these four concepts. The PVMF will provide recommendations for the data to be collected including meta data for these four concepts.

## 2 STRATEGIC CONTEXT

Performance measurement is a consistent thread through governments. The usefulness of indicators should be judged by the degree to which they are used to make strategic and operational decisions – particularly in the allocation of resources to achieve desired outcomes.

### 2.1 WHOLE OF GOVERNMENT

The Department of Culture and the Arts contributes to the achievement of the Government goal: “Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians”.

### 2.2 CULTURE AND THE ARTS

The Government’s Desired Outcomes for the culture and arts portfolio are:

- A creative, sustainable and accessible culture and arts sector
- Western Australia’s natural, cultural and documentary collections are preserved, accessible and sustainable

Inherent in these Outcomes will be a creative community that participates in and values culture and the arts, contributing to the quality of life and well-being of all people throughout WA. The Key Performance Indicators (KPIs) supporting are intended to provide the evidence that the resource allocation decisions made by the Department of Culture and the Arts are driving activity towards the Outcomes.

### 2.3 A CREATIVE, SUSTAINABLE AND ACCESSIBLE CULTURE AND ARTS SECTOR

This outcome has three effectiveness indicators. The first of these is Creativity.

Creativity is measured as the proportion of funding applicants who are satisfied with the key elements of the creative funding programs (biennial Client Satisfaction Survey). Creativity is said to ‘depend on the cultural values, preferences and realities of residents and other stakeholders in a given community’. The resource allocation decisions are made in each of the funding programs by peer panels. The target for this measure is 79%.

The second Key Effectiveness Indicator is Sustainability.

Sustainability is measured in two ways: 1) by the perceived value of the culture and arts to the WA community and 2) the proportion of triennially funded organisations within the culture and arts sector which are regarded as financially healthy. The target for these two measures are 76% and 20% respectively. The first measure provides an assessment of the extent to which the community values the culture and arts sector (measured through the Arts Monitor). The second provides an indication of the financial health of the triennially funded organisations that make up a significant proportion of WA’s subsidised culture and arts sector.

The third Key Effectiveness Indicator is Accessibility, which is measured as the proportion of West Australian's that perceive culture and arts events to be accessible (gathered through the Arts Monitor). The target is 51%.

The Key Efficiency Indicators for the portfolio relate to cost per grants and cost per performance.

## **2.4 WESTERN AUSTRALIA'S NATURAL, CULTURAL AND DOCUMENTARY COLLECTIONS ARE PRESERVED, ACCESSIBLE AND SUSTAINABLE**

The first Key Effectiveness Indicator is the extent to which WA's natural, cultural and documentary collections that require preservation are preserved (as a percentage). This provides an assessment of the extent to which the State's art, museum, heritage and archives collections are preserved. It is explained that since preservation of the entire collection is not required, this measure only relates to that part of the collection that is determined by the organisations as requiring preservation. So the indicator measures the extent to which the portfolio's collection preservation outcomes are met.

The second Key Effectiveness Indicator relates to accessibility and is assessed based on 1) the number of accesses to WA's natural, cultural and documentary collections per capita; 2) percentage of clients satisfied with the services associated with accessing WA's natural, cultural and documentary collections and 3) number of accesses (attendance figures at Museum, Art

Gallery, State Library and State Records office and accesses via Internet User sessions and material exchanges between State Library and Local Government Libraries. The targets are 2,224, 88% and 4,823,000 respectively.

The third Key Effectiveness Indicator relates to sustainability. This is the value of collection renewal content development, expansion and or maintaining the physical integrity of the state's art, museum, heritage and archives collection as a proportion of collection value. The target is 6%.

The Key Efficiency Indicators for the second Government Outcome all relate to cost of service delivery/ access for the Art Gallery, State Library, Museum, Government Record keeping service (ie relating the resource input to the services provided).

## **2.5 KPI REVIEW**

The DCA's KPIs are currently under review. The issues relate to be address by the review are:

1. The existing creativity measures do not accurately measure creativity.
2. Key effectiveness indicator Accessibility is based on community perceptions measured through the annual Arts Monitor survey but do not directly relate to DCA core processes and, therefore DCA is unable to directly influence the measures through changes in performance.
3. The key efficiency indicator for Arts Industry Support is not an accurate reflection of efficiency and is based on historical calculation assumptions that may no longer be valid.



4. There is limited, if any, use of current KPIs in the day-to-day management of the DCA.

## 2.6 DCA POLICY AND OBJECTIVES

In 2010 the Department of Culture and the Arts (DCA) released two new guiding documents, its 2010-2014 Strategic Plan and the 2010-2014 *Creating Value*; an Arts and Cultural Sector Policy Framework. Each document emphasises the delivery of public value as the driving principle of the work of the Department and by extension the outcomes of its investments.

## 2.7 FUNDING PROCESS REVIEW

The Funding Process Review aims to assess how DCA can maximise the public value delivered by its funding activities and programs. The Development and Strategy Directorate (DSD) works with a range of stakeholders to provide support through the development of arts and cultural policy; research, distribution of funding and implementation of State and national strategic arts and cultural programs. Within this, DSD provides funding support to the arts and cultural sector through recurrent funding to 49 key organisations and offers grants programs across a range of arts and culture sectors.

How DSD aims to deliver Public Value to the Western Australian community through the delivery of services and support for arts and culture is outlined in *Creating Value; an Arts and Culture Sector Policy Framework*.



*Creating Value* outlines the framework for delivering public value through the:

Priority principles of:

- Creativity
- Engagement

Delivering outcomes in the areas of:

- Creative People
- Creative Communities
- Creative Economies
- Creative Environments

Utilising the following strategies:

- Funding
- Partnerships
- Infrastructure Support
- Sector Development

## 3 REFERENCES REVIEW

### 3.1 REFERENCE SUMMARIES

We reviewed a range of references provided by DCA staff and otherwise sourced. These are summarised below, and categorised by type in Appendix 1.

#### Funding Process Review – Stage 1

*DCA*

This review looked at how funding is allocated and how to improve the funding process (in relation to staffing, online access, panel selection, funding application, review and acquittal process). It identified a lack of application of acquittal information against DCA objectives.

#### Acquittal Data Review Project Report on the Data Collection Review

*DCA & ABS*

Acquittal data are collected to assess the projects funded by DCA to ensure they meet public funding requirements. The review identified a lack of consistency of data collected across programs making aggregation difficult. The review also cited poorly defined data needs and a requirement to redesign application and acquittal forms with more relevant and targeted questions.

#### Department of Culture and the Arts DSD Client Satisfaction Survey 2010

*Patterson Market Research*

DCA's annual survey of key funded organisations, Grant recipients and Non-successful applications. Survey questions cover satisfaction with DCA by Clients and can be broken down by art form (eg: dance, music, visual arts etc.) Satisfaction includes whether DCA activities cover needs of government, arts sector or general community. DCA processes, relationship with DCA, reporting and acquittal, DCA Communications, publications, website, policy and strategy.

#### Arts Monitor Report Final Report 2011

*Patterson Market Research*

DCA's annual survey of the general public about their cultural activity. It covers arts and cultural attendance (what) and why, expenditure, source of information to find out about cultural events, how they book and how valuable arts and culture is in their life.

#### Review of DCA Key Performance Indicators 2010

*DCA*

This outlines the internal project to review DCA's KPI's. The issues to be reviewed:

1. Existing creativity indicator measures do not accurately measure creativity
2. Key effectiveness indicator of measure isn't actually able to be influenced by DCA
3. Others including lack of use of KPI's in day to day management

#### Development and Strategy Directorate (DSD)

*DCA*

DCA's Development and Strategy Directorate's KPI's and how they are calculated:

- Creativity
- Sustainability
- Accessibility
- Service: Arts Industry Support (cost/grant, total cost of services, number of grants)

<b>DCA Project Management Framework</b>
<i>DCA</i> Minimum requirements for the management of projects within DCA.
<b>Arts Organisations Financial Data Dictionary</b>
<i>Australia Council for the Arts</i> Financial data currently sought by Australia Council from funded organisations (gathered electronically).
<b>Harmonised Reporting Framework – Review of national arts organisations statistical data set</b>
<i>Australia Council for the Arts</i> A national arts organisation statistical data set that is part of the harmonised reporting framework. A review of the data set has been conducted which identified some gaps. Major performing arts organisation must submit their financial data to Australia Council on a quarterly basis via an online system. Productivity commission has developed a framework that defines output categories enabling the ability to measure outcomes and impacts. This framework helps give context to statistical data collection.
<b>Artistic Vibrancy: Self-reflection Tool</b>
<i>Australia Council for the Arts</i> A framework/set of tools to help major performing arts companies to achieve “Artistic Vibrancy” ie. best practice in arts management.
<b>Defining artistic vibrancy: A discussion paper for the major performing arts sector, Australia</b>
<i>Australia Council for the Arts</i> A discussion paper on what defines an artistically vibrant arts company.
<b>Meaning measurement: A review of the literature about measuring artistic vibrancy</b>
<i>Australia Council for the Arts</i> A review of the literature about measuring artistic vibrancy identifies a range of research papers trying to assist in measuring performance in the arts. P15 discusses Bovaird who measures effectiveness = throughput x average impact. Throughput = numbers of people (ie. Audience, target group) Impact = changes in client as a result of experience (happiness, enjoyment, pride, cultural exchange, client satisfaction, repeat visitors, willingness to pay). Also discusses role of funding agencies and what they seek for reporting. Need to seek measures of artistic quality as well as financial measures.
<b>“Tell me Honestly...”: Good practice case studies of artistic self-assessment in performing arts organisations</b>
<i>Australia Council for the Arts</i> Case studies from successful major performing arts organization about how they monitor/measure and improve their business to achieve best practice, vibrant arts outcomes.
<b>Vital Signs Cultural Indicators for Australia</b>
<i>Cultural Ministers Council</i> A very broad summary of data available that could be used as measures of cultural industry impact in Australia. The metadata covers three broad categories of measurement: <ol style="list-style-type: none"> <li>1. Economic development</li> <li>2. Cultural Value</li> <li>3. Engagement and Social Impact</li> </ol>

<b>Public Value International Benchmarking Research Project for Department of Culture and the Arts 2010</b>
<i>Luke Fussell, UWA Student Placement</i> A survey of international case studies of attempts to evaluate the arts. It surveys Arts Council Ohio, Arizona Commission on the Arts, Arts Council England, BBC. BBC came up with 4 main drivers of public value: Reach, Value for money, Quality, Impact.
<b>Culture Report 2010 Western Australia, National Centre for Culture and Recreation Statistics</b>
<i>Australian Bureau of Statistics</i> A comprehensive summary of ABS data relating to the cultural sector in WA covering: <ul style="list-style-type: none"><li>• Attendance and participation</li><li>• Employment, work, volunteers</li><li>• Children and youth</li><li>• Indigenous participation</li><li>• Overseas-born participation</li><li>• Disabilities participation</li><li>• People of age 60 participation</li><li>• Household expenditure</li><li>• Economic activity</li><li>• Cultural funding by Government and business</li><li>• Museums, Art Galleries, Libraries, Performing Arts, Cinema, Film, Video</li><li>• Data Sources about culture</li></ul>
<b>Statistical publications and feature articles information papers</b>
<i>Australian Bureau of Statistics</i> Analysis of: <ul style="list-style-type: none"><li>• Participation, Involvement, Employment and Attendance</li><li>• Expenditure</li><li>• Museums, Art Galleries and Libraries</li><li>• Literature and Print Media</li><li>• Music and the Performing Arts</li><li>• Broadcasting, Electronic Media and Film</li><li>• Built and Environmental Heritage</li></ul>
<b>Contribution of the Not for Profit Sector, Productivity Commission</b>
<i>Productivity Commission</i> A discussion on how to measure the contribution of the not for profit sector. It breaks the process of the production value chain of the NFP sector into five stages: Inputs, Activities, Outputs, Outcomes, Impacts. Four of these can be used in the measurement of effectiveness of the sector: Inputs, Outputs, Outcomes and Impacts. Inputs and outputs are relatively easily quantified. Outcomes and impacts are vital as this is where NFP sector makes a difference, but are harder to measure. P10 Appendix B shows a framework for measuring outcomes in the performing arts.

<b>Arts Funding, Austerity and the Big Society: Remaking the case for the arts</b>
<i>Arts Council England</i> This document argues the case for finding measures to value the arts.
<b>Grant Acquittal Form 2010</b>
<i>DCA</i> The form used by grant recipients to acquit their grant. Information collected includes qualitative information on project aims and results plus financial information, participation numbers, employees, media coverage, diversity of involvement by different community groups and feedback of quality of service by DCA.
<b>Looking Forward Fund Acquittal Form</b>
Acquittal form for looking forward fund. Similar information collected as for other grants, plus information about amount of leverage through sponsorship.
<b>The Culture/Economy Balance</b>
<i>Creative Consultancy</i> Discussion of the opportunities for arts spaces to engage with audiences through new media, including giving audiences increasing engagement/involvement in creation of the arts.
<b>Connecting: Arts Audiences Online</b>
<i>Australia Council for the Arts</i> A practical guide for how arts groups can engage with their audiences through using new media to improve marketing exposure and involvement of audiences.
<b>More than bums on seats: Australian participation in the arts</b>
<i>Australia Council for the Arts</i> A research paper that found that Australians are actively involved in the arts and opportunities to use the internet to involve people in the arts exist and are increasingly being used.
<b>Measuring the value of culture: a report to the Department for Culture Media and Sport</b>
<i>Department for Culture, Media and Sport, Economic and Social Research Council and Arts and Humanities Research Council</i> This document is quite a thorough review of methods for the cultural sector to demonstrate its benefits. It searches for methods that fit the British governments framework, which requires Cost Benefit Analysis (CBA) to justify government decisions. It argues that stated preference methods such as contingent valuation should be used for decision making about cultural policy. Choice modeling is another preferred method.

## **3.2 ANALYSIS**

The references can be analysed in four categories.

### **3.2.1 Goals and Strategies**

The first category includes documents dealing with DCA's goals and strategies. Ultimately the PVMF must be a mechanism which feeds information back to the DCA about performance of its programs against the measures outlined in the documents.

### **3.2.2 Process**

The second category relates to Process. These documents describe the ways that DCA allocates its resources to achieve programs goals. The outcomes of the PVMF will need to align with the review of the acquittal process to ensure that information collected during future acquittals can feed directly into the measurement framework.

### **3.2.3 Data**

The third category relates to Data. These references detail the type of data that is or could be used by the PVMF to provide feedback of the cultural sector's performance against the key metrics of Quality, Reach, Value and Impact. Our current understanding of this data is presented in Appendix 2, which describes the availability of data which can provide measurable insight into the performance of DCA's funded organisations and grant programs. This data set will form the basis for the identification of new measures necessary to capture the complete picture of DCA's programs' performance against the Quality, Reach, Value and Impact measures.

### **3.2.4 Theory**

The fourth category lists information that was reviewed relating to the theory and research of measuring the value of the arts.

### **3.2.5 Data Available**

A wide range of data are available which quantify the Inputs and Outputs from the sector. The data from the acquittal forms and harmonized reporting framework for major performing arts companies provide a vast range of figures on spend, employment and income. These provide baseline information which will be used to evaluate the value of government's investment once other measures are identified.

In addition information is relatively available which relates to Reach, including information relating to number of performances, exhibitions etc, diversity of audiences, diversity of locations, philanthropy and sponsorship. This data can be valuable in contributing to an understanding of the reach of DCA's funded programs.

There is WA-specific meta-data available which provides information on cultural participation (Culture Report, ABS and Arts Monitor) as well as expenditure, barriers to attendance and information sources about cultural activity. The Arts Monitor also reports on attitudes to arts and culture and accessibility of the arts. The ABS data can also tell of the average time spent on culture and leisure activities; economic activity, employment statistics; children, indigenous, people with disabilities, older people and overseas born participation in the arts.

The Vital Signs Cultural Indicators document proposes a range of documentation that be useful in measuring contribution of arts and culture to the public good. The first section identifies 'economic development' measures and once again these are really just output measures (ie number of people employed, household expenditure, visitor expenditure, government support for culture). There is meta-data listed from Australia Business Arts Foundation relating to private sector support for culture, which could be used to evaluate Reach and information on Volunteer work in arts and culture which may be a measure of impact. A measure of economic contribution of cultural industries could be a measure of value.

The second section identifies 'cultural value' indicators. The number of cultural assets across Australia is said to indicate the size and diversity of the nations material cultural heritage. It also argues that the number of grants, tax arrangements, programs, training, fellowships etc can indicate the development and support for the arts. As argued in this paper, these are primarily input measures but could demonstrate Reach. There is an attempt to measure innovation through the number of projects funded through funding programs, arts incubators and subsidies. This is a measure of inputs once again and can help in assessing value. Touring data is useful to measure reach. The third section identifies 'engagement and social impact' as a measure of cultural value. Attendance and participation numbers, numbers of regional programs and number of students in arts education are provided as indicators of this measure. Once again these are inputs and could demonstrate reach but do not contribute to quality assessment.

Along with some useful measures of Reach, this meta-data is helpful in providing some insight over time about attitudes of West Australians to the cultural sector although it doesn't provide the DCA with any direct feedback relating to specific expenditure through its Key Funded organisations nor its grants programs. Some of the data can assist DCA to measure state-wide impacts and there is a place for this meta data in assisting the DCA in evaluating attitudes and impacts over time to inform policy decisions. The data should be used at the portfolio level to inform policy and funding allocations over time.

### **3.3 CONCLUSION**

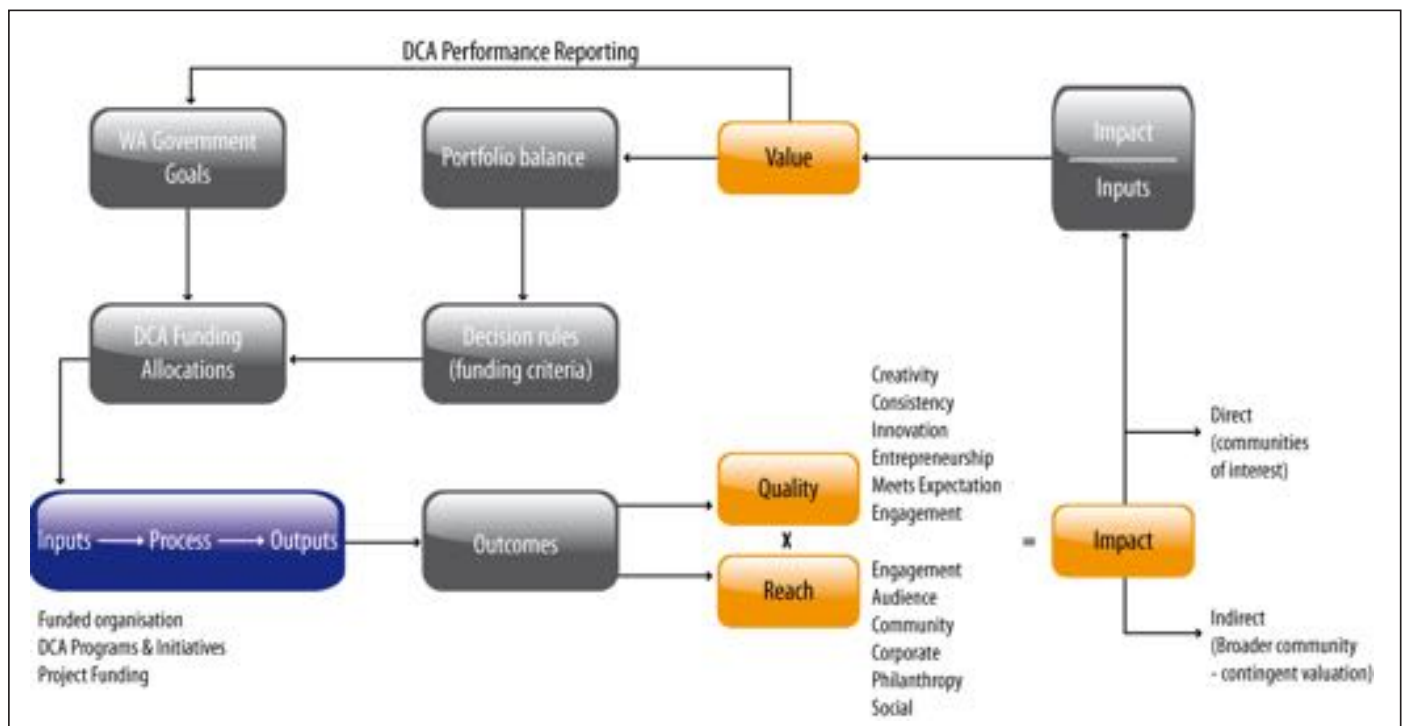
The review demonstrates quite clearly that this project being undertaken by DCA is groundbreaking since no comprehensive system of measurement has been successfully established. In particular, the research reveals that clear definitions have not been established for Quality, Reach, Value and Impact nor has any organisation successfully established a framework to measure them.

## 4 PERFORMANCE ASSESSMENT FRAMEWORK

### 4.1 LOGIC FRAMEWORK

The following provides initial definitions of the key measurement concepts. Figure 1 is a logic framework that places the concepts in the context of their role in the strategic resource allocation process.

**Figure 1: Logic Framework Diagram**



Source: Pracsys 2011; Productivity Commission, 2011



## 4.2 INPUTS

Inputs are the operational resources that the arts/cultural entity uses to undertake its work. Resources are easily accounted for and often consist of easily quantifiable sets of information. Many inputs can be used to provide an understanding of baseline data which when divided into impact measures, will provide a way of measuring value.

## 4.3 PROCESS

The Process is the activities the means by which inputs are converted into outputs in order for the arts/cultural entity to achieve its mission.

## 4.4 OUTPUTS

Outputs are the direct products of the arts/cultural entity. Outputs are not ends in themselves but are a means of delivering outcomes. Outputs are also usually easily quantifiable. These can be used to also assist in evaluating value and must be used as the basis for developing metrics which will be used to evaluate Quality and Reach.

## 4.5 OUTCOMES

Outcomes are the intended and unintended results of the outputs. While output measures may usually place a dollar value on outputs, outcome measures go a step further by capturing the full benefit over and above market price for the activity. It is the identification of outcomes that will highlight the achievement of Quality and Reach measures. Some preliminary definitions of the key concepts follow.

### 4.5.1 Quality

- Creativity is the ability to make something new through the use of imaginative skill
- Innovation is the process of applying creativity to a problem, issue or need felt by a community of interest
- Entrepreneurship is the process of gathering scarce resources to make the process of innovation repeatable and sustainable
- Capacity is the ability to repeat the innovation process with new creative input underpinned by the entrepreneurial resources

### 4.5.2 Reach

- Audience numbers, location (region, metro, national, international), diversity and seasonality
- Engagement type (product, process, experience) – including online
- Artist leverage (networks)
- Corporate leverage
- Philanthropic leverage

## 4.6 IMPACT

According to the Productivity Commission's model, impacts are the long-term effects produced by an activity. Impacts, as distinguished from outcomes, capture the long term and feedback effects and spillovers from outcomes. As mentioned elsewhere, impact could be measured as the result of quality outcomes multiplied by reach outcomes.

The following parameters could be used to distinguish direct impact results:

- Communities of interest impacts
- Communities of practice impacts
- Duration of impact

The following parameters could be used to distinguish indirect impact results:

- Opportunity cost
- Contingent valuation (fear of withdrawal)

#### **4.7 VALUE**

Definitions of value are widely debated, however as outlined in the Creating Value Policy Framework, value in this context is seen as the economic value of arts and culture and the appreciation of arts and culture in the WA community. In this context value could be measured by dividing the impacts by the inputs.

Value has a range of parameters:

- Community of interest
- Community of practice
- State, national and international

## APPENDIX 1

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## Strategy (Process and Review)

 <p><b>Review of DCA Key Performance Indicators</b> Department of Culture and the Arts</p>	 <p><b>Development and Strategy Directorate (DSD)</b> Department of Culture and the Arts</p>	 <p><b>Performance Management Framework</b> Department of Culture and the Arts</p>	 <p><b>Value Management Practice Guidelines</b> DSD Government</p>
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## Process (Review and Procedure)

 <p><b>Funding Process Review - Stage One</b> Duncan Consulting</p>	 <p><b>Acquisition Data Review Project Report on the Data Collection Review</b> Department of Culture and the Arts &amp; The Australian Bureau of Statistics</p>	 <p><b>DCA Project Management Framework</b> Department of Culture and the Arts</p>	 <p><b>Harmonised reporting framework - Review of national arts organisations statistical data set</b> Australia Council for the Arts</p>
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## Data Sets

 <p><b>DSD Client Satisfaction Survey 2010</b> Peterson Market Research</p>	 <p><b>Arts Monitor Report Fiscal Report 2011</b> Peterson Market Research</p>	 <p><b>Harmonised reporting framework - Review of national arts organisations statistical data set</b> Australia Council</p>	 <p><b>Vital Signs - Cultural Indicators for Australia</b> Cultural Museum Council</p>
 <p><b>Culture Report 2010 Western Australia</b> The Australian Bureau of Statistics</p>	 <p><b>Statistical Publications &amp; Feature Articles Information Papers</b> The Australian Bureau of Statistics</p>	 <p><b>Grant Acquisition Facts 2010</b> Department of Culture and the Arts</p>	 <p><b>Looking Forward Fund Acquisition Facts</b></p>

## Public Value Measure Theory

 <p><b>Vital Signs - Cultural Indicators for Australia</b> Cultural Museum Council</p>	 <p><b>A Measurement Framework</b> Australia Council for the Arts</p>
 <p><b>Public Value International Benchmarking Research Project</b> University of Western Australia</p>	 <p><b>In the eye of the beholder</b> what is the role of mixed art-form and media work? Duncan Consulting</p>
 <p><b>Artistic Agency - Self-reflection tool</b> Australia Council for the Arts</p>	 <p><b>Connecting 4 Arts Business Model</b> Australia Council for the Arts</p>
 <p><b>Defining Artistic Literacy - A discussion paper for the major performing arts sector</b> Australia Council for the Arts</p>	 <p><b>More than meets the eye: Australian participation in the arts</b> Australia Council for the Arts</p>
 <p><b>'Full On Creativity'</b> Good practice case studies of artists self-assessment in performing arts organisations Australia Council for the Arts</p>	 <p><b>Measuring the value of culture: A report to the Department for Culture, Media and Sport</b> Arts and Humanities Research Council, Great Britain</p>
 <p><b>Measuring the value of culture: A review of the literature about measuring artistic literacy</b> Australia Council for the Arts</p>	



## APPENDIX 2

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Performance Dimension	Parameter	Definition	Metric	Unit of Measure	Data Type	Data Source	Document Reference #	Data Collection	Data Analysis	Decision Rule	Indicator Strength
	value for money										
	ripple effect										
	engagement		Responses to information requests	number		MPA's financial reporting- Quantitative Data Summary 2010	8	self-MPA			
			non-artists supported	number		MPA's financial reporting- Quantitative Data Summary 2010	8	self-MPA			
			volunteers	number and hours		MPA's financial reporting- Quantitative Data Summary 2010	8	self-MPA			
			unpaid personnel involved in project	number		Looking Forward Fund Acquittal Form	17	self-grantee			
Impact-Indirect	Opportunity cost										
	Fear of withdrawal										
	Contingent valuation										
	Perth/regions/WA										
Value	Individual										
	Community										
	State										
Inputs	Government subsidy		Grant/subsidy funding income	\$		MPA's financial reporting	8	self-MPA			
	Total cost		Total expenditure	\$		MPA's financial reporting	8	self-MPA			
			Total expenditure	\$		Looking Forward Fund Acquittal Form	17	self-grantee			
			Total expenditure	\$		Contemporary Music Acquittal form	16d	self-grantee			
			Total expenditure	\$		Arts Grants Acquittal form	16c	self-grantee			
			Total expenditure	\$		Designer Fashion Acquittal form	16b	self-grantee			
	Employee numbers		number of full-time, part-time and casual	number		MPA's financial reporting- Quantitative Data Summary 2010	8	self-MPA			
			number of full-time, part-time and casual	number		Looking Forward Fund Acquittal Form	17	self-grantee			
	Employee costs		Salaries, wages, fees	\$		MPA's financial reporting	8	self-MPA			
			Salaries, fees, living allowances	\$		Looking Forward Fund Acquittal Form	17	self-grantee			
	Production Costs		Production /Exhibition/Touring expenses	\$		MPA's financial reporting	8	self-MPA			
			Production /Exhibition/Touring expenses	\$		Looking Forward Fund Acquittal Form	17	self-grantee			
	Other programs costs		Workshops, Development, Education,, Publications, Cost of sales, Evaluation and Research, Community programs,	\$		MPA's financial reporting	8	self-MPA			
Outputs	Sales										
	Income		earned, inkind, sponsorship and total	\$		Looking Forward Fund Acquittal Form	17	self-grantee			
			income from ticket sales, product sales	\$		Looking Forward Fund Acquittal Form	17	self-grantee			
			income, sponsorship, inkind	\$		Contemporary Music Acquittal form	16d	self-grantee			
			income, sponsorship, inkind	\$		Arts Grants Acquittal form	16c	self-grantee			
			income, sponsorship, inkind	\$		Designer Fashion Acquittal form	16b	self-grantee			
	Profit/Loss		Profit/Loss	\$		Looking Forward Fund Acquittal Form	17	self-grantee			
			Profit/Loss	\$		MPA's financial reporting- Quantitative Data Summary 2010	8	self-MPA			
			Profit/Loss	\$		Contemporary Music Acquittal form	16d	self-grantee			
			Profit/Loss	\$		Arts Grants Acquittal form	16c	self-grantee			
			Profit/Loss	\$		Designer Fashion Acquittal form	16b	self-grantee			
	No of programs		No of performances, productins, exhibitions, publications, sales, tours, acitivties	number		MPA's financial reporting- Quantitative Data Summary 2010	8	self-MPA			
Other	Standard of DCA service delivery		usefulness, accessibility, fairness, diversity and timeliness of DCA's service to grantees	Likert scale		Looking Forward Fund Acquittal Form	17	self-grantee			