

Valuing Arts, Culture and Heritage: Defining and Measuring Social Benefits

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INTRODUCTION

Though arts, culture and heritage are important facets of any community and have a considerable impact on residents, the social benefits of these three industries are hard to define and even more difficult to measure. While most businesses and governments focus on quantifiable investment outcomes and the bottom line, arts, culture and heritage organizations, especially non-profits, deal in experiences that are open to interpretation and whose quality cannot be directly correlated to the amount of money they bring in. It cannot be denied, however, that a town or city without arts, culture or heritage would be an empty shell: a place to sleep, but not to live. It is therefore important to recognize the value of arts, culture and heritage and make an intellectual investment in the idea that social benefits can be equal to or even outweigh the economic benefits of arts, culture and heritage projects and organizations.

This report is divided into two sections. The purpose of the first section is to define the social benefits of arts, culture and heritage, while the purpose of the second section is to explore and recommend ways to measure these benefits. The goal of the project is to get people thinking about arts, culture and heritage in new ways, to foster an appreciation for them, and to advocate for their creation and protection. There are, of course, economic benefits to arts, culture and heritage as well – including job creation in those industries, tourism, and opportunities for related secondary business¹ – but there has been a fair amount of research done on the economics of arts, culture and heritage while social benefits have yet to be explored to their full potential. There is

¹ See arguments for promoting heritage tourism in David T. Herbert, ed., *Heritage, Tourism and Society* (London: Mansell Publishing Limited, 1995), 10.

one major overlap between social and economic benefits, however: when people are employed, and especially in a job they enjoy, they are happier!²

DEFINING SOCIAL BENEFITS

After conducting a literature review on the benefits of arts, culture and heritage, three categories of social benefit were identified: learning, identity-formation, and inclusive problem-solving. The majority of specific social benefits that can be gained from engaging with arts, culture and heritage organizations or projects fit into one or more of those categories. To expand on the literature base, interviews were conducted with members of the arts, culture and heritage communities of Ontario and focus was shifted to more contemporary, non-academic sources to get an idea of what is actually being done in communities today.

Learning

The first and most widely understood benefit of arts, culture and heritage is learning. Arts, culture and heritage organizations provide unique learning opportunities to schoolchildren, volunteers and community members that complement and enhance regular education. According to a 1999 report of the Standing Committee on Canadian Heritage, heritage organizations can form beneficial partnerships with schools:

Heritage institutions celebrate Canadian heroes and history in stories, paint, sculpture, artifacts, images, photographs, and manuscripts. Schools provide a valuable setting for learning about our shared history. By combining visits to heritage institutions with a

² David G. Meyers and Ed Diener, “Who is Happy?,” *Psychological Science*, 6 (1995): 15, accessed January 30, 2011, <http://www.jstor.org/stable/40062870> .

broader history curriculum in schools, students would have more opportunities to learn about Canada.³

An example of a Peterborough organization that partners with schools to teach children about history is the Canadian Canoe Museum (CCM). The CCM offers educational programs geared to different age groups that touch on specific components of the Ontario curriculum. They have designed their programs to be “dynamic, inclusive, small group focused and student-focused” with the goal of “present[ing] young Canadians with a new way to learn about their history, their heritage and the environment they call home”.⁴ A day at the museum adds a new dimension to a child’s studies by allowing them to experience the “reality” of early life in Canada.

Volunteers also benefit from the learning opportunities available to them at arts, culture and heritage organizations. In her work on heritage volunteers published in the *International Journal of Heritage Studies*, Noreen Orr asserts that the “heritage experience” is enhanced by “appropriate training ... to aid the prospective volunteer to acquire the specialist skills required”.⁵ Kirk Jennings, a volunteer programmer at Peterborough arts and culture organization, Trent Radio, echoes these sentiments: “I think a lot that I’ve learned [at Trent Radio] is on-air stuff, like talking into the mic and running the board. There is experience you can only get from continuously being on the radio”.⁶ Volunteering with a cultural organization allowed Jennings to learn about radio production in a way that he would not have been able to from reading a

³ Clifford Lincoln *A Sense of Place, A Sense of Being: The Evolving Role of the Federal Government in Support of Culture in Canada*, Ninth Report of the Standing Committee on Canadian Heritage (Ottawa: Government of Canada, 1999), 73.

⁴ “The Canadian Canoe Museum – Programs for Educators & Students,” The Canadian Canoe Museum, accessed February 6, 2012, http://www.canoemuseum.ca/index.php?option=com_content&view=article&id=373&Itemid=218

⁵ Noreen Orr, “Museum Volunteering: Heritage as ‘Serious Leisure’,” *International Journal of Heritage Studies* 12 (2006): 201, accessed October 17, 2011, DOI: 10.1080/13527250500496169

⁶ Caleigh Morrison, “Taking the Whole Broadcasting Thing Pretty Seriously,” *Arthur*, January 30, 2012. Accessed February 6, 2012. <http://trentarthur.ca/index.php/columns/2779-taking-the-whole-broadcasting-thing-pretty-seriously>

manual. Also, according to Orr, volunteering in a heritage environment where they are surrounded by history and required to use new skills allows retirees and the under/unemployed to keep their minds sharp through learning.⁷

The general public also has much to learn from participating in arts, culture and heritage activities. In an article on measuring learning outcomes at museums, libraries and archives, Eilean Hooper-Greenhill argues that “learning in cultural organisations has enormous potential: it is experiential and holistic, involving knowledge together with emotions, feelings, skills and actions ... people make their own meanings of their experience”.⁸ Community members who make use of arts, culture and heritage resources learn not only the facts or ideas presented but also about their own values. Jon Oldham, Programming Assistant at the Peterborough Museum and Archives, believes this holistic approach to learning is very important. At the museum, he sees visitors learning not just about the past, but also from it. He hopes that they are able to apply what they have learned about the mistakes of the past to their own decisions.⁹ In her study on domestic tourists at heritage attractions in England, Alison J. McIntosh shows that Jon’s hope is a reality: visitors reported that they not only learned about the past, but that they benefited from comparing the lives of people from the past with their own.¹⁰

Identity

Engaging with arts, culture and heritage is an important aspect of personal, community, and national identity-formation. On a personal level, arts, culture and heritage resources bring

⁷ Orr, “Museum Volunteering,” 198.

⁸ Eilean Hooper-Greenhill, “Measuring Learning Outcomes in Museums, Archives and Libraries: The Learning Impact Research Project (LIRP),” *International Journal of Heritage Studies* 10 (2004): 168, accessed October 17, 2011, DOI: 10.1080/13527250410001692877

⁹ Jon Oldham (Programming Assistant, Peterborough Museum and Archives), in discussion with the author, November 2011.

¹⁰ Alison J. McIntosh, “Into the Tourist’s Mind: Understanding the Value of the Heritage Experience,” *Journal of Travel and Tourism Marketing* 8 (1999): 52, accessed October 17, 2011, DOI: 10.1300/J073v08n01_03

families together. According to Jon Oldham, “[m]useum visits in particular are increasingly multi-generational: a meeting place where the old (grandparents) come to connect with the young (grandkids). This creates family harmony and understanding”.¹¹ By experiencing arts, culture and heritage together, families create strong bonds that allow children to identify as part of a loving, multi-generational group. For volunteers, participating in heritage organizations leads to “self-enrichment, self-expression, feeling of accomplishment, enhancement of self-image and self-gratification”,¹² allowing them to construct a positive identity centred on their work in heritage. Finally, interacting with arts, culture and heritage resources may produce “attitudinal and value change”¹³ by exposing people to new perspectives. They can then “make their own meanings of their experience, and the outcomes of their learning contribute to building individual ... identities”.¹⁴

Arts, culture and heritage resources and organizations can also shape community identity. The 2008 Creative City Planning Framework for the City of Toronto cautions against sacrificing creativity in city planning for cost-effectiveness: “loss of originality and the focus on the cheap and formulaic leads to what James Howard Kuntsler calls ‘the geography of nowhere’. As he says: ‘when every place looks the same, there is really no such thing as place anymore.’”¹⁵ Preserving historic buildings and encouraging public art and creative architecture gives a community a distinct identity that sets it apart and provides residents with a “sense of place”. This sense of place is cemented when residents are able to see “who we have been” by engaging with heritage resources such as historic buildings or local museums.¹⁶

¹¹ Oldham, discussion.

¹² Orr, “Museum Volunteering,” 199.

¹³ Hooper-Greenhill, “Measuring Learning Outcomes,” 163.

¹⁴ Ibid, 168.

¹⁵ AuthenticityCity, *Creative City Planning Framework - A Supporting Document to the Agenda for Prosperity: Prospectus for a Great City*, (Toronto: 2008), 20.

¹⁶ Interview with city worker who wished to remain anonymous, December 5, 2011.

Finally, arts, culture and heritage contribute to Canadian national identity-building. The National Library of Canada, a cultural resource, “plays a pivotal role in nation building by preserving published documents and by promoting awareness of the richness of Canada’s heritage”.¹⁷ The preservation and circulation of important Canadian documents creates a national narrative that defines and preserves Canadian culture. Along with libraries, museums also take part in the construction of culture: “Museums are cultural creators, not just reflectors of culture ... Customs, beliefs, traditions, language and skills are being preserved for younger generations that provide a sense of belonging and importance”.¹⁸ Canadian arts, culture and heritage resources also promote civic and national pride by “allow[ing] us to commemorate and thank those who have served the greater good”.¹⁹ For example, art is used to commemorate the fallen of World War I at the Peterborough War Memorial. The striking monument, sculpted by Walter Allward and installed in Confederation Square, is a depiction of the allegory of “Valour vs. Barbarism”.²⁰ The war memorial is not only a piece of art, it is a reminder of Canada’s military history and the important role the country played in the conflict. Having this piece of art in a public space reminds Peterborough residents of Canada’s history and produces civic pride.

Inclusive Problem-Solving

Arts, culture and heritage organizations can play an important role in a community as sites for inclusive problem-solving. They can bring like-minded groups and individuals together and bridge gaps between different members of the community. Contributors to the publication *Museums and Communities: The Politics of Public Culture* state that museums “are institutional

¹⁷ Lincoln, *A Sense of Place*, 63.

¹⁸ Oldham, discussion.

¹⁹ Ibid.

²⁰ Andrea Houston, “Elwood Jones lecture on Confederation Square war memorial at Speakers From The Heart lecture series,” *Peterborough Examiner*, no date. Accessed February 6, 2012
<http://www.thepeterboroughexaminer.com/ArticleDisplayGenContent.aspx?e=9083>

sponsors of discussions relevant to their disciplines and cultures”²¹ and that they “are summoned to treat challenges not so much as problems to be surmounted, but as invitations to engage in conversations with the shifting publics who compose their most important constituencies”.²² By facilitating dialogue, arts, culture and heritage organizations can address issues in communities and solve them in ways that are inclusive of people from all walks of life.

Generally, arts, culture and heritage organizations are very compatible, and opportunities for sharing resources abound. In an article entitled “Regulation, integration and sustainability in the cultural sector”, Michele Trimarchi discusses the many benefits of vertical integration, focusing in particular on the use of heritage spaces as settings for the performing arts.²³ An incredible collaboration between numerous arts, culture and heritage organizations can be found in Peterborough at Sadleir House. The historic mansion, which was once a part of Trent University’s downtown campus, is now a student and community centre operated by the Peter Robinson Community and Student Association. It houses numerous arts and culture organizations, including Mysterious Entity Theatre, the Trent Film society, and Arthur Newspaper, boasts an Alternative Resource Library, and acts as a venue for live music and theatre as well as an occasional art gallery.²⁴ Repurposing this historic building as a cultural hub has allowed various groups to come together and collaborate in innovative ways while preserving the integrity and character of the structure.

Arts, culture and heritage resources are important tools in navigating postcolonial relationships. Janice Acoose, journalist and professor at First Nations University of Canada,

²¹ Ivan Karp, Christine Mullen Kreamer, and Steven D. Lavine, eds., *Museums and Communities: The Politics of Public Culture* (Washington: Smithsonian Institution Press, 1992), 59.

²² Ibid, 156.

²³ Michele Trimarchi, “Regulation, integration and sustainability in the cultural sector,” *International Journal of Heritage Studies* 10 (2004): 401-415, accessed October 17, 2011, DOI: 10.1080/1352725042000299027

²⁴ “Welcome to Sadleir House,” P.R. Community and Student Association, accessed February 6, 2011 <http://www.prcsa.ca/>

asserts that art has the power to help First Nations culture survive and thrive: “[a]rt in its many different forms affirms our sense of self, reflects our contemporary lives as well as our history, and testifies to our survival and continuity as people”.²⁵ The Canadian government has also begun to acknowledge the importance of Aboriginal art and its power to educate settlers on First Nations culture.²⁶ Contemporary museums are also finding ways to reconcile their colonial pasts with their new, postcolonial realities. In England, the Birmingham Museum and Art Gallery’s exhibition *Gallery 33: A Meeting Ground of Cultures*, was an exercise in postcolonialism. In the exhibit, ethnographic artifacts that were gifted to the museum in the 19th and early 20th centuries by wealthy British explorers were given new labels that not only described the object and where it originated but also told the story of how it came to reside in the museum’s collection.

According to curator Jane Peirson Jones,

the historical dimension gives an artifact a new role, a new identity. The artifact ceases to be a relic of an exotic past, or a work of art, or simply a piece of loot. Instead it becomes symbolic of complex colonial and postcolonial relationships, and can inform our understanding of the present-day world.²⁷

Jon Oldham sees considerable benefits to postcolonial museum exhibits: they can “demystif[y] the other [by] challeng[ing] stereotypes and misunderstanding and promot[ing] open-mindedness” as well as promoting healing by sensitively examining and re-evaluating atrocities.²⁸

Finally, arts, culture and heritage organizations can reach out to marginalized members of communities. According to a report by the Creative City Network of Canada, the arts have a lot

²⁵ Janice Acoose, “Art Reflects Cultural Survival,” *Windspeaker*, 1994. Accessed January 28, 2011 <http://www.ammsa.com/node/11335>

²⁶ Clifford, *A Sense of Place*, 23.

²⁷ Karp, *Museums and Communities*, 235.

²⁸ Oldham, discussion.

to offer to youth and can directly impact their grades: “[t]he arts reach many young people who are not otherwise being reached. The arts are often the primary ... motivation for young people to engage in school or community ... Students with high arts participation from lower socioeconomic communities especially perform higher academically”.²⁹ Arts, culture and heritage organizations can also connect with more people by making their collections and services more accessible. The location of the City of Waterloo Museum is unique: it sits between a department store and a movie theatre at the Conestoga Mall.³⁰ The non-traditional location invites traffic from visitors who would not usually spend their time in museums, including youth and people with limited mobility.³¹ Finally, arts, culture and heritage organizations can serve the underserved by making the conscious decision to target a racialized, working-class or otherwise marginalized audience. In the 1990s, the museum service of Glasgow, Scotland underwent a massive transformation. Instead of catering only to middle and upper class community members and tourists, the exhibits were changed to reflect the diversity of the city and to make working-class visitors feel more comfortable: “In addition to more appropriate displays, events and exhibitions, staff have been deployed in such a way that it maximises the support for novice visitors in order to reduce friction between their personal and cultural identities and the subliminal identity communicated by the museum”.³² When marginalized people feel that they can experience arts, culture and heritage along with their more privileged neighbours, there are more opportunities for different groups to find common ground and work together to solve problems.

²⁹ Creative City Network of Canada, “Personal and Social Development of Children and Youth,” *Making the Case for Culture*, (Vancouver: 2005), 3.

³⁰ “Heritage Services, Waterloo, ON,” The City of Waterloo, accessed February 6, 2012 <http://www.city.waterloo.on.ca/DesktopDefault.aspx?tabid=787>

³¹ Interview with city worker who wished to remain anonymous, December 5, 2011.

³² Mark O’Neill, “Museums and Identity in Glasgow,” *International Journal of Heritage Studies* 12 (2006): 40, accessed October 17, 2011 DOI: 10.1080/13527250500384498

SUMMARY OF SOCIAL BENEFITS

Learning

- Complements and enhances in-school learning
- Provides skills training
- Allows for mental exercise
- Takes an experiential and holistic approach
- Allows for the application of learning

Identity

- Brings families together
- Enhances self-image
- Stimulates attitudinal and value change
- Creates a sense of place
- Connects community members to their history
- Contributes to nation-building
- Promotes civic and national pride

Inclusive Problem-Solving

- Facilitates discussion
- Allows for creative collaboration
- Empowers racialized peoples
- Reconciles colonial pasts with postcolonial realities
- Challenges stereotypes
- Promotes open-mindedness
- Empowers youth
- Welcomes marginalized people

MEASURING SOCIAL BENEFITS

As outlined above, a thriving arts, culture and heritage scene can benefit a community in many ways. Though in an ideal world unlimited funds would be available for the development and preservation of these resources, arts, culture and heritage organizations are just one small part of the municipal, provincial, federal or household budget. How can one determine if an organization or resource is “worth it” if its benefits are less tangible than a simple surplus of money? In this section, measurement methodologies that either could be implemented or have been used already in the arts, culture and heritage community will be discussed and recommendations will be provided as to how organizations can adapt these systems to effectively measure their social benefits.

Municipal Performance Measurement Program

The Municipal Performance Measurement Program (MPMP) is used by municipalities in Ontario and across North America to measure the efficiency and effectiveness of municipal services.³³ It is currently used to evaluate many services, including local government, fire services, transit, drinking water management, parks and recreation, library services, and land-use planning³⁴ and could possibly be extended to the evaluation of building services, housing, long-term care and museums.

According to the MPMP Handbook, “[e]fficiency measures refer to the amount of resources used to produce a given amount of service ... normally expressed as unit costs – the operating costs per tonne of garbage recycled, for example,” while

[e]ffectiveness measures refer to the extent to which a service is achieving its intended results. It focuses on the outcomes of a service or program. The emphasis is on the

³³ Ministry of Municipal Affairs and Housing, *Municipal Performance Measures Program: Handbook*, (Ontario:2007), accessed February 6, 2012 <http://www.mah.gov.on.ca/AssetFactory.aspx?did=4873>, 6.

³⁴ Ibid, 8-13.

quality of the service, the benefits a service delivers to taxpayers or the impact the service has on the quality of life in a community. Effectiveness results are often expressed as percentages or ratios. An example is the percentage of residential garbage that is recycled.³⁵

The MPMP provides a three-step method for developing performance measures:

1. Defining the service mission.
2. Stating the key results the service is trying to accomplish.
3. Selecting performance measures for the desired results.³⁶

The first step entails determining the “what,” “who,” and “why”: “What is the product or service provided? Who is the intended client, customer or target group? Why is the service needed?”³⁷

The key results stated in the second step can be divided into three categories: service outputs, client benefits/impacts and strategic outcomes. According to the Handbook,

[s]ervice outputs can be evaluated by efficiency measures that are often expressed as unit costs. Client benefits address effectiveness in terms of quality or benefits from the client or taxpayer’s point of view. Strategic outcomes address effectiveness in terms of the benefits of the program or service over the long term for the entire municipality.³⁸

Once the service mission and the key results have been determined, performance measures can be chosen that are tailored to the service. The Handbook suggests a variety of measures, including satisfaction or opinion surveys, test scores, and participant evaluations.³⁹ Once these measures are developed, they can be used to evaluate cost-efficiency and service effectiveness and to track changes over time.

³⁵ Ibid, 20.

³⁶ Ibid, 25.

³⁷ Ibid.

³⁸ Ibid, 26.

³⁹ Ibid, 28.

Measuring Generic Learning Outcomes in Museums, Archives and Libraries

The Learning Impact Research Project (LIRP) was carried out in Britain from 2001-2003. The goal of the project was to create “a conceptual framework that suggested a methodology for the measurement of learning” in museums, archives and libraries.⁴⁰ Five generic learning outcomes (GLOs) were identified:

- an increase in knowledge and understanding;
- an increase in skills;
- a change in attitudes or values;
- enjoyment, inspiration, creativity;
- action, behaviour, progression⁴¹

“[S]urveys, interviews, focus groups, observations and the analysis of the products of learning (drawings, creative writing, drama, discussion, etc.)” were then used to measure the outcomes.

For example, the first outcome (increase in knowledge and understanding) was recognized in this sample: “after a visit to Warwickshire Museum a child wrote back ... ‘When you went to sketch, that rock did look very like a sandwich. I can remember their names, they are Hook Norton Limestone and clypeus grit’”.⁴² According to Hooper-Greenhill, “[t]he GLOs enable the identification, capture, categorisation and discussion of learning in museums, archives and libraries ... [they] may be used to structure (or pre-code) research studies or tools, or may be used to categorise (or post-code) what people say about their learning experiences”.⁴³ In the context of the MPMP, the GLO’s are the “key results” of museum, archive and library services, while the surveys and focus groups are performance measures.

⁴⁰ Hooper-Greenhill, “Measuring Learning Outcomes,” 154.

⁴¹ Ibid.

⁴² Ibid 164.

⁴³ Ibid 167.

Other Methodologies

For the article “Estimating the value of the social benefits to visitors to a large art gallery”, Baker et al. present a cost-benefit analysis to determine the value of social benefit for a large art gallery in Scotland. In economist’s terms, the gallery could have an existence value, which is how much people “value the fact that it exists, quite apart from any direct or indirect benefits they may obtain from it”; an option value, which is “the price a member of the public would pay for the ability at some unspecified time in the future to visit the gallery”; and “a value which equates to the sum of the maximum payment each visitor to, or user of, the gallery would have been prepared to pay, had there been a charge”.⁴⁴ The research team makes a few suggestions as to how these values can be measured. To reach the final value, “the total social benefits to all gallery visitors may be measured by subtracting the total of all the entrance charges from the sum of the maximum amounts that all visitors would be prepared to pay for visiting the gallery”.⁴⁵ To determine the option and existence values, Preventative Expenditure (“the price people are prepared to pay to prevent the degradation of the facility”) or Replacement Cost (“the amount they would accept in compensation to agree to the loss of the service”) can be calculated.⁴⁶ All of these numbers must be arrived at by directly questioning users of the gallery.

Another tool that could be used in measuring is the Quick Response (QR) Code. QR codes are coded images that are linked to online content and can be scanned by smart phones to instantly connect the user with information. They are a fairly new technology, but have begun to be implemented at a few heritage sites in Canada: the Association of Nova Scotia Museums uses

⁴⁴ Michael Baker et al., “Estimating the value of the social benefits to visitors to a large art gallery,” *International Journal of Heritage Studies* 3 (1998): 232, accessed October 17, 2011 DOI: 10.1080/13527259808722210

⁴⁵ Ibid.

⁴⁶ Ibid 233.

QR codes to enhance interpretation services⁴⁷ and they can also be found on signs along Prince Edward Island's Arts and Heritage trail.⁴⁸ QR codes allow organizations to “measure results based on clicks and leads”,⁴⁹ which is especially helpful when tracking visits to places outside, such as monuments in public squares.

Recommendations

The most important thing to keep in mind when developing a measurement system for social benefits is that every arts, culture and heritage resource is unique. There is no method that will fit every organization perfectly, but measurement systems can be tailored to meet the needs of any site reasonably well.

In terms of ease of use and appropriate results, the cost-benefit analysis outlined in “Estimating the value of the social benefits to visitors to a large art gallery” is not particularly effective. The measurement of social benefits is complicated by the fact that they cannot be easily quantified and calculated. Can one really assert that “civic pride” or “challenging stereotypes” is worth five, ten, or twenty dollars? The cost-benefit analysis method also takes a hands-off approach: the values are calculated using data on numbers of visitors and the prices galleries charge.⁵⁰ These numbers do not take into account the variety of benefits the visitor may or may not have received, nor do they help galleries determine their strengths and weaknesses. Calculating an option value can be helpful, however, in situations where donations are made to preserve or protect an arts, culture, or heritage resource. If someone makes a donation to an organization to ensure, for example, that the structural integrity of a heritage building is

⁴⁷ “New QR Code Project for East Coast Museums,” Virtual Museum, last modified October 12, 2010, <http://www.museevirtuel-virtualmuseum.ca/sgc-cms/nouvelles-news/anglais-english/?p=893>

⁴⁸ “Scan Me! (QR Codes),” Arts and Heritage PEI, accessed February 6, 2011 <http://artsandheritagepei.com/tid-bits/scan-me-qr-codes/>

⁴⁹ “7 Benefits of QR Codes for Content Marketing or Inbound Marketing,” Social Business Admin, last modified May 9, 2011, <http://seamlesssocial.com/tools/7-benefits-of-qr-codes-for-content-marketing-or-inbound-marketing>

⁵⁰ Baker et al., “Estimating the Value,” 236-242.

maintained or that a piece of art may be restored, the donor must see some social benefit to keeping the resource around for themselves and for future generations.

The framework that could most easily be adapted to suit the needs of arts, culture and heritage organizations is the Municipal Performance Measurement Plan. It is a flexible system that stresses the importance of coming up with results and measures that fit the individual mission of the organization. An organization that implements the MPMP could use any number of the social benefits listed in the inventory above to define its mission or determine key results. The MPMP is results-driven without being focused on the bottom line; instead of assigning a number value to a social benefit, it allows cost to be balanced with benefits and shows the true “worth” of a resource. An organization could even tweak efficiency measures to eliminate the financial aspect of the evaluation completely: the formula of “operating costs per [visit, square foot, etc.]” that the MPMP suggests could be replaced to measure other forms of efficiency, such as “volunteer hours spent per [visit, number of exhibits produced, etc.]”.

The MPMP provides a list of various methods for measuring performance. The methods most relevant to arts, culture and heritage organizations are:

- Satisfaction or opinion surveys.
- Observer ratings.
- Utilization statistics.
- Progress reports.
- Participant evaluations.⁵¹

As shown in Hooper-Greenhill’s study, opinion surveys and participant evaluations are the most direct way to see if a user has benefited from a resource because they are able to articulate exactly how the activity affected them. Utilization statistics such as the number of visitors to a

⁵¹ Ministry of Municipal Affairs and Housing, *Municipal Performance Measures*, 28.

museum or the number of tickets sold for a theatre production are also helpful because if there are benefits to a particular resource more people will take advantage of them. Using QR Codes also makes utilization statistics and opinion surveys possible for resources that are not monitored, such as monuments or historic buildings. If a QR Code is placed on a sign at a site, pertinent information can be relayed to the visitor while their statistics are taken through hit counts and online surveys.

CONCLUSION

Arts, culture and heritage resources can provide users with many social benefits. These benefits can be split into three categories: learning, identity, and inclusive problem-solving. Arts, culture and heritage organizations can measure these social benefits by adapting the framework of the Municipal Performance Measurement Program, a system that takes into account both efficiency (economic or otherwise) and social effectiveness. By acknowledging and measuring social benefits as opposed to economic ones, hopefully a paradigm shift will occur in communities where arts, culture and heritage resources begin to be valued for the positive effects they have on people instead of their profit-generating potential.

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