

A study of the economic and social impact of the arts in Dún Laoghaire-Rathdown County



Bláithín McLoughlin

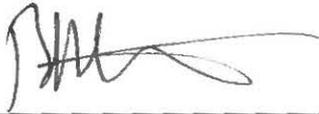
Supervisors: Dr. Josephine Browne, BSc, B.Comm, M.BS B.L PhD

Ms. Therese Moylan, BA, MII Grad, MBA.

Submitted to Higher Education and Training Awards Council (HETAC), July
2012, for the award of Masters of Arts (by research) degree.

Declaration of Originality

I hereby certify that the material, which I now submit for assessment on the programmes of study leading to the award of a Master of Arts (Research), is entirely my own work and has not been taken from the work of others except to the extent that such work has been cited and acknowledged within the text of my own work. No portion of the work contained in this thesis has been submitted in support of an application for another degree or qualification to this or any other institution.

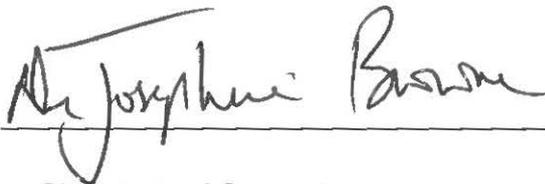


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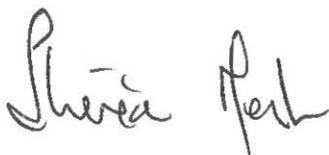
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18th July 2012

Signature of Supervisors

Date



18th Jul 2012

Acknowledgements

I would like to thank the following people for their critical commentary and feedback in completing this work.

Dr Josephine Browne, Supervisor, Head of School of Business & Humanities, IADT

Ms Therese Moylan, Supervisor, Head of Department of Business & Enterprise, IADT

Dr. Agnes Macloacha, Lecturer in Economics and Statistics, IADT

Professor David Throsby, (Economics Department, Macquarie University, Sydney, Australia; Head of the Association for Cultural Economics International)

Richard Watson, Research Director, Burton Group Gartner Research

Kenneth Redmond, Arts Officer, Dún Laoghaire-Rathdown Co. Council

Tim Carey, Heritage Officer, Dún Laoghaire-Rathdown County Council, Director Mountains to the Sea dlr Book Festival,

Carolyn Browne, Assistant Arts Officer, Dún Laoghaire-Rathdown County Council, Director dlr Poetry Now

Jim Doyle, Administrator, Pavilion Theatre, Dún Laoghaire

Martin Murphy, Director, Pavilion Theatre, Dún Laoghaire

Karen Carleton, Manager, The Mill Theatre, Dundrum

The financial assistance of the Dún Laoghaire-Rathdown County Council Arts Office towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at are those of the author and are not necessarily to be attributed to the Arts Office.

Abstract

With public spending on the arts coming under ever greater scrutiny, studies of the economic and social impact of the arts need to make a stronger, more impartial case for the continuation of funding. A number of reports published to date on the economic impact of arts have been criticized for being advocacy driven and containing exaggerated findings.

The importance of the cultural and social benefits associated with attendance at arts events has received limited attention: the arts provide a sense of identity and in turn create social cohesion and a sense of community. They contribute to well-being and provide a source of meaning in challenging times.

This study of both the economic and social benefits arising from the arts programme supported by Dún Laoghaire-Rathdown County Council attempts to identify these benefits using a combination of quantitative and qualitative methods to explore the impact of selected theatres and venues.

The research findings demonstrated a combined economic impact for the festivals and theatres of just over €2 million while providing enriching world-class cultural experiences to both residents and non-residents of the county. The venues and festivals in this study form a vital cultural and recreational asset for the residents of Dun Laoghaire Rathdown and greater Dublin while enhancing the image of the County.

The findings suggest there are opportunities to increase engagement with current audiences and to further develop new audiences. Recommendations are made in this respect.

Table of Contents

Acknowledgements	ii
Abstract	iv
Table of Contents	v
List of Tables	vii
List of Figures	viii
List of Appendices	x
Chapter 1. Introduction	
1.1 Background to the research	11
1.2 Structure of the thesis	15
1.3 Consultation with Key Stakeholders.....	15
1.4 Research Objectives:	16
1.5 The Research Population.....	16
1.6 Methodology Overview.....	17
1.7 Context of the research.....	23
Chapter 2. Literature Review	
2.1 Introduction	29
2.2 Definitions of the Cultural/Creative Industries and the Arts Sector.....	32
2.3 Who benefits from the arts?	37
2.4 Cultural Economics – Why the arts are different	44
2.5 Is art good for us?	48
Chapter 3. Research Design and Methodology	
3.1 Measuring the economic impact of the arts.....	57
3.2 Approaches to measuring economic impact	60
3.3 Measuring the Direct Net Economic Impact	76
3.4 Approaches to measuring social impact.....	83

Chapter 4.	Research Findings - Festivals	
4.1	The 2010 Poetry Now Festival	94
4.2	The Mountains to the Sea dlr Book Festival.....	108
Chapter 5.	Research Findings - Theatres	
5.1	The Pavilion Theatre	123
5.2	The Mill Theatre, Dundrum	138
Chapter 6.	Recommendations and Conclusions	
6.1	Economic Impact Assessment	153
6.2	Social Impact Assessment	155
6.3	Limitations and Implications for further research.....	159
Glossary		162
Bibliography.....		164

List of Tables

Table 1-1 Art Forms Supported by Dun Laoghaire Rathdown County Council.	27
Table 1-2 Details of Arts Programmes in Dún Laoghaire-Rathdown	28
Table 3-1 Sector Mapping Model	62
Table 3-2 Financial Survey Model	71
Table 3-3 Mechanisms of Arts Impact.....	85
Table 4-1 dlr Poetry Now 2010 - Additional Visitor Spend.....	99
Table 4-2 dlr Poetry Now 2010 - Percentage Addtionality of AVS.....	101
Table 4-3 Mountains to the Sea 2010 - Additional Visitor Spend	115
Table 4-4 Mountains to the Sea 2010 - Percentage Addtionality of AVS	116
Table 5-1 The Pavilion Theatre - Additional Visitor Spend	129
Table 5-2 The Pavilion Theatre - AVS according to day surveyed	129
Table 5-3 The Pavilion Theatre - Percentage Addtionality of AVS	130
Table 5-4 The Mill Theatre Additional Visitor Spend	144
Table 5-5 The Pavilion Theatre - AVS according to day surveyed	145
Table 5-6 The Mill Theatre - Percentage Addtionality of AVS	146
Table 6-1 Economic Impact All Festivals and Venues.....	153
Table 0-1 dlr Poetry Now - Residency Tables	210
Table 0-2 dlr Poetry Now Additional Visitor Spend by Residency	212
Table 0-3 Mountains to the Sea 2010 - Residency Tables	216
Table 0-4 Mountains to the Sea 2010 – Visitor Spend by residency	217
Table 0-5 The Pavilion Residency Tables	219
Table 0-6 AVS according to residency - The Pavilion Theatre	220
Table 0-7 The Pavilion - AVS complementary tickets event.....	221
Table 0-8 The Mill Theatre Residency Tables	223
Table 0-9 The Mill Theatre Additional Visitor Spend by Residency	224

List of Figures

Figure 2-1 – David Throsby - The concentric circles model of the cultural industries	33
Figure 4-1 dlr Poetry Now 2010 - Percentage of local attendees.	95
Figure 4-2 First source of information about the dlr Poetry Now Festival	95
Figure 4-3 Types of events attended dlr Poetry Now 2010	97
Figure 4-4 dlr Poetry Now - deepening and widening engagement with a cultural form.....	101
Figure 4-5 dlr Poetry Now contributes to audiences' education	101
Figure 4-6 dlr Poetry Now festival is a socially inclusive occasion	103
Figure 4-7 The dlr Poetry Now festival makes Dún Laoghaire a nicer place.....	105
Figure 4-8 dlr Poetry Now enhances a sense of community/provides a sociable occasion	105
Figure 4-9 Mountains to the Sea 2010 - Percentage of local attendees.....	110
Figure 4-10 – First source of information about the Mountains to the Sea festival.....	111
Figure 4-11 Mountains to the Sea 2010 - Types of events attended.....	112
Figure 4-12 – The Mountains to the Sea Festival - deepening and widening engagement	116
Figure 4-13 The Mountains to the Sea festival contributes to individual's well-being	116
Figure 4-14 The Mountains to the Sea Festival creates a sense of community.....	118
Figure 4-15 The Mountains to the Sea festival makes Dún Laoghaire a more attractive place	119
Figure 4-16 Mountains to the Sea dlr Book Festival is a socially inclusive occasion	119
Figure 5-1 The Pavilion Theatre – Percentage of local attendees.....	124
Figure 5-2 First source of information about the Pavilion Theatre	125
Figure 5-3 Audience Mode of Transport to the Pavilion	126
Figure 5-4 The Pavilion Theatre - Average Number of Events Attended.....	126

Figure 5-5 The Pavilion Theatre - Deepening and widening engagement with a cultural form	131
Figure 5-6 The Pavilion Theatre contributes to audiences' well-being.....	132
Figure 5-7 The Pavilion Theatre enhances a sense of community.....	133
Figure 5-8 The Pavilion is a socially inclusive theatre.	134
Figure 5-9 The Pavilion makes Dún Laoghaire a nicer place.	135
Figure 5-10 The Mill Theatre - Percentage of local attendees.....	139
Figure 5-11 First source of information about The Mill Theatre.....	140
Figure 5-12 Audience Mode of Transport to The Mill	141
Figure 5-13 The Mill Theatre – average number of events.....	142
Figure 5-14 The Mill Theatre -deepening and widening engagement with a cultural form	147
Figure 5-15 The Mill Theatre contributes to audiences' well- being.....	148
Figure 5-16 The Mill Theatre enhances a sense of community and provides a sociable occasion.....	148
Figure 5-17 The Mill is a socially inclusive theatre	149
Figure 5-18 The Mill makes Dundrum a nicer place.	150
Figure 0-1 KEA European Affairs Concentric Circles Model of the CCI's.....	203
Figure 0-2 KEA The Work Foundation Concentric Circles Model of the CCI's.....	204
Figure 0-3 dlr Poetry Now 2010 – Residency chart.....	209
Figure 0-4 Breakdown of visitor spending at the dlr Poetry Now Festival, 2010	213
Figure 0-5 Breakdown of spending for those using accommodation dlr Poetry Now Festival, 2010.....	214
Figure 0-6 Mountains to the Sea 2010 – Residency chart.....	215
Figure 0-7 Breakdown of visitor spending at Mountains to the Sea 2010.....	217
Figure 0-8 The Pavilion Theatre – Residency chart	218
Figure 0-9 Breakdown of ticket and additional expenditure at the Pavilion Theatre	220
Figure 0-10 The Mill Theatre Residency Chart.....	222

List of Appendices

- Appendix A Stakeholders Consulted
- Appendix B Audience Survey Questionnaires
- Appendix C Research Objectives
- Appendix D Delineations of the Creative and Cultural Industries
- Appendix E The Social Impact of the Arts – A summary of benefits
- Appendix F Applying multipliers in economic impact studies
- Appendix G Residency coding for all studies
- Appendix H dlr Poetry Now 2010 – Residency of respondents
- Appendix I dlr Poetry Now Additional Visitor Spend according to residency
- Appendix J Mountains to the Sea 2010 – Residency of Respondents
- Appendix K Mountains to the Sea 2010 - AVS according to residency.
- Appendix L Residency of respondents – The Pavilion Theatre
- Appendix M The Pavilion – Additional Visitor Spend according to residency
- Appendix N The Mill Theatre – Residency of Respondents
- Appendix O The Mill Theatre - Additional Visitor Spend according to residency.

Chapter 1. Introduction

'Economics is less a slavish creed than a prism through which to understand the world.'

The Economist (2009)

1.1 Background to the research

Frey (2003) traces the origins of arts economics as a specific academic discipline to the publication of Baumol & Bowen's "Performing Arts – The Economic Dilemma" in 1966. However, it was publication of John Myerscough's seminal study on the "Economic Importance of the Arts in Great Britain" (Myerscough, 1988) which put the economic impact of the arts sector on the political agenda (Reeves, 2002 p.5). The study demonstrated that spending on the arts had economic "spill over" effects for other industries, which in turn led to increased wealth and job creation. It thereby strengthened the argument for the economic impact of the arts as a justification for public funding.

When governments initially became involved in funding of the arts, stepping into a role that had been historically occupied by wealthy private patrons, the principal motivation was the positive benefits associated with them, whether simple pleasure, or national pride, or often as an expression of cultural identity (O'Hagan, 1997). However, in the 1990s, there was an increased recognition of the role of the arts in delivering other social and economic objectives. The arts became to be seen, according to cultural economist David Throsby as "part of a wider and more dynamic sphere of economic activity, with links through to the information and knowledge economies, fostering creativity, embracing new technologies, and feeding innovation" (Throsby 2008b, p.229). This has led to new investment in the arts, investment which aims to produce "instrumental" benefits (Belfiore and Bennett, 2004).

Increasingly, public investment in the arts is coming under greater scrutiny (Reeves, 2002; Edgar, 2012). In a recent pamphlet for the Arts Council UK, Knell and Taylor (2011) of the RSA describe the situation succinctly:

“All publicly funded art has a responsibility to give a clear account of its value to the society that funds it. All allocations of public funding, especially at a time of fiscal constraint, involve deciding between competing priorities. The argument is not simply whether arts are virtuous but whether they are more virtuous than other claims on the public purse” (Knell and Taylor 2011, p.8).

Consequently there is an evolving need for more accurate studies of the economic and social impact of the arts (Throsby, 1994 p.26; Crompton & McKay, 1994 p.15). Accurate information on the results of investment in cultural resources (including festivals, theatres, etc.) is important for both private funders and governments (Mc Laughlin, 2009).

A number of positive outcomes, in terms of social and cultural benefits, have been associated with participation in the arts. However, until recently, the majority of studies have focussed principally on the economic impact of publicly-funded arts programmes and festivals. Social and cultural benefits have been somewhat side-lined (Snowball, 2008; Quinn, 2005a).

A prevailing neo-liberal political context and a general preoccupation with economics may be primarily responsible for a reliance on economic impact as a measure of the benefit of the arts; the demand for quantifiable measures may be a secondary influence. The triumph of neo-liberal ideological discourse was marked by the coming to power of Margaret Thatcher in the UK and Ronald Reagan in the US, followers of the “Chicago School” economists such as Milton Friedman (Flew, 2009). Their *laissez-faire* approach to politics and economics was backed by a belief that the free market allocates resources most efficiently, and indeed most equitably. Friedman and his disciples were scathing about what they described as the “indiscriminate subsidies” provided by interventionist governments (Friedman, 1962).

Against this background, economic growth, as measured by the free market, has taken precedence over other measurements, with growth in GDP being regarded as the only meaningful measure of success. However, in the context of the 2008 global financial crisis, the ability of GDP and other economic measures to give a true indication of well-being or prosperity is being seriously

questioned. Attempts have been made, notably by Nicolas Sarkozy in France and by David Cameron in the UK, to move away from a “slavish devotion” to GDP (Visot, 2009) and develop new measures of well-being (Bentley and Churcher, 2010). GDP does not adequately capture a number of factors. Furthermore, it is argued that obsession with growth, as measured by GDP, actually encourages even more consumption and personal debt (Maxton, 2011). Furthermore, GDP and other economic measures do not necessarily account for whether growth is producing damaging side-effects (negative externalities) that might ultimately reduce societal welfare (The Economist, 2009).

A further reason for the continuing popularity of economic measurements of the benefits of the arts is that they are relatively easy to devise – economists have devoted decades to developing and refining the metrics of economic impact (Klamer, 2004; Fisher, 2011). The measurements provided in impact reports permit a simple cost-benefit analysis in which return on investment for private and government funders can be calculated.

Many of these reports have been the subject of strong criticism. Artists argue that their art should be funded for its inherent cultural or aesthetic value, and not purely in terms of its economic significance. A number of reports have been criticized for being driven by advocacy and for using unsound bases for their calculations, resulting in the publication of inflated figures.

However, reports with a clear rationale and published methodologies do have a legitimate function in evaluating the arts. Many individuals would like to fund the arts, for art’s sake. However, the funding bodies, and by extension tax-paying citizens, have a right to know what the arts offer in terms of return on investment. In times of austerity, when a shrinking pool of government funds must be allocated across a number of competing projects, the arts must argue a case as persuasively as possible.

The focus on the economic impact of cultural and artistic activities is not likely to wane in the future. However, there is a sense in 2011 that, due to the financial crisis, society has moved beyond financial monotheism and towards ascribing a greater value to non-material experiences as individuals and communities (Bonnar, 2010). The value of culture cannot be expressed purely by means of

statistics, and audience numbers do not provide an adequate picture of how culture enriches society in general (Holden 2007, p.1).

In this context, a contemporary impact report must strive to find the right criteria with which to express the value of social and cultural impacts over and above economic measures (Holden 2007). It must examine the potential of the arts to generate social and cultural capital, including positive individual learning, development of the community, identity and place. Evaluating the social and cultural impact of major festivals as well as the economic impact is considered best practice in the events sector (Monteiro, 2011). As Professor John O'Hagan has pointed out, arts advocates should not confine their argument to employment and tourism figures alone, as other industries provide these benefits. What is different about the arts is they may enhance national identity which leads to social cohesion, with all the advantages that brings (O'Hagan, 1997; 2010).

However the difficulty lies in evaluating the less tangible benefits of the arts. Compared to the field of economics, there are few comparable concrete measures in the domain of social sciences. Attempting to measure cultural or social value as opposed to economic value is inherently problematic because social judgments, and particularly cultural judgments, are open to interpretation. Furthermore, measurement is compounded by the fact that studies of this kind would ideally be carried out on the long term, employing empirical approaches common in the field of education (Matarosso, 1996). This type of study requires resources and investment beyond the reach of most arts organisations.

While acknowledging the difficulty in measuring the more subjective elements of the benefits of the arts, one must also accept the necessity of finding a method in order represent these benefits. Clearly, a new mode of public discourse is necessary for articulating the value of the arts in our culture (Holden, 2007). However, coming up with a comprehensive new mode of measurement is beyond the scope of this research. A longitudinal examination of social impact was also beyond the scope of this study because of resource constraints. Therefore, surveying people about their experiences and perceptions as arts audiences is the method used in this research. This is a common practice

elsewhere (BOP Consulting, 2011, Hamilton 2008, Richard Gerard Associates, 2006). It is acknowledged that this method is necessarily limited in terms of output. The survey method in the current study is complemented by a critical review of the literature on the benefits historically associated with the arts.

1.2 Structure of the thesis

The current chapter provides the background to the research and gives a brief description of the quantitative and qualitative research methods. Chapter 2 consists of a critical review of the literature review including the conceptual issues around defining the arts, a critique on the contribution of the arts to society, and supplies an overview of the debates surrounding measurement of the arts. Chapter 3 provides a comprehensive critical review of the principal approaches to measuring economic and social impact of the arts, and assesses the quality and appropriateness of existing research. Emerging from this review, the chapter concludes with the rationale behind the methodological approach employed in this study, as well as a detailed description of the methods used.

Chapters 4 and 5 present the findings from the primary and secondary research on the economic and social impact of selected theatres and festivals in Dun Laoghaire. The final chapter presents the conclusions from the research finding, identifies the limitations of the research, and proposes suggestions for further research.

1.3 Consultation with Key Stakeholders

A number of stakeholders contributed to this research by helping to define its objectives and by selecting a suitable methodology. The principal stakeholders are the Arts Office at the Dún Laoghaire County Council (DLRCC) and the managers of the theatres and festivals which form the focus of this research. A list of these stakeholders is available in Appendix A.

In devising the methodology for this study, a number of models were proposed to the stakeholders, with reference to both scope of content and options relating to research instruments. The principal stakeholders gave directions on demographic coverage as well as limiting the information on funding of specific arts organizations.

1.4 Research Objectives:

In respect of Festivals and Theatres, the research focused on three key objectives:

- To identify the provenance of visitors/tourists to Dún Laoghaire-Rathdown festivals and theatres for use in marketing strategy and programme planning.
- To determine the economic impact of the festival or theatre for Dún Laoghaire-Rathdown, using established quantitative methods.
- To determine audience opinions on the social and cultural benefits of the festival or theatre.

Details of the specific research questions being addressed are available in Appendix C

1.5 The Research Population

The depth and breadth of support for the arts in by Dún Laoghaire-Rathdown County Council (DLRCC) is demonstrated above. All the art forms and programmes could not be included in the study. The scope of the research was determined using the following criteria:

- Which art forms / programmes are of strategic importance to DLRCC?
- What data are currently available to inform assessment of these areas?
- What are the gaps in data and what is the feasibility of closing those gaps through primary research?

These issues were explored with the DLRCC and the Arts Office. Given methodological and resource constraints, after consultation with key stakeholders at DLRCC the following elements were agreed as being appropriate for the study: a festival or venue from each art form or type of programme. The following four elements were chosen:

- The dlr Poetry Now Festival
- The dlr Mountains to the Sea Festival
- The Pavilion Theatre, Dún Laoghaire
- The Mill Theatre, Dundrum.

1.6 Methodology Overview

A review of the international literature suggests that a combination of research methods are used to measure the value of a partly public good, that is one which is in part funded by the state, such as an arts festival, or publicly funded theatre. The economic impact method is best used to measure financial or market benefits, while the WTP (Willingness to Pay) or other survey methods can provide data on the social or non-market externalities – what some call the “intrinsic” value of the arts, along with their instrumental social values (Snowball and Antrobus, 2002, p.12; Bakhshi, Freeman and Hitchen, 2009). Externalities refer to the tangible or intangible spillover effects from particular activities. These unintended costs of benefits affect those who are not direct consumers of the product and as such cannot be effectively measured by the market (Snowball 2008, p.11)

A combined method which captures economic as well as cultural and social value is now considered best practice in the sector (BOP Consulting, 2011).

The following section briefly outlines the methodological choices made for both economic and social impact.

1.6.1 Economic Impact Methodology

A comprehensive literature review of the approaches employed in determining the economic impact of the arts was carried out. Chapter 3 gives a detailed critical review of these methods and provides the rationale behind the selection of the model used in this study and an overview of the technical methods for calculating economic impact adopted in this study. For the current research the principal stakeholders were consulted and the Financial Survey or Multiplier Method was chosen.

The model draws on data from sources such as published accounts, attendee surveys, subsidy applications, and funding organisations to establish how much output the event/project produces. Usually, it adds to that AVS (additional visitor spend) by visitors/attendees. The former is the *direct* impact and the latter the *indirect* (sometimes called supply) or induced impact. The results are typically expressed in terms of output and/or employment. This data for this research was collected through audience surveys and management information from the relevant organisations. Details of data collection methods are outlined below.

1.6.2 Social Impact Methodology

The literature review on impact methodologies identified the principal research instruments employed in social impact studies of the arts. The most common instrument for determining social benefits of attending arts events was the Likert Scale. A Likert Scale question requires respondents to specify their level of agreement with a particular statement (Burns et al, 2008). The Likert Scales used in this study are 5-items scales (i.e. they offer 5 possible responses to each statement), from “Strongly Agree” though to “Strongly Disagree”. The statements in the Likert Scale were based on the principal themes in respect of social impact emerging in the literature.

A complete discussion on the rationale behind the choice of methodology is available in Chapter 3. The next section provides the rationale in constructing the questionnaires.

1.6.3 Audience Surveys

The questionnaires in this study were designed to address the research objectives outlined earlier: determining provenance and gender of audience members; determining economic impact, and gauging perceptions of social impact of the festivals and theatres in this study.

In order to determine the indirect economic impact of the festivals and venues audiences are asked how much they have spent at an event or festival (Snowball, 2008 p.50). This is to determine the Average Visitor Spend (AVS). Questionnaires were designed for this purpose.

The questions on economic data were modelled on existing questionnaires used by Snowball & Androbus (2006) in a similar survey in South Africa.

Obtaining good data is the most important component of a reliable economic impact study. The survey was specifically designed for ease in administration and response, as well as data collection and analysis. The use of categorical as opposed to open-ended questions increased efficiency.

The first section of the questionnaire focused on the basic demographic profile of the attendee (gender and residence), the number of events they attended, how much they spent on tickets and ancillary items. It asked about their first source of information about the festival or event, and in the case of the theatres, whether the event at the theatre was their primary reason for visiting the town.

In order to establish the level of loyalty to the theatres, respondents were asked to estimate the number of events they attended in the last three years. This is the measure of loyalty that was used in a similar study, *The Economic and Social impact of the Blackpool Grand Theatre* (Richard Gerald Associates, 2006).

The second section of the questionnaire focused on visitor-spend while attending the festival or event. This information is necessary to calculate the direct and indirect economic impact of the event on Dún Laoghaire-Rathdown.

The final section of the questionnaire was designed to establish audience perceptions of the social impact of the festival. It consisted of a Likert scale with 10 statements. The statements were informed by an in-depth critical review of the literature on the potential social benefits of the arts, and by consultations with the stakeholders. As is demonstrated by the questionnaires in Appendix B, some of the statements were modified from one survey to the next. For example if a problem with the phrasing of a question was identified first time around, an attempt was made to correct this.

The research was designed taking account of “positive response bias”, and it employed negatively keyed statements in some instances. Where negatively keyed statements have been used, in the attitudinal data charts presented in

Chapters 4 and 5, the chart averages then follow the opposite logic: a lower average means that more people disagreed with the negative statement – i.e. they actually have a positive opinion.

A supplementary blank page was used to facilitate audience feedback for the benefit of festival organisers and was not a key research question per se for this report. Interviewees were encouraged to give feedback on current and future programming, and invited to contribute any ideas they might have to improve the festival or venue in general.

The questionnaires for each of the festivals and theatres are reproduced in Appendix B

1.6.4 Festival and Theatre-Specific Primary Research

The questionnaires as described above cover the same broad themes. However, the diversity of the festivals and theatre events meant that not all outcomes are equally relevant for each festival or theatre event. This diversity had to be considered in the design of the research tools. As a result, it was impossible to design one standard questionnaire to be used across all the Festivals. Rather, the research was adapted in a number of ways to meet the specific needs of each individual Festival or Theatre.

1.6.5 Management Information

For the audience survey, the key stakeholders, namely staff at the Arts Office, at DLRCC, and the Festival and Theatre management teams, were consulted to establish the research questions relevant to their particular event or venue. They were further consulted to provide details of the festival or venue expenditure, and the level of expenditure that they estimated to be local.

1.6.6 Population Sample and Area of Study

The population for this research was audiences at the selected festivals and venues, the dlr Poetry Now Festival 2010, the Mountains the Sea dlr Book Festival 2010, The Pavilion Theatre and The Mill Theatre. The festivals supported by Dun Laoghaire Rathdown County Council (DLRCC) are branded

“dlr”. This convention will be used throughout this document. The county council will be referred to as DLRCC.

For the purposes of the economic and social impact, the area of impact is delimited by the boundaries of Dún Laoghaire-Rathdown County.

It was important to clearly define the impact area. Depending on how the area of impact is defined, widely differing results for a particular festival or theatre can be obtained (Crompton 1995, p.25).

1.6.7 Administration of the Research

The research was carried out in compliance with the IADT Code of Ethics in research policy. A total of 366 questionnaires were completed by audiences at the venues and festivals surveyed.

Face to face surveys were carried out at both festivals at a random selection of events. Potential variances in audience spending between week nights and weekends were controlled for by carrying out surveys on the respective nights.

Surveys were administered at the dlr Poetry Now Festival events from 25th - 28th March 2010. And the Mountains to the Sea dlr Book Festival from 9th – 12th September 2010.

Face-to-face surveys were carried at the following events at The Mill Theatre in April 2011. All performances were amateur productions by local dramatic societies.

- 12th April 2011 *The Inspector Calls* – Sandyford Little Theatre (Main Auditorium) *Medea* - Ballally Players Youth (Studio)
- 13th April 2011 *The Inspector Calls* – Sandyford Little Theatre (Main Auditorium) *Medea* - Ballally Players (Studio)
- 29th April 2011 *Unoriginal Sin* – Ballally Players (Main Auditorium)

Surveys were carried at the following amateur and professional performances events at the Pavilion Theatre in 2011:.

- 30th March 2011 *Jesus Christ Superstar* - Dún Laoghaire Dramatic Society

- 31st March 2011 *Jesus Christ Superstar* - Dún Laoghaire Dramatic Society
- 3rd May 2011 *The Pride of Parnell Street* – Fishamble Theatre Company
- 6th May 2011 *The Pride of Parnell Street* – Fishamble Theatre Company

Personal interviews using the questionnaire were conducted in some cases, while in others audience members chose to simply fill out the questionnaire themselves, with the researcher(s) available to provide clarification on any questions. Personal interviews using the questionnaire instrument show the best results in terms of reliability and accuracy (Snowball, 2008, p.50). However, allowing audience members to complete the questionnaire themselves, while being available for questions, meant that a higher sample was achieved in a shorter timeframe. The researcher quickly checked the questionnaires on return, and was in a position to clarify any obvious oversights with the audience members while they were still present.

1.6.8 Limitations of the research

The research is inevitably limited by the research objectives, the choice of methodology and research instruments and resources available.

In the first instance, the research objective in respect to audience profiling is limited. Audiences were simply profiled on their gender and residence.

Secondly, the data gathering was confined to audience surveys and management interviews. Other data collection methods such as interviewing local businesses and restaurants were considered, but were deemed an unsuitable methodology for a number of reasons. First, any event at the Pavilion Theatre might create a similar impact, and it would therefore be wrong to attribute the impact to the festival itself. Furthermore, it is unlikely that restaurant owners could identify the exact numbers attending the restaurant as a direct result of their attendance at the festival (for example, they might have gone out in Dún Laoghaire or even attended the Pavilion anyway). As a result it would be impossible to attribute any impact exclusively to the festival.

Data gathering was also limited in terms of social impact. At the outset, audience surveys were to be supplemented by holding focus groups. This did not happen due to time and resource constraints.

1.7 Context of the research

This section provides an overview of arts funding in Ireland and looks at the role of local government and the arts.

1.7.1 Organisational Funding for the Arts in Ireland

The Department of Arts Heritage and the Gaeltacht (as it has been officially named since June 2011) has the overall responsibility for arts policy in Ireland. This includes the political, legislative and structural context of the arts and culture (Fitzgibbon, 2010). This department was formerly called the Department of Tourism, Culture and Sport (2010-2011), under Minister Mary Hanafin, and prior to that, until 2010, it was called Department of Arts Sport and Tourism (DAST), under Minister Martin Cullen. The current minister is Jimmy Deenihan. While this is the principal department concerned with arts and culture, role and functions concerning the arts are spread out through a number of government departments.

The functions of the department in respect to culture are:

- The formulation, development and evaluation of policy and structures to promote and foster the practice and appreciation of the creative and interpretative arts and to encourage the development of the Irish film industry;
- Enabling the national cultural institutions, as integral elements of the national culture, to preserve, protect and present for the benefit of present and future generations our moveable heritage and cultural assets (Department of Arts Heritage and the Gaeltacht, 2010).

The department provides an annual allocation to the principal funding body for the arts in Ireland, The Arts Council, an autonomous body which makes funding decisions independent of government (Arts Council 2011). In 2011 the

Department provided an allocation of €65 million to The Arts Council (Deenihan, 2011).

Arts organisations in Ireland received significantly increased funding from the Exchequer during the economic boom. An extract from the National Arts and Culture Programme, compiled under the stewardship of the late Seamus Brennan in 2008, supplies historical perspective to the incremental growth in funding over this period.

“Current funding [2008] for the arts and culture sector is up 5.25% on 2007, 16.3% on 2006, 33% on 2005 and 67% on 2004... In the last 5 years, current funding for the arts has grown by 112% (i.e. it has more than doubled)...In the same 5 years, capital funding for the arts has grown by 440%, (i.e. it has more than quadrupled)” (Department of Arts, Sport and Tourism, 2008, p.14).

In addition, the report stated that funding for the Arts Council doubled in five years from €42m in 2003 to a projected €82m in 2008 (*ibid*, p.14). The relatively high proportion of funding for capital projects has attracted criticism in the intervening period. The Visual arts centre in Carlow cost €18 million, the Solstice in Navan cost €13.5 million and the Source in Thurles cost €10 million (Heaney, 2011). This type of state-of-the-art cultural buildings was constructed throughout the country, many of which seem to have suffered from significant under-use (Burns, 2007; Myers, 2010).

Predictably, the pattern of annual increases in funding was reversed in the 2009 Budget, following the global economic crisis which took hold in 2008. Against the background of a significant budget deficit and widespread budget cuts, the then-Minister for Finance Brian Lenihan (RIP) cut the overall arts budget to €185 million, with the Arts Council seeing a reduction of its budget from €85 to €76 million (Falvey, 2008). These and subsequent cuts (for example, a 6% reduction to the Arts Council budget in 2010) were generally acknowledged to have been less severe than might have been expected, while obviously unwelcome within the sector.

In 2010, for example, in the context of social welfare cuts and the introduction of new income taxes in the form of the Universal Social Charge, the reduction of the arts budget by 6% was seen as a “positive result” for the arts community (RTE, 2010).

Further cuts were implemented in Budget 2011 with a cut of 5% to Arts Council funding (Department of Arts, Heritage and the Gaeltacht, 2010). While these cuts to funding will hurt arts organisations, they cannot be considered extreme in comparison to what is happening internationally. With the exception of France, the economic crisis has led most countries to cut their funding to the arts severely, with Britain experiencing cuts of 1.1 billion pounds over two years (BBC, 2010). It is encouraging for arts organisations that the current Fine Gael/Labour government has expressed a commitment to continued investment in the arts.

1.7.2 The role of Local Government in the Arts

While local government activity in the arts in Ireland is not as significant as in other European countries, and spending on funding is lower than what it might be seen internationally, in recent years the arts have become a central focus in local government activity and regional provision has consequently improved (Fitzgibbon, 2010, p.8). According to Fitzgibbon, it was the Arts Council, enabled by legislation in 1973, that drove this arts agenda in local government which also saw the employment of dedicated arts officers (*ibid*, p.8). This has led to significant developments of the arts by local authorities. A local authority’s specific responsibility in terms of the arts is formalised under the Arts Act 2003, which requires a local authority to prepare and implement plans for the development of the arts within its area in partnership with the Arts Council (DLRCC Arts Office, 2011). As well as a role in infrastructure, the local authority’s level of involvement is indicated by the employment of dedicated arts officers and the allocation of annual arts budgets (Arts Council 2006, p.44).

Net expenditure on the arts by local authorities (excluding grant-aid from the Arts Council and earned income) in 1994 was €4.2m. In 2005, it was €55.3 million. This represented a four-fold increase over a 12 year period (Arts Council 2006; Fitzgibbon, 2010). As an indication of the proportion of funding

from the respective sources, a report prepared by Visual Artists Ireland states that 22% of artists are supported by The Arts Council, with Local Authority Funding provided to 16% of artists (Visual Artists Ireland, 2009).

A survey carried out by The Arts Council (2006) indicated a significant gap in public awareness about the increasing level of involvement by local authorities. It reported that 80% of those surveyed were unaware that the local authorities employed Arts Officers and that 57% did not know or were unsure about the existence of publically funded arts centres (Arts Council 2006, p.63).

1.7.3 The Arts and Dún Laoghaire-Rathdown County Council

In line with the 2003 legislation, the Dún Laoghaire County Council (DLRCC) has issued a number of planning documents in relation to the arts. For the purposes of this report, the 2007-2010 document, entitled “Developing the Arts – Strategy” will be used. However, it is not the purpose of this study to evaluate the goals as outlined in the strategy document. This 2007-2010 strategy outlined four key goals: programme consolidation; support for artists; public participation in the arts, and information and research.

The current research comes under the fourth goal – Information and Research and relates to the 2010 arts programme. The programme, delineated according to art form and programme type respectively are illustrated in the tables on the following page.

Table 1-1 Art Forms Supported by Dun Laoghaire Rathdown County Council

Art Form	Details of DLRCC Programmes/Events/Venues
Architecture	Mentioned in DLRCC <i>Strategy for the Arts</i>
Circus, street art and spectacle	Festival of World Cultures
Dance	Youth Dance Festival
Literature (English lang.)	Poetry Now Festival;
	Mountains to the Sea Literary Festival;
	Writer in Residence IADT;
	Talking Books
Music	The Country House Concerts/ Métier Jazz Ensemble in residence
Visual Arts	Public Art Programme:
	Concourse Installation, Marley Park installation
Theatre	Partnership with Pavilion Theatre, Dún Laoghaire and The Mill in Dundrum
Opera	dlr Glasthule Opera

The range of programmes and art forms supported by the DLRCC is striking. In the past it has supported the very popular Festival of World Cultures which ran for ten years until 2011 and currently supports the dlr Poetry Now Festival, the Mountains to the Sea dlr Book Festival, the Youth Dance Festival, and the Flip Flop International Children’s Theatre Festival. It provided funding and support to two local theatres, the Pavilion Theatre in Dún Laoghaire town and The Mill in Dundrum.

In terms of visual art, it organises and funds the Concourse Visual Arts Exhibition, the Artist Residency programme, the Artists in Schools Programme and the Public Art Programme. It also funds a youth arts project at the Grainstore in Cabinteely which has a full-time youth arts-worker, Michael

McLoughlin. A writer in residence, Mia Gallagher, was jointly funded with the IADT. It also has a programme of art classes in primary schools called “Creative Classrooms”. Furthermore, the “dlr Place and Identity” programme involved a pooling of funding from the “Per Cent for Art” scheme and brought six residencies to the county between 2008 and 2010. Additional information about all of these programmes is available on the DLRCC Arts office website (<http://www.dlrcoco.ie/arts/>).

Outside the traditional ‘art forms’, The Arts Council and DLRCC also support cross platform programmes in the following areas.

Table 1-2 Details of Arts Programmes in Dún Laoghaire-Rathdown

Cross platform art form	Details
Arts and disability	‘Celebration of the Arts for people with Disabilities’, (Part of Social Inclusion Week)
Arts and health	Arts and Health Programme (for older people)
Arts in schools	Primary Schools Programme/Creative Classrooms
Arts participation	Cited as key objective in Arts Strategy (DLRCC 2007)
Public art	dlr Place & Identity (Per Cent for Arts Programme) : Artists in Residency
Young people, children, and the arts	Youth Arts Worker (M McLoughlin); dlr Youth Arts at The Grainstore Youth Arts Action Committee DLR Arts Studio and Mentoring Award; Ballyogan Youth Project: Intercultural Mural

Chapter 2. Literature Review

'Il n'est en art qu'une chose qui vaille: celle qu'on ne peut expliquer'
Georges Braque, *Le jour et la nuit*

2.1 Introduction

Economic impact reports, and more recently social impact reports, have become important tools for government and funding organisations in cultural planning (Reeves, 2002; Snowball, 2008; Belfiore, 2002). However, one of the key difficulties in measuring the impact of the arts is defining the arts and the cultural and creative domains themselves (KEA European Affairs, 2006; Reeves, 2002). The literature review that follows illustrates the sometimes-converging, but more often disparate interpretations of what constitutes the arts, and the cultural and creative industries (CCI's).

The cultural/creative industries have become an increasingly important focus of attention for cultural policy in a number of countries in recent years. This was particularly apparent in the UK in the 1980's, when, motivated by a decline in traditional manufacturing, UK government policy began focusing on regeneration through the arts and cultural activities (Reeves, 2002; O'Connor, 2007). Then, in 1997 when New Labour were elected, the *Department of National Heritage* became the *Department of Culture Media & Sport* (DCMS) and its new leader Chris Smith, conferred a new, more important status on cultural policy and the cultural industries in particular. Long neglected by previous Conservative and Labour governments, they became one of the keystones of national and local government policy (Pratt, 2001; 2007; Hesmondhalgh and Pratt, 2005).

In the context of definitions, one of the most significant innovations of the new DCMS in the UK was to change the terminology. The term "cultural industries", originally coined by Theodor Adorno in 1947, and in fact intended as a radical critique of mass entertainment (Adorno, 1991), was changed to "creative

industries". Chris Smith presented this change in pragmatic terms: the term culture had to be avoided when looking for money from the Treasury – it was too reminiscent of the arts and not about economics at all. The new name sounded more "dynamic, artist and producer-driven, more New Labour "and would appeal to the Treasury" (O'Connor, 2007).

The idea of the cultural or creative industries as a conduit to economic growth has since gained currency in the Western World, where the EU, and international organisations such as UNCTAD (United Nations Conference on Trade and Development), national and local governments have begun to recognise the role of creativity as a key resource in driving innovation and promoting competitive advantage in a globalised world (Anheier & Isar, 2008).

The notion of the 'creative economy' has become popular. As Throsby (2001) points out, if we can take a logical set of steps or a sequence beginning with art through to artistic creativity, creativity in general, innovation etc. and lead eventually to growth in income, exports, employment and other indicators, government policy makers take notice. And the fact that the cultural industries have shown more growth than competing industries such as manufacturing, in many developed, and increasingly developing countries, has provided further traction to this idea (DCMS, 2001; 2006; O'Connor, 2006; Kong et al, 2006; Yoshimoto, 2003).

Following on in this sequence, policy formulation has moved away, especially in the UK, from a preoccupation with high culture and support for the arts. It is now firmly focused on a more wide-ranging and pragmatic vision of the cultural industries as a generators of employment and economic growth (Throsby, 2008b). This said, more recently, in the wake of the global financial crisis, there is a realisation, that although important, the employment and economic growth potential "creative" or "knowledge" jobs might not be enough. If Britain's economy is to recover, more needs to be done to address and the structural imbalances which see an overall reliance on the financial services sector, and not enough "making of things" (Chakraborty, 2011).

Similarly, at the EU level, and increasingly in developing countries, the creative and cultural industries have become recognised as being key to the

sustainability of member state economies (KEA, 2006; Holzl, 2005). Concepts such as the creative economy have come into existence as a means of identifying the sectors of the macro economy producing creative goods (Howkins, 2001; O'Connor, 2007; UNTCAD, 2008; Work Foundation, 2007).

However there remains much argument over the definition of these industries. Their very nomenclature causes consternation amongst many writers in the cultural sector (e.g. Pratt, 2001; Hesmondhalgh & Pratt, 2005; Galloway & Dunlop, 2007). The terms 'culture', 'creativity' and the 'arts' are fluid and have represented different things to different societal groups at different times (Bonnar, 2011; Monteiro, 2011). Recognition has increased among commentators, that the complex nature of the creative industries makes 'scientific' definition difficult (DCMS, 2001; Throsby, 2001; 2008a).

In the realm of industry or economics, the art market cannot be defined in simple utilitarian terms as another industry might be. As Bourdieu explains, the art market is a complex structure of state and party political organisations, galleries, philanthropists, educational institutions, the press, journals – “the whole panoply of that ‘public sphere’ where artistic value is created and realised” (Bourdieu, 1996 as cited in O'Connor 2007, pg. 14). The value of cultural commodities is not determined in traditional market economic terms. It is based on volatile validation through the intricate play of all the aforementioned forces, and more.

However, as David Throsby (2001) points out in his book *Economics and Culture*, defining any industry is difficult. Do we delineate the industry according to groupings of producers, product classifications, factors of production, types of consumers etc? And how do we make these choices?

Where the cultural and creative industries are concerned, these difficult questions are further complicated by the previously illustrated complex public/private nature of the art market (Bourdieu, 1996). As a result, what is problematic for industries in general is especially so in the cultural or creative domain (Galloway & Dunlop, 2007).

Awareness of these issues is thus imperative in the reading of the following definitions of the cultural and creative industries; whatever definition is adopted, each will bring with it some difficulties with respect to measurement (Hesmondhalgh & Pratt, 2005).

2.2 Definitions of the Cultural/Creative Industries and the Arts Sector

Throsby (2008a) identifies five different sources for defining or delineating the creative and cultural industries: the UK Department of Culture, Media and Sport (DCMS), French Département des Etudes, de la Prospective et des Statistiques, UNESCO, UN Conference on Trade and Development (UNCTAD) and World Intellectual Property Organisation (WIPO). A further delineation (not a definition) of the cultural and creative sectors has been proposed by KEA a consultancy group for the European Commission (EC) in their report 'The Economy of Culture' (KEA, 2006).

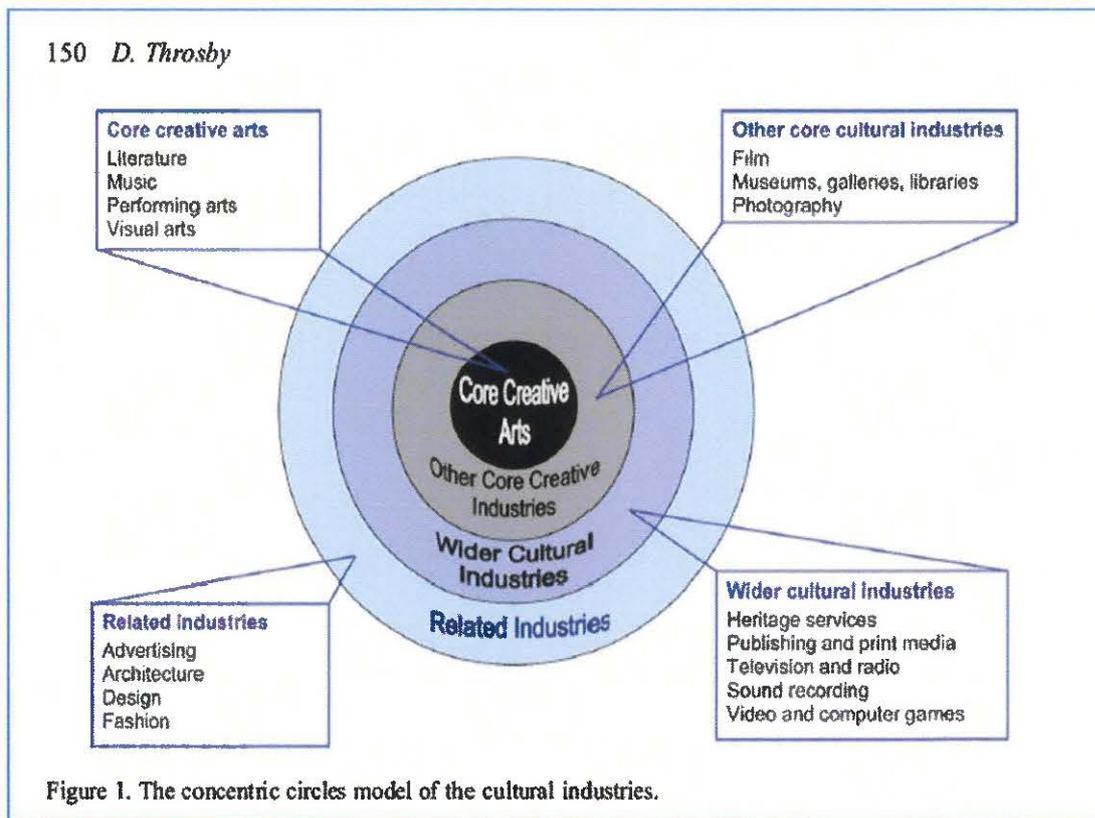
While the various bodies diverge on some sub-sectors and on terminology, most definitions of the creative / cultural industries include the following industries (KEA, 2006; Throsby 2000; 2008a; DCMS, 2001; 2004; 2008; 2011):

- the 'arts' including performance arts, visual arts, crafts
- Heritage (museums, libraries)
- audiovisual industries including film, music, video games, etc.
- broadcast and print media
- publishing
- advertising, fashion, design, architecture

In all these mappings three different components making up the creative industries have been identified: First, economic activity directly related to the world of arts (visual arts, performing arts, literature and publishing, museums, galleries, cultural heritage etc.); second, activities related to media (press, publishing, broadcast industries and digital media); and third, design related activities (architecture, industrial design, fashion and product design) (Hölzl, 2005).

For illustrative purposes Throsby's concentric circle model is reproduced below. Graphic representations of further models by KEA European Affairs and The Work Foundation are available in Appendix D .

Figure 2-1 – David Throsby- The concentric circles model of the cultural industries



Source: Throsby (2008a)

At the core of the three models, which in Throsby's version is called the "Core Creative Arts", there is literature, music, performing arts and visual arts (this area is graphically represented as the bull's eye of the concentric circles model). This is the domain of the production of primary creative output by practitioners such as writers, composers, visual artists, performers, including newer forms such as video art, performance art, computer and multimedia art and so on.

The circle beyond represents those industries that focus primarily or solely on the commercialisation of pure expressive value – the cultural industries – such as music, television, radio, publishing, computer games and film in the industrial

classification Cultural industries are industries whose production activities centre on production of symbolic goods with strong copyright protections.

A third circle consists of “related industries”. This circle does not belong to the “cultural & creative sector” but it is strongly linked to it. In this case, culture and creativity are not production inputs. However, these industries depend on cultural and creative products as they specialise in the “production, manufacture and sale of equipments whose function is wholly or primarily to facilitate the creation, production or use of works and other protected subject matter” (KEA 2006, p.54). Examples are: PC manufacturers, MP3 player manufacturers, mobile phone industry, and so on.

2.2.1 Definitional Problems with Creative and Cultural Industries.

The products of the arts are by their nature, “too diverse to admit of the unification that a satisfactory definition strives” (Adajian, 2007) and while it has become the obsession of aestheticians and philosophers over centuries, with economists joining in latterly, it is not surprising that no consensus has been arrived at (Frey & Pommerehne, 1989).

Governments have delimited the area of the cultural and creative industries in a number of ways according to their purposes, often taking an extremely inclusive approach to argue that the sector is perhaps more economically significant than it really is (Hesmondhalgh & Pratt, 2005). In the UK for example, the inclusion of software led to the “considerable over-claiming for the size of the creative industries sector” (Hewison 2011, p.236).

Galloway and Dunlop (2007) in their critique of definitions of cultural and creative industries, argue quite convincingly that subsuming cultural industries under the economic agenda of creative industries causes a number of problems. The knowledge economy-based concept of creative industries has no specific cultural content, and ignores the distinctive attributes of both cultural creativity and cultural products. As such, it overrides important public good arguments for state support of culture, subsuming the cultural sector and cultural objectives within an economic agenda to which it is ill-suited. To many commentators, this effective commodification of the arts is extremely distasteful

(Throsby and Hutter, 2008). As previously illustrated, the value of art is created from a complex set of relationships and structures including government, “the art world”, philanthropists, the media, educational establishments (Ground, 1989; Belfiore and Bennett, 2001). The value cannot be simply defined by traditional utilitarian market transactions. Added to this is the pooling together of heterogeneous industries which behave in a distinct manner - for example, the Film industry on the surface has little in common with the Craft industry. This commoditization of the arts, emphasising the economic benefits of the arts as “cultural industries” may also make the arts only accessible to those with the financial means to engage in and savour events and experiences (Williams 1996, p.110).

John Holden describes the link between the arts and the cultural industries succinctly (Holden, 2007):

The relationship between funded culture- the arts - and the creative industries is sometimes simple, sometimes complex; and certainly one that is not yet adequately understood, and one where a better understanding would, offer much learning to the development of policies both for the creative industries and for the arts.

Finally, Frey and Pommerehne (1989, p.6) concluded, the debate “what are the arts?” and in turn “what are the Cultural and Creative Industries?” will continue. While governments, policy makers and academics continue the debate, the difficulty in defining the arts should not stop researchers attempting to articulate the benefits of the arts in coherent fashion.

2.2.2 The Arts Council Definition of the Arts in Ireland

It is argued above, that in order to pursue an economic agenda that is perhaps ill-suited to the arts, government and policy makers have attempted to categorise the arts and the products thereof into all-embracing industrial classifications which are much disputed and easily demolished. As a result one can lose sight of the cultural nature of the Arts and Creative and Cultural Industries. For this reason it is perhaps more appropriate at this stage to

attempt to narrow the definition of the Arts to what has been traditionally considered the “core” arts field.

In Ireland, Fitzgibbon cites the legislative definition of the arts and culture as specified in the Arts Act 2003 as:

“any creative or interpretative expression (whether traditional or contemporary) in whatever form, and includes, in particular, visual arts, theatre, literature, music, dance, opera, film, circus and architecture, and includes any medium when used for these purposes” (Fitzgibbon 2010, p.5).

The principal funding body of the art in Ireland is The Arts Council. The mission of the Arts Council is to “develop the arts by supporting artists of all disciplines to make work of excellence: by promoting public access, participation, and engagement in the arts; by demonstrating and facilitating the important contribution the arts make to the social and economic well-being of Ireland” (The Arts Council 2011, p.2) The Arts council support to eleven different art-forms, broadly reflecting the legislation:

- Architecture;
- Circus street art and spectacle;
- Dance;
- Film;
- Literature(English language);
- Literature (Irish language);
- Music;
- Opera;
- Theatre;
- Visual arts;
- And traditional arts.

In outlining its support for the arts, the Arts Council further cites “organisations”. These organisations are:

- Festivals and events
- Production companies
- Resource organisations
- Venues

This delineation of what constitutes the arts was chosen as a starting point to define the population for this report. See Section 1.5 The Research Population.

2.3 Who benefits from the arts?

In the context of this study of the benefits of the arts, it is important to examine who exactly is benefiting. In the absence of demographic data on arts attendance in Dún Laoghaire, the objective of this section is to give a brief review of the literature on social theories around arts attendance, and to look at statistics on arts attendance in Ireland and internationally.

2.3.1 Social Theories on Arts Participation - from “Distinction” to “Cultural Omnivores”

Much of the literature on cultural consumption – who is consuming what culture, and why - is framed by Pierre Bourdieu’s theories of “distinction” and of “cultural capital”. “*La Distinction: Critique Social du Judgment*” was published in France in 1979 and first appeared in English in 1984 (see Bourdieu 1984). According to Peterson (2005, p.258) it was the first work which provided theoretically grounded reasons for the linking of taste, status, and social class. Furthermore, it was considered ground- breaking in that it was based on a sophisticated survey questionnaire administered between 1963 and 1968 to 1217 respondents in and around Paris (Bourdieu 1984, p.503).

Bourdieu and his colleagues’ research confirmed what many already believed – that the dominating classes primarily consumed “high art” or what they themselves deemed as “legitimate” art, while the lower classes preferred low-brow popular culture.

It may be relevant to point out here, in the context of the current study on publically funded art, it is primarily these high-art forms (opera, classical music, theatre, the visual arts) which are most heavily subsidized by governments (Peterson, 2005).

Bourdieu's argument is that the outward manifestations of good taste displayed by the dominating class, through their consumption of high-art, allowed them to distinguish themselves from the lower class. Taste is seen in this context as a weapon for drawing social distinctions. For Bourdieu, music is the best indicator of class: "nothing clearly affirms one class, nothing more infallibly classifies than one's taste in music". The dominant classes listen to difficult forms of "legitimate" music, especially classical music, the *petit bourgeoisie* to popularised forms of legitimate music, and the dominated "accept what's imposed on them by the experts and artists" (Bourdieu 1984, p.18).

According to Bourdieu, cultural capital is acquired through the consumption of "high" art. Cultural capital refers to the role certain cultural knowledge, behaviours, attitudes and abilities plays in reproducing social class and transmitting privilege from generation to generation (Bourdieu, 1984). It refers to forms of taste, education and learning that are inculcated from an early age. So a visit to the theatre or attendance at the opera can be viewed as forms of cultural capital. In this way, theatre attendance is not just about watching, listening and enjoyment. It is also a resource that allows people (usually the dominating class) to "assert their cultural and symbolic privilege and positional over others" (Grisolía et al, 2010).

Interestingly, the content of cultural capital can change over time. Research by Di Maggio & Mukhtar (2004) demonstrated that in the US between 1982 and 2002 there was a change in the position of different arts genres *within* cultural capital. Their research demonstrated a greater elite and general interest in the visual arts and jazz in the late twentieth century, with a simultaneous diminution of interest in classical music, ballet, and theatre. More recently, Peterson (whose ideas are discussed below) asserts that given the widespread accessibility to music (through digital downloads, CD re-releases etc.) and the

commoditisation of classical music through TV adverts, taste in music no longer confers status (Peterson 2005, p.266).

In the last 20 years academics have felt the need to revise the French thinker's ideas. This saw the emergence of the cultural "omnivore" (Chan & Goldthorpe, 2005; Ward et al, 2007). This concept, developed by Richard Peterson (Peterson and Simkus, 1992), initially sought to show that middle class taste was not "snobbish" but was able to move between different genres and tastes. Since 1992, according to Peterson (2005), a number of people working in the U.S., Canada, Europe, and Australia have tested the veracity of the shift from highbrow snob to inclusive omnivore.

It is argued that this eclecticism and "inclusiveness" *per se* is what distinguishes the upper and middle classes. Their consumption of a broad range of cultural products, encompassing the whole spectrum of high-, middle- and low-brow culture, is what sets them apart from the "univores". Univores tend to consume a single preferred genre, usually one of the more popular forms, and are likely to belong to the lower social groups (Chan and Goldthorpe, 2005).

However, although the pattern of consumption by the elite and middle classes has changed - they have broadened their tastes - the fact remains they are still the largest consumers of all the art forms. The tastes of the elite have broadened, but the profile of the average consumer of elite culture has perhaps not. What may have changed is the *economic* profile of some consumers of high art. Following Weber's (1968) distinction between class and status, Bourdieu theorized a distinction between "economic" and "cultural" capital and their roles in conferring status. This allowed him to identify an upper-class fraction with a great deal of cultural capital (snobbish highbrow tastes) but not much wealth, and an upper-class fraction which had great wealth (economic capital) and middle-brow tastes. Today, this idea is perhaps reflected in the "hipster" culture where hipsters acquire status not through wealth, but through their eclectic "cutting- edge" tastes in music, independent films, visual art etc (Greif, 2010).

If we are to accept the theory of Peterson's "omnivore", or if we still believe in "distinction" - and recent research by Atkinson (2011) in the UK has

demonstrated a clear re-emergence of distinction in terms of musical tastes - when looking at who is participating in the arts, the position remains more or less the same: it is the higher and middle classes that still consume the majority of publicly funded art.

The above arguments, demonstrating the propensity of the higher and middle classes to participate in a multitude of cultural forms, is borne out by the numerous studies on attitudes to the arts and attendance at arts events. These studies (Ford Foundation, 1974; Martin et al, 2010; National Endowment for the Arts, 2002; NESF, 2007) almost always illustrate that the higher one's educational attainment, income and social status, the more likely one is to attend almost *all* arts events, with perhaps the exception of country and western and traditional music (Arts Council, 2006). The next paragraphs summarize the evidence from a selection of regions in this regard.

2.3.2 Arts Attendance in the USA

Attendance at arts events in the US is down. The National Endowment of the arts (NEA) in the US 2008 *Survey of Public Participation in the Arts* reports a 5 percentage point decline in arts participation by Americans (NEA, 2009; Stern, 2011). The authors note that in recent decades, there has been “a precipitous decline in attendance” at art museums, plays, operas, dance performances, and concerts of both jazz and classical music (Stern 2011, p.17). According to NEA statistics, classical music attendance has declined at a 29 percent rate since 1982. Furthermore, the percentage of population classified as omnivores (defined earlier as those who consume a broad spectrum of art forms) declined to 10 per cent and “high brows” (who consume exclusively ballet and opera) had dropped 5 percent in 2008. These numbers matter enormously, since together, the omnivores and high brows make up “more than half of all respondents that reported any type of arts attendance” (Stern 2011, as cited in Jacobs, 2011).

The NEA statistics re-enforced the prevailing view that the likelihood of attending arts events increases dramatically with education, from less than 10 percent of the population who did not go to third-level to more than 40 percent for those with graduate degrees. Interestingly, and in contradiction to received

opinion, Stern also found that age was not a significant predictive value in attendance when other factors were controlled for.

The research further reflected international studies in that it was predominately the well-educated and wealthy who attended, for example, art museums – 52% of adults with graduate degrees attended galleries versus 25% of the general population (NEA 2009; CPANDA, 2011).

2.3.3 Arts attendance in the UK

In the UK, the “*Taking Part Survey*” reported 67% of English adults had attended at least one arts event in 2008/09 and 45% had participated in at least one arts activity in the previous 12 months. *Taking Part* also provides data on frequency of engagement, and finds that the majority of arts attendees go to arts events just once or twice a year (Martin et al, 2010).

Again, the study confirmed that the most important factors in determining whether somebody attends arts activities are education and social status – the higher a person’s level of education and social status, the more likely they are to have high levels of arts attendance. Gender, ethnicity and age all played a part. Perhaps predictably, women were more likely to attend than men, older people attended more than younger people, and more white people were likely to attend arts events than black or Asian. The study found that some people didn’t attend for practical reasons – for example having young children. However, most of the barriers were psychological, stating that “the importance of social status in particular suggests that arts attendance is driven by some concept of identity... and many people simply thought ‘the arts are not for me’” (Martin et al 2010, pp. 8-9; Bunting, 2007; Bunting et al, 2011).

2.3.4 Arts Attendance in Europe

The International Federation of Arts Councils and Cultural Agencies (IFACCA) (2002) in Arts Council (2006, p.110) notes that: “international data comparisons are fraught with difficulty”. While country-level data are generated by agencies including Eurostat, comparisons are difficult as different definitions are used and different time periods covered (KEA European Affairs, 2006, p123-124). However, an analysis by DCMS (2011) found that arts attendance in the UK

was higher than the European average and that Scandinavia and The Netherlands had the highest levels of attendance in Europe. It also found that attendance rates correlated with provision rates and government funding (Brook, 2011).

Given France's tradition of *civilisation* and long history of state-supported art, it is interesting to consider how attendance there compares to Ireland. Some significant statistics emerge in a summary of the international research in The Arts Council (2006) report *Public and the arts*. In the country where so much is made of "le septième art" only 49% of French people attend the cinema, compared to 57% in Ireland. Similarly, in the land of Molière, a mere 16% of French people attend plays, compared to 30% of the Irish (Arts Council 2006, p.103).

2.3.5 Arts Attendance in Ireland

The Arts Council extensive report on arts participation in Ireland, *Public and the arts* (2006) found an overwhelming majority of Irish people interested in the arts. 83% of women and 68% of men agreed with the statement "I am interested in the arts" (Arts Council 2006, p.58).

93% of middle class people, 84% for skilled working class people, and 71% for semi-skilled or unskilled working class people attended at least one arts event in the previous year. For farmers (which covers a range of income levels), attendance at any event was 83% (Arts Council, 2006; NESF, 2007). However, when the figures are examined closely, those having attended populist arts, such as rock music, circus and mainstream film, are included in the 85%. 51% of the population attended a mainstream film, with only 4% having attended an opera (*ibid*, p.65). And as Burns (2007) argues, most people would not consider mainstream films "the arts".

Patterns of attendance across socio-economic groups in Ireland have consistently proven to be uneven. The majority of arts attendees at high art forms are from the ABC1 (upper middle class, middle class and lower middle class) group, and it is they who attend plays (41%), classical concerts (12%) and exhibitions (23%) (NESF 2007, p.12; ESRI, 2008).

The Arts Council 2006 report reveals that Irish people are now less likely to attend a “highbrow” cultural event than they were in 1994. This is a reflection of a general decline in highbrow arts participation internationally, as described earlier. Theatre in particular has been affected with a 7% drop in attendance in 2006. This is a disappointing result for the sector given that, with the proliferation of new facilities, online booking and competitive prices, it has never been easier to attend a play in Ireland (Burns, 2007).

A further study written by Una Carmody for the Arts Council and Temple Bar Trust reports a more healthy participation in the arts. Her study draws on results from the Target Group Index (TGI), a study carried out by a UK media group which includes statistics of relevance to arts attendance in Ireland. The report stated that in 2010 1.3 million people attended a play at least once a year, down 5% from 2009 (Carmody 2010, p.7). While this figure evidently correlates with the Public and The Arts study, in that it illustrates a decline in theatre attendance, it does seem to report an extraordinarily high level of interest in plays. It implies that out of a population of 3.6 million, 36% of the adult population in Ireland attend plays regularly. This is higher than in the UK, with TGI statistics indicate participation levels of 32%, and extraordinarily high compared to a figure of 10% of the US population, as indicated by the Survey of Public Participation in the Arts 2008 (NEA, 2009).

Given that it is difficult to test the veracity of survey data, it would be interesting to correlate the survey results in Carmody’s report with a compilation of box office statistics nationwide, if such a study were possible.

2.3.6 Conclusion

It is difficult to see how arts funders should react to this data. One of The Arts Council’s guiding principles is to provide “access to and engagement with the arts for all citizens and a determination to ensure that the returns on public investment in the arts benefit as many as possible” (Arts Council 2011, p.3). The evidence suggests that the arts are benefiting the same few. If all citizens are to benefit equally, clearly The Arts Council, the local authorities, and other funding bodies need to tackle both practical and psychological barriers to participation in the arts.

There is an argument for broadening the types of art form supported by public money. In Sweden .for example, the independent music sector is a thriving export due to state support (Hogan, 2010). There is also an argument for more outreach programmes to improve access. However, the effectiveness of such schemes is certainly not a given (O'Hagan, 1996). Even if organisations effectively remove all the barriers to arts participation, the realities of individual and collective tastes means that there will always be some people who will not engage in the types of arts activities that they are paying for through public funding (Martin et al, 2010).

2.4 Cultural Economics – why the arts are different

The fact that market failure affects cultural markets has been recognized in cultural economics literature for some time (Throsby & Withers, 1993 in Frey, 2003, p.2). The argument is essentially that, because of the existence of non-private public good benefits, the market mechanism working alone will fail to provide the amount of culture that society actually wishes to consume, and more importantly, is willing to pay for. Baumol and Peacock (2005, p.2) argue that “the arts confer benefits that people will experience whether they pay or not”. O'Hagan states that there is both a marketable, and an unmarketable element in the arts:

While the arts do provide a service that can be bought and sold in the market place... they also provide another benefit, a non-private benefit that cannot be sold in the market place (O'Hagan, 1998).

Much of the case for the public support of the arts stems from the argument that the arts have the aforementioned public good characteristics, similar to education and health care. The economic argument is that when the market fails to provides these types of goods considered useful to society, then it is necessary for governments or other private funders to intervene (Hewison, 2010). Public goods are defined by Samuelson as:

[...] goods that a number of people can use simultaneously without diminishing their value (non-rivalry) and once these goods are provided it

is infeasible to exclude people from their use (non-exclusion) (Samuelson, 1954 as cited in Duncombe 1996, p.31).

Most cultural goods and services are in fact mixed public and private goods; paying for a subsidized theatre ticket is a good example of the mixture of public and private; a public transport journey is another example of a “mixed” good.

Some cultural goods that might on the surface appear private are also mixed. Throsby (2001) gives the example of a painting by Van Gogh. It can be bought and sold as a private good, and a private contemplation of it enjoyed by the owners, perhaps a profit made on its sale, but it also has public good aspects. It is an element in the history of art and brings wide public good benefits to historians, art-lovers and the general public (Throsby 2001, p.23).

While it is true that a seat at the opera may be seen as private, both rival and excludable (and thus not a public good) as its consumption in the form of the purchase of a ticket, prevents another from experiencing it at the same time, the social benefits arising from the culture that the arts generate can be regarded as neither rival nor excludable (Abbing, 1980). This distinction is also applied to goods such as education. While a place at university for example is rival and excludable, it is regarded as having public good characteristics because of the general social benefits that an educated population provide. These are the positive *externalities* for which there is no observable market price.

Externalities refer to the tangible or intangible spill-over benefits from an activity. These unintended benefits affect those who are not direct consumers of the product and cannot, therefore, be efficiently marketed. Such benefits are *external* to the market (Swindell and Rosentraub 1998, as cited in Snowball, 2008).

The public element or a combination of public and private good elements of the arts is crucial to understanding why the arts require subventions. Those who attend arts and cultural events tend to represent the educated, prosperous minority of society (Snowball, 2001; Lunn and Kelly, 2008). If the arts are a purely private good, then government subsidy would be seen as supporting the pleasures of the well-off and well-educated (Snowball 2008). This is why access

is such an important issue in public funding of the arts. If publicly funded opera is out of the reach of the less well-off, public funding is effectively subsidising well-off opera-goers.

Abbing (1980) argues that the arts are largely a public good and if they have positive externalities, they should be publicly subsidised. He also argues that art cannot be treated as any other mixed good (a good with both public and private aspects) because it shapes the very way in which society makes sense of and understands events. Even those who have never seen the original play or film, may be affected by it on some level - either through the adaptation of the idea by other artists or through the less apparent channel of the development of social convention: "Matters of consciousness - and that is what it is all about - can be re-expressed and transmitted in every possible way" (Abbing 1980, p.39). Such arguments have led to the development of ideas such as cultural capital which are discussed below.

2.4.1 Definition of cultural capital

Most economists would agree that culture and the arts do not operate like normal goods in the market. There is something special about culture, but defining what it is can be difficult. Cultural economists often distinguish between the broader idea of culture as a way of living or "culture as identity", and the manifestation of culture as art forms (Klamer, 2004; Throsby, 2001). Cultural capital was defined earlier in Bourdieuan terms. However, the term "cultural capital" has also emerged in the field of cultural economics. The term is used in an attempt to try and assign a value to the concept of culture as manifested in art.

In economics, cultural goods have always been considered differently. The cultural economy is considered "exceptional" (Abbing, 2004). For instance "l'exception culturelle" ("cultural exception" in French) was first introduced by France in the GATT trade agreements with the objective of protecting developing the country's film industries from Hollywood (Wikipédia France, 2007). The controversial "exception française", which can be thought of generally as French "exceptionalism" or greatness, demands that cultural goods are treated differently in trade negotiations.

A number of dispositions are in place to give sovereign states the right to champion their own culture and artists by limiting free trade of their artistic products (Throsby and Hutter 2008, p.11). It also allows the granting of preference to home-grown culture. For example, in broadcasting, French radio stations are obliged to play 40% French music (Wikipédia France, 2008; UNESCO, 2004; Throsby and Hutter, 2007, p.11). This “exception française” has more recently become an object of ridicule in France – in a multi-cultural, “bleu, blanc, beur”, multi-cultural France, the idea that French culture would be considered superior to that of other countries, and worth protecting, seems absurd (Vuilleme, 2008).

However, it remains that the idea itself of “exceptionalism” clearly reflects the Romantic notion that artists are separate from the market and need to be treated differently (Fitzgibbon, 2001). And similarly where arts organisations are concerned - if they are “exceptional”, why should they be subject to rigorous, modern financial management, with its demands of transparency and accountability? In 2011, this argument carries little weight.

In the field of cultural economics Professor David Throsby (Throsby 2001; 2008a), Arno Klamer (1994) and others have given the term “Cultural Capital” a different meaning to Bourdieu’s or Adorno’s original concept. Throsby defines it anthropologically as:

“a set of attitudes, beliefs, mores, customs, values, and practices which are common to or shared by any group,” or more narrowly as “certain activities . . . and the products . . . which have to do with the intellectual, moral and artistic aspects of human life” (Throsby 2001, p.4).

In an Irish context, putting a value on the Irish repertoire of music and literature, of cultural values and beliefs, on the stock of language be it Irish or Gaelic is difficult. This stock of “cultural assets” has immense cultural value, but possesses no economic value since it cannot be traded. It is rather the flows of services to which these cultural stocks give rise, that yield both cultural and economic value (Throsby, 1999).

Consider, for example, the tourism services that surround a cultural site like the Cliffs of Moher in the West of Ireland: the pubs, restaurants, B&B's etc. It is the Irish culture, made up of the stock of language, values, beliefs and attitudes of the Irish that forms the basis of this service industry. This is cultural capital. The Irish Government, through the Department of the Arts Sport and Tourism, and lobbyists such as the National Campaign for the Arts (NCFA, 2011), advocates capitalising economically on this elusive but very real "cultural capital" (Throsby 1999, p.3).

Measuring these intangible cultural assets presents difficulties. Methods such as Contingent Valuation and Willingness to Pay studies, which are examined further in this report are proposed by leading cultural economists such as Professor David Throsby, Michael Hutter, Bruno Frey and others (Velthuis, 2008). These methods can be applied to individual heritage sites, museums etc, and are explored in more detail later.

2.5 Is art good for us?

"There is a connection between progress of a society and progress in the arts. The age of Pericles was also the age of Phidias. The age of Lorenzo de Medici was also the age of Leonardo Da Vinci. The age of Elizabeth was the age of Shakespeare."

-Toby Ziegler, The West Wing

A lot of claims are made about the potential contribution of the arts which cannot be captured in the methodology for this research. The objective of this short section is to take a discursive approach to these more intangible attributes of the arts. This discussion will, in particular, address some controversial claims made for the arts and will also focus on the themes that are most current in Ireland.

The basic argument concerning the function of the arts and their moral effect was first elaborated upon by Plato (V century BC), Aristotle (IV century BC) and Horace (I century BC), (Belfiore and Bennett, 2006). The idea that the arts can "civilize" us, bring us to a state of perfect civilisation, is particularly synonymous with Aristotle, who thought that music could make you a better person (Carey,

2010). Yet this Aristotelian tradition of championing the moral influence of art is perhaps most typically associated with the Victorian period, and is effectively crystallised in Matthew Arnold's famous phrase "[culture is] the best which has been thought and said" (Arnold, 1869). According to John Storey (1993, p.22) Arnold's humanist ideal of cultural perfection was central to cultural discourse well into the twentieth-century: Arnold established a cultural agenda which remained dominant in debate from the 1860s until the 1950s. Belfiore & Bennett (2006, p.28) would argue that this agenda has shaped cultural policies all over Europe and effectively determined what was to be termed "culture".

For John Carey, the idea of the arts as possessing a civilizing function, found expression in social practice, too, particularly in the Victorian period:

"The Victorians ... thought Art would civilize people. They thought it would be particularly good for the poor because if they were given free entry to art galleries, for instance, it might teach them not to envy the rich. It would lead them to believe that they belonged to the same community (Carey, 2010).

Carey goes further and argues that this Adornian idea that the arts would make the lower classes content with their lot and complacent, may in some way have motivated the establishment of the Arts Council in the UK in the 1940's.

In Europe, the rhetoric of the civilising powers of the arts was based on the idea of European superiority and cultural hegemony in terms of the rest of the world, and was used systematically in 19th Century Europe to provide a moral justification for the colonial enterprise (Belfiore & Bennett, 2006, p.26). This Eurocentric tradition extends itself into strands of Modernism, and can also be sensed in English Romanticism and the Weimar theories of culture propounded by Goethe and Schiller, which basically argue the arts are the source of an "ethical vision" and a repository of human values in an increasingly mechanistic world (Belfiore and Bennett, 2008).

This tradition has unsurprisingly been dismissed in the twentieth century as being too Eurocentric, and associated with power, privilege and patronage (Belfiore and Bennett, 2006). The idea that the arts can help to shape people's

beliefs and sense of identity had a central place for propaganda purposes in totalitarian political systems throughout history (the Fascist, Nazi and Soviet regimes being only the most recent, if the most striking, examples) (*ibid* p.182).

The reality is that the arts have been used to enforce power in social relations for as long as the arts themselves have existed. However, the idea that the arts might change people's behaviour seems out-dated in the twenty-first century. The American playwright David Mamet, opines in Belfiore & Bennett (2006, p.177):

Drama doesn't need to affect people's behaviour. There's a great and very, very effective tool that changes people's attitudes and makes them see the world in a new way. It's called a gun (*Three Uses of The Knife* 1998, p.25).

These different historical traditions have been extensively criticised from various postmodern perspectives. In its place a more eclectic and liberal vision of the arts has emerged which acknowledges the legitimacy of popular culture and sub-cultures, emerging from the very colonies the Europeans attempted to monopolise with their ideas of what constitutes art and culture. For example, Islam-influenced French hip-hop is now viewed as a legitimate art-form in France.

Not surprisingly, however, this all-inclusive approach to the Arts is now in turn criticised as a "slide into uncritical cultural relativism" where all art produced must matter and be counted, with little consideration to artistic quality (Hoggart, 1995).

The debate "what good are the arts?" continues. The question of whether the arts "civilize" us remains open (Belfiore and Bennett 2006; 2008). However it is certainly true that art and culture play an important role in taming a purely technocratic vision of the world, based on ideas around technological progress or principally economic goals (KEA European Affairs, 2009). As Declan McGonagle, director of NCAD, puts it in Fitzgibbon & Kelly (1997): "Art is not an antidote to reality but a means of exploring and understanding and, if necessary, remaking it". A powerful work of art can contain complexity and

contradiction. It allows people the opportunity to imagine, to think differently. It is not constrained by logical thought, and can express emotion like nothing else (Shakespeare, 2009).

Some argue that art is the new “religion” of the 20 and 21st Centuries. While the history of art and aesthetics demonstrates how many found divinity through the contemplation of art (Carey, 2005), perhaps in more modern times, the art gallery or arts venue has replaced the church when it comes to devotion.

This theme is especially relevant in Ireland. In the wake of the Ryan and Murphy reports on the systematic abuse of children by figures in the Catholic Church, when Irish people are particularly disillusioned with politics and religion, the arts, as Colm Tóibín has pointed out, can bridge the gap in people’s lives (McGreevy, 2009). Not only can they provide an “occupation” or diversion for the unemployed youth in Ireland, they can also help these same people to understand and give meaning to their life. They can give them tools through which they can express their feelings. And for those who genuinely love the arts, they will find it is impossible for them to imagine their life without them. As Kelly puts it, “Art is as necessary as bread” (*ibid*, 2009).

The current economic recession has emerged as a theme in drama, literature and music. David McWilliams’ “Outsiders” presented at the Abbey was the archetypal example of the economic crisis coming to stage, and in literature there have been a number of books with the “Celtic Tiger” as a sub-plot, a recent example being Anne Enright’s Orange Prize nominated “The Forgotten Waltz” (Enright, 2011; McWilliams, 2010).

This is of interest to the current research, because a new debate has emerged on how the arts can be valued, and moreover if they can or should be measured. The next section briefly outlines the debates which prevail in the literature.

2.5.1 The Instrumentalisation of the arts

The focus of the debate in the twenty first century centres on whether the art should be valued for its intrinsic artistic or aesthetic value, or whether art can,

and should, be expected to have instrumental benefits in terms of the economy and social cohesion (Reeves, 2002).

The danger appears to be that when there is a determined state agenda to solve a myriad of social problems through arts programmes, people lose sight of the real intrinsic value of the art. Programmes tend to be funded on the basis of their achieving a proscribed government goal and not on their artistic value, with only those artists and practitioners who know how to “work” the funding system finding success. John Holden describes this situation in the UK:

“A growing sense of unease pervades the cultural sector as it sets about justifying its consumption of public money. Instead of talking about what they do – displaying pictures or putting on dance performances – organisations will need to demonstrate how they have contributed to wider policy agendas such as social inclusion, crime prevention and learning” (Holden, 2004, p.13).

A similar theme is emerging in Ireland. The most recent mission statement from the Arts Council states “The mission of the Arts Council is to [...] develop the arts by demonstrating and facilitating the important contribution the arts make to the social and economic well-being of Ireland” (Arts Council, 2011, p.2). The imperative to defend funding for the arts in the same manner as education and health is further evidenced by the extensive report recently published by the National Economic and Social Forum (NESF) entitled “The Arts, Cultural Inclusion and Social Cohesion” (NESF, 2007) and the report by Keogh (2009) for The National Youth Council.

Sarah Glennie, director of IMMA and former director at the IFI [Irish Film Institute] has expressed concern about the instrumentalisation of the arts saying this agenda could result in the funding organisations allocating grants exclusively to arts organisations who successfully measure social impacts, to the detriment perhaps of those organisations or artists who are unsuccessful in realising such outcomes (Gillis, 2009).

Despite Glennies’ concern, this appears to be more of an issue in the UK where the Blair era saw an increasing requirement for public services to develop

indicators to measure the results of all public service areas, including the funding of the arts (Reeves, 2002).

In Ireland, commentators such as Emer O’Kelly have argued that the government equality agenda (for example in the area of social inclusion and the arts) can have the effect of allowing no art or artist to be seen as superior, and as a result promotes an inherent mediocrity in the arts themselves. In her words:

“The improvement in educational provision has created an arrogance of achievement. The work produced in a Senior Citizen’s Painting group is so lauded that nobody sees the necessity of looking at the work in the National Gallery...It’s easy, it’s enjoyable, it makes no demands and it is sociologically valuable. But it is not art... It ends up making arts a branch of the social services” (O’Kelly 2007, p.4).

The debate, as O’Kelly’s comments suggest, reduces to an age-old battle between the philistines (as represented by government) and the artists. However, a recent paper by Knell and Taylor (2011) of the Royal Society of the Arts (RSA) in the UK takes an enlightened view, arguing that it is time to stop fighting it, and accept that art has a number of different values:

“On the one hand, political pragmatists seeking to bring the arts into a broader public policy discourse will be accused of philistinism, while on the other side, those arguing for a return to the intrinsic or absolute values of culture will be labelled elitist and self-serving. In a rational world neither side should hold sway; rather in this area, as elsewhere, a sensible way forward would seem to rest on a recognition of the multiple dimensions of artistic experience” (Throsby 2010, p.63 as cited in Knell and Taylor, 2011).

A more measured approach to defining and appreciating the benefits of the arts can be found in France. Instead of arguing for the merits of one project over another, one art form over another, for one more instrumental benefit instead of another, ridiculing “low art” and praising “high art”, (as Eugene Downes, director of Culture Ireland has recently pointed out) the discourse of “*la Civilisation*”

which is prevalent in France would appear to be a much more instructive and inclusive way of approaching the question. Downes (2011) suggests there is an instinctive appreciation of the arts in holistic terms in France, a general *esprit* that may not be evident elsewhere.

If one thinks of art, sport and heritage in a holistic sense as providing an intrinsic sense of culture or civilisation, and views all these elements as being necessary for our “civilisation”, the instrumentalist case for quantifying or valuing our art purely in terms of economic impact becomes redundant. Seaman’s (2003) argument that measuring one form of *culture* over the other (e.g. a sports venue over a theatre) will cause false comparisons to become less prevalent, as all are viewed equally - as Tommy Tiernan famously quips about attitudes in his home town of Navan, “What would we want an arts festival for, sure, haven’t we got a shopping centre?”

Just as water and land might be seen essential for survival, art in a contemporary “civilisation” could be seen as being essential for our emotional and consequently physical well-being. Colm Tóibín has argued a similar point quite cogently in a radio interview on “Morning Ireland” at the launch of the Campaign for the Arts. He stated that the arts need to play the same role in Ireland now, post-boom, as they did in the 1890’s after the fall of Parnell (Tóibín, 2009; Ruane, 2009). And if we accept his point of view that the arts are essential, it can be further extrapolated that the arts *can* and *have* to be measured, as they are crucial to our very existence.

2.5.2 Economic and Social Impact Reports

There is much debate in the literature on the suitability of economic impact reports in measuring the value of the arts and cultural/creative industries. On the one hand, such reports give an easily comparable monetary figure which can be used in advocating public or private support for the arts. On the other hand, conceptual and methodological problems abound, and the measurement of art in economic terms is certainly reductive and may indeed be detrimental to both an argument for funding and indeed the production of art itself.

Despite these problems, it is generally accepted that economic impact reports will continue to be commissioned since they are perceived, especially in these times of funding cutbacks, as being the single most persuasive tool in garnering support for the arts (Snowball, 2008).

Since economic impact reports cannot capture the full value of a particular arts sector, artistic/cultural event or festival, it is advised that they are seen as a *partial* analysis only. They are best used in conjunction with other measurements to capture the social and cultural capital associated with participation in the arts. The literature on cultural economics would suggest that best practice is to identify the *non-market* value of the arts (including use and non-use values) through Willingness to Pay or Contingent Valuation Methods. *Use* values are not captured by the market: for instance free entrance to museums, festival events, and public art all have economic value that is not captured by exchange. *Non-use* values are understood to be: a) *existence value*: people value the existence of a cultural facility regardless of whether use it; b) *option value*: people want to keep open the possibility of using or enjoying something in the future; c) *bequest value*: people value leaving something to future generations (Holden, 2007).

The arts have an intrinsic benefit. The aesthetic experience while observing a work of art can have both an immediate direct effect, and a longer term impact. The immediate effect of the aesthetic experience might be that of captivation and pleasure, enjoyment. It can be “deeply uplifting, unsettling, disorienting or tragic” (NESF 2007, p.10). In the longer term, this experience can impact on the sensibility and understanding of the individual. While individual in nature they can also impact society by “developing citizens who are more empathetic and more discriminating in their perceptions and judgments about the world around them” (McCarthy 2004, p.47).

Over and above these intrinsic benefits, there are, it is argued, a range of instrumental social benefits which can arise from participation in arts programmes and attendance at arts events. Instrumental benefits can be seen as those over and above the intrinsic benefits, which have spill-over effects that apply both to individuals and communities (Reeves, 2002).

The arts and culture create social capital, expressed as trust generated by a shared understanding of the symbols that the arts generate, and a commitment to the values they represent (Hewison, 2010). This trust can create a socially cohesive society with all the benefits that brings (O'Hagan, 2010). Well-being, which is the true objective of economic activity, it can be argued, depends on the quality of life that culture sustains. Governments and policy makers over the last two decades have increasingly come to recognise these instrumental benefits, and have formulated arts policies designed to capitalise on them. As the academic Tony Bennett states “[i]t really is difficult to think of any other area of public policy which attracts quite such an extraordinary combination of expectations” (Belfiore & Bennett 2006, p.1)

In the social arena the claimed benefits can range from the enhancement of self-esteem, personal health and well-being to increased educational attainment, social cohesion and the reduction of juvenile delinquency (Jermyn, 2001). These impacts can arise at a number of levels: to the individual, the group, and the community as a whole (Jermyn, 2004).

In his study of participative arts project “Use or Ornament”, François Matarosso identified fifty different benefits which can arise as a result of participation in arts programmes (Matarosso 1997, p.11). A number of similar benefits have been identified in other reports such as Jermyn (2001), Landry et al (1996), Williams (1996), Guetzkow, (2002), NESF (2007) and Coalter (2001).

A summary of the positive social impact as outlined in the literature is available in Appendix E.

The next chapter reviews the different approaches to measuring the economic and social impact of the arts.

Chapter 3. Research Design and Methodology

This chapter gives a critical review of the international literature on approaches to measuring the economic and social impact of the arts. It provides the supporting rationale for the methodology used in assessing the social and economic impact of the arts in Dun Laoghaire County. In this chapter, Section 3.1 deals with economic impact, Section 3.2 social impact.

3.1 Measuring the economic impact of the arts

The phrase the “economic benefits of the arts” has gained currency in arts sectors around the world, largely as a result of a new “economic” rationalism in public policy (Knell and Taylor, 2011). As with all areas of public policy, arts and cultural policies have come under the scrutiny of economics (Madden, 2001). Reeves (2002) states that the interest has grown specifically due to a number of factors in public policy such as:

- Efforts on the part of local authorities and regeneration agencies to find solutions to economic restructuring and the decline of traditional manufacturing industries; (this is particularly true in the UK, while in the less industrialised Ireland, there is an interest in their potential contribution to the “smart economy”).
- A recognition of the creative and knowledge industries as rapidly expanding sectors of the economy;
- The Government’s commitment to exploring innovative solutions for neighbourhood renewal and addressing social exclusion; and
- The imperatives of the agenda for modernisation, demanding greater efficiency and accountability in public services.

Economic impact reports provide an instant baseline on which policy makers can make economic judgments. While they are often criticised as being reductive, and not giving the full picture on the impact of the arts, if properly carried out, they remain a useful and increasingly necessary tool for funders

and organisations alike (Knell and Taylor, 20011; Snowball 2005;2008; SQW, 2005).

Tyrell and Johnson (2006) as cited by Snowball (2008, p.47) define economic impact analysis as seeking to “estimate changes in regional spending, output, income and /or employment associated with tourism policy, events, facilities or destinations”.

Any event, whether it is cultural or sporting, a tourist attraction or the establishment of a new building or centre, can have an economic impact on the local and wider economy.

Most commonly, this is measured in terms of additional employment (full-time equivalents or FTEs) or additional expenditure generated (Ruiz 2004). Some studies also measure valued-added (GDP) and value of capital used and /or created (Intervistas, 2008). Economic impacts can be classified as direct or indirect, and can affect the economic behaviour of consumers, businesses, the market, industry (micro), the economy as a whole, national wealth or income, employment, and capital (macro) (PwC, 2008).

An economic impact study takes as its starting point the direct expenditure associated with an activity. This direct expenditure is broken down by value-added (for example, box office receipts) and the purchase of inputs from other sectors (e.g. equipment, salaries etc). The value-added represents the income of those involved in the production of the final goods and services. This income will be spent on other goods and services, thus generating value added and inputs in other sectors of the economy, and creating a “trickle-down” effect. Thus, a whole series of interrelated expenditures and incomes can be measured corresponding to the initial expenditure (Reeves, 2002). Expenditure is summarized by Travers (1998) in this way:

“Direct spending on theatre box-office and on ancillary items will lead to those sectors making purchases from other industries within the economy....in order to produce its output....This process....continues. As income levels rise throughout the economy, part of this extra income will

be spent on goods and services in the economy, producing a further 'induced' effect on the economy”.

For this reason, many studies apply “multipliers” to reflect this “supply” element, - where there is a trickledown effect in the supply chain as a result of the initial expenditure - and re-spend in the local economy (Durkan, 2004; Towse, 2010).

The measures described above are used to express the *gross* level of activity of expenditures from a sector or a specific project. As such they are not 'net' measures that weigh benefits against costs.

Economic impact in terms of increasing output, expenditure or employment is usually assessed in terms of its “additionality” - its net, rather than gross, impact after having made allowances for what would have happened in the absence of the intervention (Ruiz, 2004).

A significant number of economic impact studies also include “income” or “turnover” in their calculations (e.g. Shellard 2004; 2006; 2010; Maughan and Bianchini, 2004). This income generally includes grant aid and private funding. However, considering that the former arises from citizen’s taxes, it is difficult to see, in terms of economic impact, how it can be viewed as an exogenous increase in wealth in the economy.

According to Madden (2001, p.7), multipliers are designed only to “measure the impact on GDP of increase in demand that do not require substitution from other sectors”. Given that economic impact studies are often carried out with the intention to evaluate the return on government spending for the arts, further consideration should be given to “displacement” and “substitution”. These measures refer to the extent to which the benefits of a project are offset by reductions of output or employment elsewhere. Is the investment simply replacing investment that would have been made from other sources, or “diverting” it from other projects or recipients and areas or regions. If this is the case, a “zero sum” is created (Evans and Shaw, 2004).

Funding to arts organisations necessarily comes from a pool of government revenue, generated through taxes. This pool must be allocated across competing demands, such as schools, hospitals etc. As such, it is difficult to

defend taking this effective cost to the government (in the form of subsidies) as an increase in wealth in the economy in general.

Furthermore, the net impact of the artistic entity, such as an event or institution ideally would be quantified in terms of the “inverse” impacts of the areas from which money is diverted (Madden, 2001; Snowball & Androbus, 2002; Frey, 2009). In simple terms, consideration must be given to the fact that taxpayers’ money used to fund the arts could always have been diverted to other, perhaps equally, or more beneficial, government projects. However, in reality, this “opportunity cost” this is so difficult to determine that most studies ignore it (Snowball 2008).

3.2 Approaches to measuring economic impact

No single methodology characterises all ‘economic’ impact studies. Pletter (1980) in Madden (2001) notes that ‘methodological innovations [...] have produced an almost infinite variety of models that resist categorisation’, making a taxonomy of economic impact methodologies difficult to create. This said, three broad categories of approaches have emerged. “Size analyses”, also called the Descriptive Research Method, The Financial Survey model, also called ‘Multiplier’ analyses and Willingness to Pay Studies (WTP).

Each of these methods in turn employs a number of different methodological tools and approaches (Madden 2001; Reeves 2004; Langen and Garcia, 2009). For Festivals and Events, the most common approach is the Financial Survey Model. This involves the analysis of visitor expenditure data and organiser or project expenditure on salaries, goods, and services. Through this analysis the direct, indirect, and induced contribution of the event or festival is determined.

Thompson, Throsby and Withers (1983), Thompson, Berger and Allen (1998), Throsby and O’Shea (1980) and Snowball (2005; 2008) among others, have further broadened the financial survey approach to incorporate a Contingency Valuation Method (CVM) which employs WTP (Willingness to Pay) studies which could quantify the “positive externalities or spill-over effects of goods... like arts festivals” (Snowball & Antrobus, 2002). Snowball advocates the use of

WTP studies along with traditional economic impact studies in order to provide a holistic view of economic impact in both market and non-market terms.

The following section provides an overview of some of the principal methodologies and approaches compiled from Reeves' (2002) review of the literature from 1997 to 2002, and supplemented by a review of more recent studies carried out in Ireland, Europe, the US and UK. Given the impossibility of covering the full range of methodologies available, prominence has been given to those methods which have been identified in the literature as producing reasonably reliable evidence bases and to those which appear more readily applicable to the study. Comments are included on their respective benefits and attendant limitations.

3.2.1 Size Analyses/ Descriptive Research Method (quantitative analysis)

Most of the studies employing a Size Analyses or Descriptive research methodology are large scale assessments of the economic impact of cultural and creative industries as a whole. These are not “economic impact studies” *per se*, as they measure the *size* of the sector rather than the *impact*, but since they have been cited in the literature reviews of the economic impact of the arts (Reeves 2004; Dunlop et al, 2004; Frey, 2003) and are used in a number of advocacy arguments (Madden, 2001), it is important that they are included here.

Size Analyses and Sector Mapping models share many commonalities – both methods essentially quantify the size or value of the sector in terms of primary and/or secondary statistical data; both are reviewed below.

Table 3-1 Sector Mapping Models

Size Analyses / Sector Mapping Model Features	Metrics	Data Sources	Comments/Limitations	Applications
<p>Not strictly economic impact assessment (Reeves, 2002)</p> <p>Present overview and description of key economic characteristics of sector</p> <p>Use of primary and or secondary data sources</p> <p>Quantifies numbers of people employed in 'cultural occupations' both inside and outside the creative and cultural industries</p> <p>Important for highlighting extent of the cultural sector and issues to be resolved</p>	<p>% of national employment attributable to sector</p> <p>% of GDP attributable to the sector</p> <p>Sector output/revenues</p> <p>Export Earnings</p>	<p>Existing statistical classifications</p> <p>Amadeus Data base which contains financial information on public and private companies</p> <p>Census data</p> <p>State grants</p>	<p>Not real economic impact – really just quantifying size.</p> <p>These studies derive from the assumption that in the absence of the sector, those involved in the activity would be doing nothing. This is somewhat implausible Durkan (1994)</p>	<p>O' Brien and Feist, (1995) Employment in the arts and cultural industries: an analysis of the 1991 Census,</p> <p>Casey et al, (1996) Culture as Commodity? The Economics of the Arts and Built Heritage in the UK,</p> <p>Selwood, S 2001 (ed), The UK Cultural Sector, Profile and policy issues,</p> <p>Durkan, J., 1994. <i>The Economics of the Arts in Ireland</i></p> <p>DKM (2009) <i>The Economic Impact of the Cultural Sector</i> UNPUBLISHED</p> <p>The Work Foundation (2007) <i>Staying Ahead: the economic performance of the UK's creative industries.</i></p> <p>KEA European Affairs, (2006), <i>The economy of culture in Europe</i></p>

“The Economy of Culture in Europe” (KEA European Affairs, 2006) looks at the direct and indirect socio-economic impact of the cultural and creative sector in Europe. The objective of this study was to assess the contribution of the sector in terms of realising growth, competitiveness, innovation, sustainable development and employment. Data was sourced from existing statistical classifications and the Amadeus database which contains financial information on public and private companies.

No consensus exists on delineating the creative and cultural industries which means it is difficult to apply international statistical standards in identifying actual number of artists or creative workers (KEA European Affairs, 2006). Durkan (1994) argues that it is misleading to say that “size” analyses demonstrate the economic ‘benefits’ or the economic “contribution” of an industry. These studies provide “orders of magnitude” of the size of the sector only.

The existence of intangibles, consumer surplus and externalities, among others, mean that market derived data is only a partial measure of economic benefit (Madden, 1998, p.7). For example, in the case of Ireland, size analyses do not measure the economic impact of cultural tourism – which is widely acknowledged as one of the great positive externalities of the sector as a whole. Moreover, economics tells us that size statistics are actually a measure of *cost*, not benefit (Madden, 2001; Durkan, 1994; Kay, 2010).

These types of report represent the sector as a percentage of GDP. As previously mentioned, GDP statistics have recently been the subject of criticism most notably from French and British governments. Policy makers in these countries have come to the conclusion that economic growth may not be a suitable measurement of well-being. Furthermore, government policies designed to encourage growth in GDP are now seen as a contributing factor to the economic crisis (Gibbons, 2009).

Reports on the size of the creative sector are usually compiled from industry and employment statistics from Eurostat in Europe and the Central Statistics Office (CSO) in Ireland. The KEA European Affairs (2006) report (mentioned in Chapter 2) does not measure the Creative or Cultural Industries as a whole.

This is evident from CSO statistics. CSO statistics are sector, not industry specific. The employment sectors as outlined by the CSO (2011) are:

- Agriculture, Forestry & Fishing
- Other Production Industries
- Construction
- Retail and Wholesale Trade, Hotels and Restaurants
- Transport & Communication
- Financial & other Business Services
- Public Administration
- Education & Health
- Other Services

It is therefore difficult to see how figures for the Cultural and Creative industries (CCI) can reliably be derived from this source – for example where do art galleries lie in the sector delineation above?

Despite the barriers to obtaining detailed statistics on the CCI's for Ireland - there is no universal definition of CCI's and none at all for Ireland - three major reports have been published quantifying the "cultural sector" in Ireland.

A preliminary study by Anne O'Connell at PricewaterhouseCoopers states that the Cultural Industries make up 2.5% of total employment and 1.7% of GDP in Ireland (O'Connell, 2008). O'Connell sourced these figures from KEA European Consulting (2006) and Eurostat. There have been two further major reports in 2009, the first by DKM Economic Consultants (of whom Colm McCarthy, UCD Economist, was one of the founders), the other by Indecon Consultants. The former was produced for the Department of Arts Sports and Tourism, and is unpublished; the latter was written for the Arts Council and is widely available.

Newspaper headlines, for example, in the Irish Examiner and statements from arts advocates citing the DKM report give headline figures of "€11.8 billion or 7.6% of total GNP", while other more conservative reporting, for example by former Arts minister Mary Hanafin, quantify it as €3.1 billion or 2% of total GNP

(O'Mahony, 2009; Dublin South Central Arts Workers, 2009; Department of Arts, Heritage and the Gaeltacht, 2009).

The difference in the figures is due to one source quoting the direct impact, with no economic multipliers applied, the other includes the multipliers. Below is a summary of headline figures from the DKM report as cited in a government press release and reported in the *Irish Examiner* (O'Mahony, 2009).

- Value Added dependent on cultural and creative sectors in 2008 was €11.8 billion or 7.6% of total GNP
- Direct value added of the arts, culture and creative sectors combined in 2008 was €3.1 billion or 2% of total GNP
- Employment was 170,000 or 8.7% of total employment
- Employment stood at 22,400 in the first quarter of 2009, not including the indirect and induced employment multipliers
- The European Commission ranked Ireland 13th out of 29 European countries in turnover in the creative industries sector
- The sector is recognised as one of the fastest growing representing 7% of global GDP and growing at a rate of 10% per annum

A considerable difference emerges in the “direct employment” (22,400) and the “employment dependent on the cultural sector” (170,000) figures cited in the report. This comes from attributing tourism jobs to the sector. In the press release of the report the then Minister Martin Cullen is quoted as saying:

“Tourism Ireland have identified “sightseers and culture seekers” as the best international tourist prospects, currently accounting for almost 60% of all holidaymakers to the island of Ireland” (Department of Arts, Sports and Tourism 2009).

However the link between overall tourism figures and cultural tourism figures can be disputed. Fáilte Ireland statistics indicate that a very small part of tourism in Ireland can be meaningfully attributed to cultural tourism. Its 2007 report “Tourism Facts 2007” states that only 16% of tourists coming to Ireland visit museums or galleries. While the figures may have improved since 2007,

the jump from 16% cultural tourists to 60% in Cullen's press release is unlikely (Fáilte Ireland 2009a, p.6).

The authors of the Indecon Consultants (2009) report claim it is a more conservative, methodologically sound undertaking than previous reports. According to Deirdre Falvey's article in the *Irish Times* (Falvey, 2009) it "throws cold water on previous claims, which according to [Alan] Gray, lacked credibility among economists and policy-makers and thus undermined any case they sought to make." The report reviews the impact of three economic sectors namely, Arts Council funding recipients; the wider arts sector and creative industries using key economic variables including expenditure, gross value added (GVA), and employment and tax revenue. Its key findings are as follows:

- the "Wider arts sector" is worth €782 million in GVA,
- Employment is 26,519 people in total and generates
- €382million in tax revenue.
- Arts Council funding recipients alone (a subsection of the wider arts sector) generate €53.7 million in tax and employ 3,034 people (Indecon Consultants, 2009).

With regard to funding, Pat Moylan pointed out that the Arts council's funding in 2009 was €76 million, and net State funding was around €22 million, given tax revenues to the sector as a whole (Falvey, 2009).

The Indecon report is demonstrably more conservative in its estimates than the DKM document. The GVA measure is generally more respected in the field of economics than the GNP measure used by the DKM report. The latter measures are not directly comparable, but the overall employment figures are comparable, and a comparison demonstrates gross disparities in estimates. It must be acknowledged that this may be in part due to the difficulty in delineating the arts and cultural sector. However, attributing so many tourism jobs would seem to undermine the DKM methodology (Falvey, 2009; Indecon Consultants, 2009).

3.2.2 Willingness to Pay Studies (WTP) or Contingent Valuation Method

These studies are used to quantify the non-market benefits and have traditionally been used to measure what is termed the non-use values of environmental resources. It is suggested by these studies, that even people who never go to the rain forest, for example, benefit from their existence and more surprisingly are willing to pay to protect them. This concept is known as “passive value” (NOAA, 1993 as cited in Snowball 2001, p.2).

Jeannette Snowball, a South African academic, used this method in a number of studies on the economic benefit of the arts (e.g. Snowball 2001; 2005; 2008) and the method has now become almost common place in the evaluation of cultural facilities such as heritage centres, museums and also festivals. Snowball advocates using the WTP method in conjunction with the traditional Financial Survey model to give a complete holistic picture of the overall benefit of an arts or cultural event and venue (Snowball, 2008).

Other researchers have also used this method (e.g. Thompson, Throsby and Withers 1983; Thompson, Berger and Allen, 1998 and Throsby and O’Shea, 1980), but Snowball has published the most significant recent work in this area.

The method is in some respects ‘between two chairs’ – on the one hand the economic area and the other, social. What it attempts to do is put an economic value on what are essentially “social” externalities in public goods, the non-market values of goods such arts and cultural institutions, festivals, events etc. Non-market values are values that are not typically identifiable by the price of a good.

In order to quantify the positive externalities, Willingness to Pay (WTP) studies are carried out where essentially interviewees are asked how much they would be willing pay in a hypothetical market situation to conserve or expand some public good (Read et al 1997, p.439 in Snowball & Androbus, 2002).

At a first glance, this method might easily be dismissed by sceptics who would argue that people will say anything, but might not necessarily follow through with their opinions. This type of hypothetical exercise is further open to the suggestion that respondents might exaggerate what they'd pay for services that

are clearly a good thing and currently free (Edgar, 2012). Frey (2009, p.21) further adds that the interview procedure for WTP might be subject to the “prompting effect” identified in psychology: it may happen that as a result of questioning people in surveys a higher value is attributed to cultural good than otherwise would be.

However Snowball (2000) has argued there are methodological adjustments which can be made to WTP studies to successfully control for the many forms of bias it is prone to. At a May 2010 cultural economics workshop, Professor David Throsby claimed that the techniques employed in these methods have reached a high level of sophistication (Throsby, 2010b).

By using a combination of closed and open ended along with liable and non-liable questions, the motivations of respondents’ answers can be determined, making it possible to adjust for bias caused by for example “free rider” or “warm glow” responses (Snowball 2008). The “free-rider” problem in economics is concerned with the public’s desire to continue to benefit from public goods without having to pay for them.

Snowball & Antrobus (2002) cite three WTP studies reports, each carried out in a different sector type. This demonstrates the flexibility of this method to be applied in a number of areas.

Their study considers WTP and Economic Impact reports on:

- Mildura Arts Centre in Victoria, Australia (Throsby and O’Shea, 1980).
- The impact of the arts on the Kentucky economy (Thompson et al, 1998)
- Grahamstown Arts Festival (Snowball 2000)

The second study regards the measurement of the impact of the arts on the Kentucky economy which, like the first example, contained both the conventional economic impact approach and a contingent valuation study, which examined “the contribution of the arts to the quality of life of Kentuckians” (Thompson et al 1998, p.1).

In addition to money spent on tickets, Kentucky households stated that they were willing to pay \$21.8 million in order to avoid a 25% decline in the number

of arts performances in Kentucky. The value of these donations [WTP] give a minimum estimate of the difference between the value that Kentuckians place on the arts and the amount they pay for arts performances through ticket prices (Thompson et al, 1998, p.7), and thus provide an indication of the monetary value of the public good benefits provided by the arts.

By quantifying the non-market benefits of the arts, the WTP can be combined with traditional economic impact to give a more holistic view of the real value of the arts.

Given that such studies are reported in econometrics, the results are easily understandable and measurable. This is useful data for arts organisations and their funders.

On the other hand, on an examination of the questionnaire used in the above study, it is apparent that a lot of thought needs to go into the questions in order to limit a number of biases. One of the first questions critics of the willingness to pay method ask is how one can be sure that the respondents give accurate or truthful answers - it is a fact that people overestimate what they would pay for something in a hypothetical market (Snowball 2008, p.87).

The debate in the literature is currently around how to control for the hypothetical bias, defined as the difference between hypothetical and real WTP (Snowball 2008, p.87). One approach to controlling for bias, is to compare real and hypothetical valuations for the same good and seek to find some method of calibration of the hypothetical responses that will bring them in line with real responses. Another approach is to seek to limit the bias in designing the questionnaire. Both areas are the subject of much research in the field of Contingent Valuation Methods (Snowball 2008, p.87).

3.2.3 The Financial Survey Model

The financial survey model draws on data from sources such as published accounts, attendee surveys, subsidy applications and funding organisations to establish how much output the event/project produced and usually adds to that AVS (additional visitor spend) by visitors/attendees. The former is the *direct* impact and the latter the *indirect* (sometimes called supply) or induced impact.

The results are usually expressed in terms of output and employment. This is the method most commonly used to value cultural events, venues, festivals etc. (Reeves 2002; Ruiz 2002; Hamilton 2008).

The table on the following page, adapted from Reeves (2002) presents a typology of methodologies for Economic Impact Assessment.

Table 3-2 Financial Survey Model

Features	Metrics	Data Sources	Limitations	Applications
<p>Measures direct and indirect impact</p> <p>Direct Impact: Expenditure on salaries</p> <p>Indirect Impact</p> <p>Multipliers – for both employment and expenditure usually applied</p>	<p>Direct Expenditure by event of venue etc (Salaries, Subsistence allowances, Goods & Services)</p> <p>AVS (Average Visitor Spend)</p> <p>Additional day visits/overnight visits directly attributable to event</p> <p>Employment (FTE's)</p> <p>Turnover (usually box office data + income from customers and subsidies)</p> <p>Economic benefit ratio: Direct Spend/Arts Council Funding</p> <p>Tax estimates based on Box Office data (Wyndham report)</p>	<p>Box Office Data</p> <p>Questionnaire surveys of visitors including spectators (local and non-local), performers and journalists</p> <p>Local business surveys e.g. restaurants/hotels</p> <p>Published accounts for venues, facilities etc.</p> <p>Business plans</p> <p>Event evaluation reports</p> <p>Grant applications to funding bodies</p> <p>Company returns to Arts Council</p>	<p>Difficulty in calculating a precise multiplier</p> <p>Difficulty of calculating 'leakage' of income outside population area.</p> <p>Difficulty in calculating 'deadweight'</p> <p>Reliability and nature of data sourced (e.g. post project reports often qualitative not quantitative)</p> <p>Availability of baseline data</p> <p>Captures short-term impact only, does not demonstrate long-term economic growth as a result of human capital (Florida's creative clusters concept).</p>	<p>Major Cultural Events (e.g. Cities of Culture)</p> <p>Sectors (e.g. Theatre sector)</p> <p>Festivals</p> <p>Venues (e.g. a theatre venue)</p> <p>Facilities (e.g. arts centres)</p> <p>Subsector cluster or sector as a whole (Reeves 2004)</p> <p>Examples:</p> <p>Hamilton (2007) <i>Evaluation Report: Scotland's Year of Highland Culture 2007</i></p> <p>Shellard (2004) <i>Economic impact study of UK Theatre</i></p> <p>Myerscough, J, (1998) <i>The Economic Importance of the Arts in Great Britain</i>, Policy</p> <p>ACNI, (2005a) <i>A study of the Economic and Social Impact of the Grand Opera House</i></p>

The table summarizes the methods employed by the various reports and the sources of data for each. Different reports use different data sources and methods of calculating economic impact.

The Wyndham Report, into the London West End theatre industry (Travers, 1998) used tax estimates based on box-office data; sales data of hotels, restaurants and other outlets to compute estimates of the numbers of people working as a direct result of the West End theatre-related expenditure.

Scotland's Year of Highland Culture 2007 (Hamilton, 2008) used other data sources, including focus groups with Tourism Operators, and calculated two impact figures, one for "on site" impact, and one for "off-site" impacts. On-site impacts (direct impacts) related to activities at each of the events and projects. Off-site impacts (indirect impacts) relate largely to visitor expenditure in the wider economy on accommodation, transport etc (Hamilton 2008, p.69)

PricewaterhouseCooper (PwC) for The Arts Council Northern Ireland use "bed nights" as the basis for calculating visitor spend, rather than the usual audience survey method to calculate ancillary spending (PwC, 2008). The economic impact of the arts in Northern Ireland was in part calculated using an estimate of the number of bed nights of spectators and participants in hotels and other paid for accommodation, multiplied by the average cost of accommodation (a figure of £37 per night was supplied by Northern Irish Tourist Board) (PwC, 2008). The authors presented their calculation of impact as a ratio of arts council funding. Shellard (2008) takes the same approach in presenting the results of the Economic Impact of the Abbey Theatre: while the report for the Abbey was unavailable upon request to the management, the "*The Abbey Theatre 3 Year Review – 2006-2008*" document, which is published on the theatre website, cites the findings of Shellard's study and states: "the economic impact of the Abbey ... at almost €40 million per year, generating €3.60 for every €1 of funding and between 2006 – 2008 ..." (Abbey Theatre 2009, p.6).

The economic benefits of a defined increase in expenditure fall into three categories, namely

- Direct - which is expenditure by audiences (ancillary expenditure over and above the ticket purchases) and also by the festival or venue itself. An example of this might be the increased profitability of the local coffee shop as a result of the daily purchase of coffees by festival or venue employees.
- Indirect – which is expenditure by employees of the companies which have provided goods and services to the festival e.g. local manufacturer of bread
- Induced – expenditure by suppliers to the festival or venue or in other words the economic benefits that derive from the expenditures of individuals who are in receipt of additional earnings as a result of the initial expenditure e.g. the expenditures of an additional employee of the local coffee shop, perhaps in a local restaurant (Business to Arts 2010, p.3; PwC 2010, p.11; Scottish Government, 2010).

In order to calculate the indirect or induced impact of spending on a festival or event, the size of a multiplier must be decided upon (Snowball, 2005). The multiplier is the number by which any additional income is increased once all the stages of induced consumption spending have been completed (Towse, 2010, p.284). To give an example, if a county council invests €1 million on a new arts facility, the workers and suppliers of materials for the construction have an additional income out of which they spend more, therefore increasing revenues in shops and so on and so forth.

However, the question of the size of the multiplier, and whether it should be used at all is fraught.

First, the effects of successive rounds of spending, depends upon the extra consumption brought about by an increase in consumer's income – the marginal propensity to consume. The lower the marginal propensity to consume (i.e. save, rather than spend the increase in income), the lower the multiplier (Towse, 2010)

Second, the size of the multiplier will depend on the leakages being considered; the larger the area (for example, a big city), the larger the multiplier. This is because the leakage is likely to be lower in a large area – the subsequent rounds of spending are more likely to stay. Crompton (1995 p.25) pointed out

that, in impact studies done on sports facilities, there has been a tendency to expand the traditional market area of an economy in order to report a greater impact and thus to encourage sponsorship of the event. This is a particularly strong temptation when reporting on the impact of the arts - the arts must compete for sponsorship (public or private) with other areas needing support, like housing, health and education, which are widely regarded as more urgent.

In choosing a multiplier Crompton (1995, p.29) has stated that, "it is not desirable to take the results of an economic impact assessment from similar studies in other communities and apply it, because the combinations of business interrelationships in communities are structured differently so linkages and leakages will be different". Seaman (2003) reiterates this, but acknowledges that, the tendency in many studies seems to be exactly that, i.e. to use multipliers that have been derived for the region, or for other events, or simply to use an estimate. PricewaterhouseCooper who recently carried out a study on the Ulster Bank Dublin Theatre Festival further acknowledge the difficulty in creating a multiplier from scratch and employ a multiplier devised by the Scottish Government in their study (PwC, 2010).

A more complete review on the types of multipliers employed in the economic impact reports and what spending should be included is available in Appendix F

A further consideration step in the economic impact calculation is to work out the proportion of expenditures made by all visitor types (local and non-local) that would have been made in the area in any case (BOP Consulting, 2011). Many visitors to the festivals or theatres, be they local or from outside the town, may have spent the money they reported in the survey, in the town of Dún Laoghaire anyway, irrespective of whether the festival or event took place. This money would be considered "deadweight" and needs to be excluded from the economic impact computation.

A further issue with determining is distinguishing between revenue from locals versus revenue from tourists, and among the latter determining the extent to which the arts drew them to visit the community Guetzkow (2002). This is called the "additionality" of the expenditure.

Some economists, for example Madden (2001) and Seaman (1987) argue expenditures by locals should not be included in studies of the economic impact of the arts, because the arts may simply represent an alternative outlet for spending (rather than an additional outlet), thus representing no net differences on the local economy (assuming equal multiplier effects among outlets). However despite this widespread dictat by economists not to include local expenditures, Crompton (1995 p.26) says most studies do. And there is some argument to back up including local spending. For example it is argued in The Adelaide festival study (1990) as cited in Snowball & Androbus (2002) that residents remaining at home to attend the festival rather than holidaying elsewhere is equivalent, in economic impact terms, to the festival attracting visitors to Adelaide.

When considering the impact area of Dún Laoghaire-Rathdown, the concept of local visitors is very important: for example somebody living in Booterstown or Deansgrange, which lie within the catchment area, may choose to attend an event at the Pavilion Theatre, rather than travel into Dublin city centre for entertainment.

3.2.4 Selection of Economic Impact Model

A comprehensive review of the international literature on economic impact methodologies suggests the Descriptive Research Method (also called “Size Analyses” or the “Sector Mapping models”) was ill-adapted to the current study. The method is fraught with definitional difficulties and is difficult to apply due to the complexity in delineating the subject of enquiry, i.e. the arts or the creative and cultural industries. Furthermore, it is rarely applied to a small geographical area such as Dún Laoghaire.

The Willingness to Pay approach involves attempting to put an economic value on what are essentially “social” externalities in public goods, the non-market values of goods such arts and cultural institutions, festivals, events etc. In order to quantify the externalities, interviewees in the research population are asked how much they would be willing pay in a hypothetical market situation to conserve or expand some public good (Read *et al* 1997, p.439 as cited in Snowball & Antrobus, 2002). It is recommended that the method is combined

with the Financial Survey. The method typically asks the population how much more they would be willing to pay in local taxes in order to conserve a cultural good.

There are a number of difficulties in applying the method to the current Dún Laoghaire Rathdown study. First, at the time of the study, there were no local taxes payable by residents, other than bin charges which have subsequently been outsourced (DLRCC, 2011).

Furthermore, a large population is needed – if one is to evaluate the non-use and bequeath values, those who don't attend a festival, for example, a large sample must be surveyed. The general population in the area must have some level of awareness of the venue, festival etc. According to Professor David Throsby, commenting at the ACEI Cultural Economics conference in Copenhagen in May 2010 on the feasibility of applying these methods to the current study, his assessment was that the method was not suitable given the time frame and the number of events and venues to be assessed. He stated, "You need to cut your cloth to your measure" and that WTP study cannot be "half-done" (Throsby, 2010b).

Given the complexity of the aforementioned methods, on consultation with the stakeholders, the Financial Survey Method was chosen for the purposes of this study. This is the method most commonly used to value cultural events, venues, festivals etc. (Reeves, 2002; Ruiz, 2002; Hamilton, 2008). The next section describes in detail how this method was applied.

3.3 Measuring the Direct Net Economic Impact

Tyrell and Johnson (2006) as cited in Snowball (2008, p.47) define economic impact analysis as seeking to "estimate changes in regional spending, output, income and/or employment associated with tourism policy, events, facilities or destinations". For the purposes of this research, spending change is being estimated in relation to output. It is acknowledged here that this estimation is only measuring a partial of the value (Herrero et al., 2004) of the festivals and venues evaluated in this research. As Snowball points out, economic impacts

cannot capture “all value” (Snowball 2008, p.47) but still remains a reasonable way of evaluating an arts event or cultural activity.

According to the literature on the financial survey model, the first step in economic impact is to estimate the net injection into the impact area (in this case, the country of Dún Laoghaire-Rathdown) as a result of the event(s). This is often referred to as direct impact or first-round spending (Snowball, 2008). Net direct spend should not include spending that would have occurred in any case, for example spending that could be regarded as “diversions of spending” from others goods in the area (Seaman, 2003; Frey, 2009). This means that “displacement “ or “substitution” must be accounted for in order to determine the actual amount of spending attributable to the event(s).

Measuring economic impact for each festival and venue requires a number of figures

- An economic multiplier.
- The ancillary expenditure or Additional Visitor Spend (AVS) on goods and services (but not including expenditure on tickets) adjusted for leakage
- The local expenditure made by the festival/theatre (i.e. expenditure adjusted for leakage)
- Percentage additionality for the adjusted Economic Impact Figure

The formulas for calculating the Gross and Net Economic Impact of the festival including indirect and induced expenditure are:

Formula 1: Calculation Gross Economic Impact

(AVS + expenditure by organisation) x Economic Multiplier (1.52)

Formula 2 Calculation Net Economic Impact

(AVS Adjusted for additionality + local expenditure by organisation) x Multiplier (1.52)

The details of how this formula is applied are explained in detail below.

3.3.1 The Multiplier

In order to calculate the indirect or induced impact of spending on a festival or event, the size of a multiplier must be decided upon (Snowball, 2005). In some reports, a number of income and employment multipliers are used. For example in the East Midlands report on Festivals by Bianchini and Maughan (2004, p.19) four figures are used as the authors chose two different multipliers one for indirect and one for induced spend. However, most studies chose just one multiplier (e.g Shellard 2010, PwC 2010).

On reviewing the approaches used in a number of reports (see Appendix F) it was decided that among the large array of economic impact reports available, all with different multipliers applied, the rationale behind the choice multiplier in the PricewaterhouseCooper (PwC) (2010) report on the Ulster Bank Theatre Festival was deemed the most reliable. The consultants selected a "Type 11 output multiplier" supplied by the Scottish Government (The Scottish Government, 2010). Type I multipliers bring together direct and indirect effects. Type II multipliers include induced effects. The most appropriate multiplier (supplied by the Scottish Government) for the PwC research was the "Hotels, catering & pubs etc" which is 1.52.

While this size of multiplier would already be considered conservative compared to multipliers used in some studies (Shellard, 2010; Richard Gerald Associates, 2006), the final figures for each festival or venue are further adjusted for additionality or deadweight (described below).

3.3.2 The Ancillary or Average Visitor Spend (AVS)

In order to estimate the AVS, estimates of attendance must first be made.

In the case of the theatre venues, calculating attendance is relatively straight forward. Total attendance is the total number of tickets issued (paid for and complementary), as recorded by the Box Office System. Minor adjustments are then made for complementary tickets that may not have been taken up.

In the case of the festivals, calculating attendance is perhaps the most difficult element of the economic impact equation above (Fáilte Ireland, 2009b).

The methodology chosen for the current study is the "Ticket Sales Method" as described by Fáilte Ireland in their *Festivals and Events Consumer Research Guidance* (Fáilte Ireland, 2009b). The method involved calculating total tickets sales and dividing that number by the estimated number of tickets purchased by each person. The simple formula is given below.

$$\text{Attendance} = \text{Total Ticket Sales} / \text{Ave No. Events Attended}$$

For the festivals included in the current research, the majority of ticket sales were recorded in the web-based box office system Ticketsolve and reported to the festival organisers by box office manager at The Pavilion theatre and/or ticketing agents. However, this figure cannot be used because a risk of double-counting remains for those who attend more than one event during their time at the festival/cultural event. For this reason, survey respondents were asked how many events they attended over the course of the festival, both free and ticketed.

Snowball (2008) states that there is no perfect method of calculating attendance and this method has some limitations:

- Using ticket sales may underestimate festival/event attendance, if free, un-ticketed events form part of the programme of activities (which they did at the Dún Laoghaire festivals) or if a significant number of people accompany those attending ticketed events but do not themselves attend (Fáilte Ireland, 2009b).

- It does not account for the fact that some tickets will be for children. Since a number of events at the Mountains for the Sea dlr Book Festival were children's events, adjustments were made for this.

3.3.3 Leakage

In the current research, total organisational expenditure was adjusted for leakage before applying the multiplier.

Leakage is defined as the amount of money that leaves the local economy through residents spending money in other locations, savings etc. and in the case of events, visiting performers, traders etc. taking profits elsewhere (Snowball, 2008).

In the current research, the level of leakage was estimated after consultation with the organisers. This consultation established the percentage of their expenditure that went to local suppliers and performers. Any expenditure outside the area of Dún Laoghaire-Rathdown County was excluded.

For Audience expenditure the AVS on transport was adjusted for leakage before applying the multiplier.

Public transportation to the festival was principally by Dublin Bus and DART services, run by Dublin Bus and Irish Rail respectively. Since these are Dublin-based companies, any spending on these categories must be eliminated irrespective of where the bus or train tickets were bought.

Furthermore, other transport expenses such as petrol and taxis cannot be attributed in their entirety to the local areas since some journeys will have commenced outside Dún Laoghaire. For this reason, only 40% of the total transport costs, including public transport, local taxis, parking and petrol purchases, were calculated to have accrued to the local area.

The majority of the economic impact studies reviewed Shellard (2004; 2006; 2010); Bianchini and Maughan, (2004) do not adjust for transportation leakage though others do. For example, The South African Grahamstown Festival

Report by Viviers et al. (2008, p.37) adjusted transport expenditure by 50 per cent. However, given the proximity of Dún Laoghaire to Dublin, and the fact that public transportation is centrally administered, it was considered methodologically sound to apply a cautious leakage figure of 60 per cent in this case.

3.3.4 Addtionality or deadweight

The economic impact calculation can be presented as a gross figure, which is the total economic activity associated with the activity regardless of whether some of it would have occurred anyway, or, alternatively, as a net figure, which takes into account the activity that would have taken place without the Festivals/Theatres events. In technical terms this is the degree of “additionality” of the expenditure – the percentage of deadweight is subtracted.

Snowball (2008) prescribes adjusting for additionality, and this methodology is consistent with the SQW method employed in the Edinburgh festival reports (SQW, 2005), and considered best practice in economic impact evaluation (BOP Consulting, 2011).

In order to determine the deadweight in the most straightforward manner, respondents were asked “If you hadn’t attended the event/performance, would you have spent this money in the county anyway”? If they answered yes, this spending was excluded from the adjusted economic impact figure. This applied to both local and visitors spend.

In designing the research, there were further considerations, outside those described above in relation to the application the economic impact formula. These considerations are described below.

3.3.5 Individual or group spend

In designing the questionnaire to capture spending, consideration was put into how best to capture the “spend” by each person interviewed. The review of the literature found that in most questionnaires identified for similar types of surveys (Richard Gerald Associates, 2006; Amercians for the Arts, 2007b; Snowball, 2008) information was collected for a group.

However, as Snowball (2008) points out, it is very unlikely that a group member will be able to accurately estimate what others in their group spent on a meal or drink for example, and then add all this up.

For this reason the questionnaires for this survey were designed so that the respondents could specify if the money they cited was their individual spend, or whether it was for their whole group. From this information, the per-person spend was then computed.

3.3.6 Festival /Theatre Spend

The management at the respective festivals and theatres were asked for an estimation of their annual local expenditure. This is the figure that was used in the economic impact calculations.

Professor Dominic Shellard (2004; 2006; 2010) has recommended including turnover, also referred to as revenue or income in the calculation of economic impact. The Arts Council Economic Impact Report on the Arts in Ireland (Indecon Consultants, 2009, p.7) also includes turnover/revenue/income in its calculation of economic impact. It illustrates the source of this income for a sample of organisations, reporting that the highest proportion of revenue (39%) came from the Arts Council itself.

This approach can be criticised because money spent by the Arts Council on funding its chosen organisations is still a *cost* to the state even though this cost can be presented as having a positive economic impact in the Arts sector *per se*. It may be argued that if this money were allocated to a sporting event, for example, that it would not produce a higher turnover and as a result a higher added value? Presenting this turnover as a having a positive economic impact is as Durkan (1994, p.7) points out, is reliant on the assumption that if the sector, and in turn the arts activity in question did not exist, that these people would be doing nothing, contributing nothing to the economy. According to Durkan, this is “completely implausible” (p.7).

For the above reasons, and given the fact that a large majority of economic impact reports on festivals and venues identified in the literature *don't* include

income in their computations (Langen and Garcia, 2009), *income* was not included in the calculations of economic impact in the current research.

3.4 Approaches to measuring social impact

Social impact as understood from Comedia's 1993 discussion document by Landry et al (1993, p.8) as "a dynamic concept which presupposes a relationship of cause and effect" adding that the study of impact in an arts context "is essentially about the transformative power of the arts in terms of personal and social development . . . along a continuum from totally negative to totally positive" (pg. 9).

The Comedia document proposes a working definition:

"Those effects that go beyond the artefacts and the enactment of the event or the performance itself and have a continuing influence upon, and directly touch, people's lives" (Landry et al 1993).

The European Task Force on Culture and Development in "In from the Margins: A Contribution to the debate on Culture and Development in Europe" defines the social impacts as direct and indirect (Council of Europe, 1997).

The direct social impacts are those which "elevate" people's thinking and contribute positively to their psychological and social wellbeing'. The indirect social impacts are those relating to the social environment (stimulating or pleasing public amenities), "civilizing" impacts of social organisation, the idea of a "collective' memory" and other benefits such as a reduction of crime. However, as Reeves (2002) points out, most studies do not attempt to define social impacts *per se*.

The Australian Expert Group Industrial Standards (AEGIS), in their review on the social impact of the arts define social impact as the "desired changes in attitudes or behaviour in target groups or individuals" (AEGIS 2004 pg. 10). While there are few precise definitions, most studies describe social benefits in terms of education, social cohesion, crime reduction, health and well-being.

There are a number of conceptual difficulties in determining social impact. The literature shows that all the terms are subject to multiple definitions and

interpretations (AEGIS 2004). For example, the terms “social capital” and “social inclusion” are contested and problematic, and there is often a confusing overlap of closely related concepts (Galloway, 2007). The term “Social Capital”, often associated with sociologists such as Jane Jacob and Pierre Bourdieu in the 1960’s and 1970’s, and based around the concept of the advantages in maintaining social networks, came into mainstream literature in the 1990’s notably with Robert Putnam’s book “Bowling Alone”, which surveyed the decline in social capital amongst citizens in the US (Putnam 2000). However, in the context of the arts impact literature social “capital” might be easily confused with the social “benefit” associated with participation in arts events.

In considering the possible definitions of the phrase, “the arts impact communities” a number of further questions arise. Guetzkow (2002) illustrates the complexity of interpretation:

“When speaking of “the arts,” do we refer to individual participation (as audience member or direct involvement?), to the presence of arts organizations (non-profit and for-profit?) or to art/cultural districts, festivals or community arts? When speaking of “impact,” do we refer to economic, cultural or social impact; do we refer exclusively to direct community-level effects or do we also include individual- and organizational-level ones? By “communities,” do we mean regions, cities, neighborhoods, schools or ethnic groups?” (Guetzkow 2002 p.2)

Guetzkow’s typology provides a unique framework to conceptualize impacts and is reproduced on the following page.

Table 3-3 Mechanisms of Arts Impact

Individual			Community			
Material/ Health	Cognitive / Psych.	Interpersonal	Cultural	Social		
Direct Involvement	Builds inter-personal ties and promotes volunteering, which improves health Increases opportunities for self-expression and enjoyment	Increases sense of individual efficacy and self-esteem Improves individuals' sense of belonging or attachment to a community Improves human capital: skills and creative abilities	Builds individual social networks Enhances ability to work with others and communicate ideas	Increases sense of collective identity and efficacy	Builds social capital by getting people involved, by connecting organizations to each other and by giving participants experience in organizing and working with local government and non-profits.	
Audience Participation	Increases opportunities for enjoyment Relieves Stress	Increases cultural capital Enhances visio-spatial reasoning (Mozart effect) Improves school performance	Increases tolerance of others	Builds community identity and pride Leads to positive community norms, such as diversity, tolerance and free expression.	People come together who might not otherwise come into contact with each other	

* This grid further develops a typology proposed by Kevin McCarthy (2002) and is adapted here from Guetzkow (2002)

As is illustrated in Table 3-1, the benefits associated with the arts can operate at a number of different levels: at individual, group and community levels. The perceived benefit will also vary according to whether the individual is involved in “receptive” (i.e. attending an event) or “creative” participation (AEGIS, 2004). The benefits can be categorized into a number of fields: cognitive, health and well being, and in the social and cultural sphere.

Reeves (2002) found that most approaches to social impact have adopted composite methodologies. These typically combine the development of quantitative and qualitative measures and analysis of quantitative and qualitative data gathered from:

- Project visits
- Interviews,
- Questionnaires,
- Case studies,
- Focus group discussion,
- Participant observation
- Stakeholder research/observation (Reeves 2002; Matarosso 1997)

The data from the AEGIS first stage report which compiled a database of available reports and literature, also exposed a broad range of methodologies (AEGIS, 2004)

Social-impact research often uses evidence collected from a project or projects to carry out formative and/or summative evaluation. Formative evaluation refers to evaluation which takes place during a project to inform its development. It often takes the form of review meetings. Summative evaluation happens at the end of a project, summing up what has happened and its effects (Dust, 2001 as cited in Reeves, 2002). While it is acknowledged in the literature that both forms of evaluation are important, most programmes do not have evaluation systems in place which allow for in-program or formative evaluation and researchers often have no choice but to make do with post-project or summative evaluation (AEGIS 2004).

The review of the literature showed that most studies used case studies or a small number of interviews, while fewer were based on national or other surveys (Reeves 2004; AEGIS 2004).

In descending order, the most popular tools for social impact research, as reported in the literature, are:

- Case studies
- Literature Review
- Interviews
- National Surveys

Interestingly, relatively few studies used focus groups, workshops or meetings as evaluation tools.

A small group of studies used meta-analysis of existing studies. Quantitative studies were few in number (AEGIS, 2004). This final point is understandable given the difficulty to ascribing a figure to soft outcomes such as improved self-esteem etc. (Jermyn, 2004).

3.4.1 General themes emerging from the review of the literature

An overview of the general themes emerging in the social impact research may be instructive and are explored in this section.

Most published reports on the social benefits of arts participation identified dealt with one or more of the following themes:

- cognitive skills and educational attainment
- community pride/identity
- community self-determination
- crime prevention
- mood
- self-esteem
- social behaviour
- social cohesion
- health and well-being (Coalter, 2001; Galloway, 2007; Guetzkow, 2002; Reeves 2004; AEGIS, 2004)

- It is also clear that these themes can recur across different types of programmes and activities: for example, an improvement in education attainment might be an impact not only of a schools programme but also arts activities in hospitals, community centres, prisons etc.

According to Reeves (2002), the majority of social impact assessments have examined:

- Individuals and their behaviour (micro-level);
- Projects, organisations, communities, networks,
- Or sectors/sector-wide initiatives, (meso-level)

3.4.2 Existing Research on Social Impact

Two broad categories of reports emerge from the literature review: those that report on the outcomes of “arts programmes” or cultural activity (such as those in schools) and those that report on the social impact of the use of a cultural institution, arts events, festivals venues etc. Most of the research concentrates on (usually participative) arts programmes (AEGIS, 2004).

For major festivals and events, theatres and other types of venues, conventional economic impact methodologies tend not to take into account the social impacts (Ruiz 2004; Quinn 2005).

Matarasso (1997) compiled a list of 50 social impacts identified through his study of participative arts programmes. His study was the first large-scale attempt in the UK to gather evidence of the social benefits and impacts of participation in the arts, using a multiple-method approach on case studies across the UK, describing the characteristics and outcomes of a set of cases or projects and systematically collecting and analysing information about key variables such as behaviour, attitudes, beliefs etc.

Approximately 600 people were interviewed and took part in discussion groups, and 513 participants' questionnaires were completed, with a further 500 other types of questionnaire completed in the various case studies.

There have been a number of critiques levelled at Matarosso's work. Merli (2002) and Belfiore (2002) critique the study on political and methodological grounds.

On the political level, these papers criticize what they see as a total instrumentalisation of the arts in order to achieve government goals of social inclusion etc, with little regard to the quality of the artistic output. They also level criticisms at the methodology, arguing that there is no clear causal link established between programs and their reported social outcomes. Both also advocate a more longitudinal approach to the study of social impacts. According to Merli, the problem is that Matarosso's "desire to be useful and relevant to the policy process" was achieved to the detriment of the quality of the research work (Merli 2002 p.107).

Matarosso's responds to these criticisms in a 2003 paper entitled '*Smoke and Mirrors*' (Matarosso, 2003). He contends that Merli's criticisms of methodologies were often misinterpretations with little reference to the actual evidence in the report. What is more, while accepting that the questionnaire used in the case studies in the report could no doubt be improved, the fact that this questionnaire was never published in effect negates Merli's criticism, since it is difficult to see how she could critique something that was unpublished and unseen.

Despite acknowledging the difficulty in measuring social outcomes, Matarosso concludes that it "cannot be argued that the arts, and the benefits they return for the public money invested in them, are beyond evaluation other than in aesthetic terms" (Matarosso, 2003).

Richard Gerald & Associates (RGA) (2006) undertook a different type of study. In 2006 they published a comprehensive study of the economic and social impact of the Grand Theatre Blackpool. To establish the social impact of the Grand Theatre, RGA visited the Grand Theatre Blackpool and met key staff; consulted with key stakeholders to determine how the Grand contributes to their strategic objectives; undertook primary research with Grand Theatre audiences, including educational and community organizations to determine their characteristics, value and perception of the grand and undertook primary

research with member of the friend programme "Friends of the Grand" including volunteers.

To determine audiences' perceptions, respondents were presented with a list of words, both positive and negative and asked to select the one that matched their own perception of the Grand Theatre or to give an alternative word of their own. Examples of word suggested were "cultural", "friendly", "stimulating" etc. (Richard Gerald Associates 2006, p.45)

Respondents were then asked to rate their experience at the Grand with experiences they may have had at other theatres. They subsequently were asked how the Grand compared with these theatres.

Blackpool residents were given a Likert Scale with attitudinal statements where they could choose to agree, disagree etc. Statements centred around key outcome areas in relation to the arts as defined by Williams (1997), cited in Reeves (2002). Among the themes investigated were the building and developing communities and increasing social capital. More recently, BOP Consulting (2011) adopted a similar methodology, using a Likert Scale of attitudinal statements about the social benefits of Edinburgh's Festivals.

3.4.3 Conclusions

The development of evaluation frameworks to measure impact is still at an early stage despite the large number of reports in evidence. AEGIS (2004) analysed 81 studies of social impact from a broad range of sources) and concluded most of the methodologies lack rigour and are often ill-matched to policy aims (AEGIS 2004, p.10).

As with all social science areas causality is notoriously difficult to establish and a lot of studies make claims which are difficult to prove. A number of commentators have argued convincingly that there is little if no definitive proof of a direct link between arts programmes and their claimed benefits. The methods used, for example, often lack empirical rigor as well as a comprehensive theoretical explanation for the impacts claimed. Many of the studies fail to capture the range of ways in which the arts can provide benefits, oversimplify the links between benefits and forms of arts participation, and

generally ignore the fact that the arts are only one way to achieve these benefits (Galloway, 2007, 2008, 2009; Belfiore, 2002; Merli, 2002; Belfiore and Bennett, 2006). While a causal link would seem impossible to establish, some experts in the field of arts and social impact, such as Susan Galloway acknowledge a certain correlation between programmes and desired social outcomes (Galloway, 2009).

This research argues that in terms of improving research evidence for the impact of arts and culture, there is a need for a longer term approach to evaluating cultural interventions. Authors writing across a range of contexts urge the need for larger scale, longer term studies in order to investigate long term impact, and the question of sustainability (Ruiz, 2004).

Belfiore & Bennett (2009) argue that it is almost impossible to definitively prove the social benefits so often cited by policy makers. Landry et al (2004), in the area of re-generation, argue that there is a growing body of evidence about the effects of culture on environmental, economic and social regeneration, and that this goes well "beyond mere boosterism" (Landry et al, 2004). There is a distinct dichotomy between, on the one hand, what those in the field of academia (Belfiore and Merli cited earlier) and on the other hand practitioners and advocates in the arts field (DCMS, The Arts Council England, and Matarosso) deem to be sufficient evidence.

It is clear from the literature, the methods for measuring impacts are generally considered underdeveloped and each method will present with the difficulties and complexities inherent in any field of social research (Galloway, 2009).

However, the methodological issues and the complexity which surrounds social impact cannot pose a barrier in attempting to capture some of the social impacts of the arts. In the case of festivals and theatres where the methods are even less developed than programmes (which usually have explicit instrumental outcomes which can be used as a baseline success indicators), simple methods such as the Likert Scale used in the Blackpool Grand Theatre report (Richard Gerald & Associates, 2006) and The Edinburgh Festivals Report (BOP Consulting, 2011) can be of assistance. These tools provide a clear measure of the perceptions of festival and theatre audiences.

3.4.4 Choice of social impact methodology

The current study has attempted to gauge the social impact of the Dún Laoghaire theatres and festivals. Drawing on the methods used in the RGA Blackpool study (Richard Gerald Associates, 2006), it was decided that a Likert type scale be constructed. The scale would contain attitudinal statements which would centre round the themes of social impact identified earlier from the review of the literature.

Two other research instruments were proposed: in-depth interviews with artists involved in the festivals and events and/or focus groups with audience members.

Presented with the choices above, and given time and logistical constraints, the stakeholders invited the researcher to construct a Likert Scale for use in audience surveys. They further suggested that the researcher organise focus groups with audience members. It was decided it was beyond the scope of this study to conduct in-depth interviews with artists.

Unfortunately, due to time and resource constraints it was not possible to organise focus groups.

The statements in the Likert Scale were constructed on the basis of the principal themes emerging from the literature on the social impact of festivals and events. For example:

- individual enjoyment of the arts
- arts events providing a sense of community
- arts events as a source of pride for residents;
- arts events as a source of attraction for visitors
- social inclusion.

The questionnaires were piloted with colleagues at the IADT in advance of the audience surveys. This check was carried out in order to eliminate any potential ambiguity in the content and wording of the statements. An attempt was made to rectify any issues of interpretation by interviewees at this point. In practice,

after reflecting on the experience of carrying out the various surveys some further minor adjustments were made to the statements as the research progressed.

The disadvantage of the Likert Scale is that it limits the responses of the participants. There are no open-ended questions which may throw up unexpected responses, and help to produce potentially rich content. Furthermore, it is a tool used on its own, without control groups. In order to overcome these limitations, holding focus groups with audience members might have been valuable.

The next chapters present the findings on the qualitative and quantitative research.

Chapter 4. Research Findings - Festivals

This chapter is an overview of the research findings on the economic and social impact of the two festivals in this study, the dlr Poetry Now festival and the Mountains to the Sea dlr Book Festival. It presents an in-depth analysis of the findings of the primary research conducted with audiences at both festivals in 2010. The primary research, coupled with information provided by the festival organisers, examines the specific economic and social impact of the festival in Dún Laoghaire-Rathdown County, along with some observations on the regional impact.

The chapter is organized into two sections. The first refers to the dlr Poetry Now Festival with detailed reporting and analysis of the results, followed by a summary of the findings. The subsequent section reports in an identical manner on the Mountains to the Sea dlr Book Festival. Recommendations and conclusions for both festivals are grouped together in the concluding chapter of this research.

4.1 The 2010 Poetry Now Festival

The dlr Poetry Now festival has been running since 1995. According to its organisers, it is Ireland's "biggest and best-loved festival of poetry" (dlr Poetry Now, 2011). The festival line-up is regularly headlined by well-known and highly respected poets from Ireland and abroad. The poets perform readings and give workshops over the course of the 4 day festival, held in March each year at the Pavilion Theatre in Dún Laoghaire. The 2010 festival welcomed poets and speakers from Albania, Mexico and the United States, as well as leading contemporary Irish poets, including the winner of the 2009 Irish Times Poetry Now Award, Derek Mahon.

The 2010 festival was curated by Belinda McKeon. In addition to readings and workshops, it facilitated a conversation on the craft of writing poetry, presented the *Irish Times* Poetry Now Award 2010 for the best collection of poetry in 2009 and the Rupert & Eithne Strong Award for the year's best first collection. One of

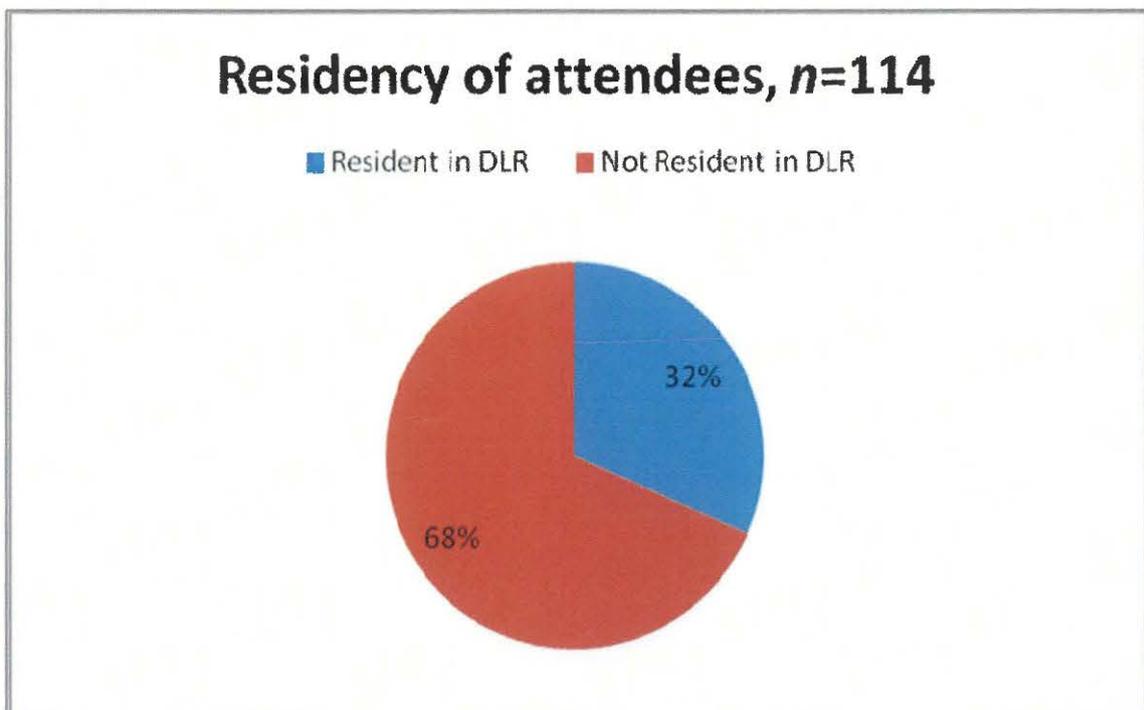
the festival's main attractions was renowned Irish poet Paul Muldoon who gave the keynote address (dlr Poetry Now, 2010). The 2010 festival hosted a total of 14 events over the four days from Thursday 24th to Sunday 25th March. Ticket prices ranged from €8 to €20; concession prices were offered and a number of events were free-of-charge. 1829 tickets were issued for the 2010 festival.

The following section presents a synthesis of the data following analysis using the software package 'Statistical Package for Social Scientists' (SPSS).

4.1.1 Demographic Information

Just over half (57%) the respondents were female. This is an interesting result, with almost equal representation of both sexes. In a recent interview on an RTE Arts show (Arena RTE 1, 7pm), a female poet argued that poetry is a predominantly male occupation or pastime. However, more women are reported to attend arts events in general (Arts Council England, 2004, Arts Council, 2006) and in particular literary festivals. That was the case with the Mountains to the Sea dlr Book festival, which was attended mostly by women - 25% Male and 75% female.

Figure 4-1 dlr Poetry Now 2010 - Percentage of local attendees.



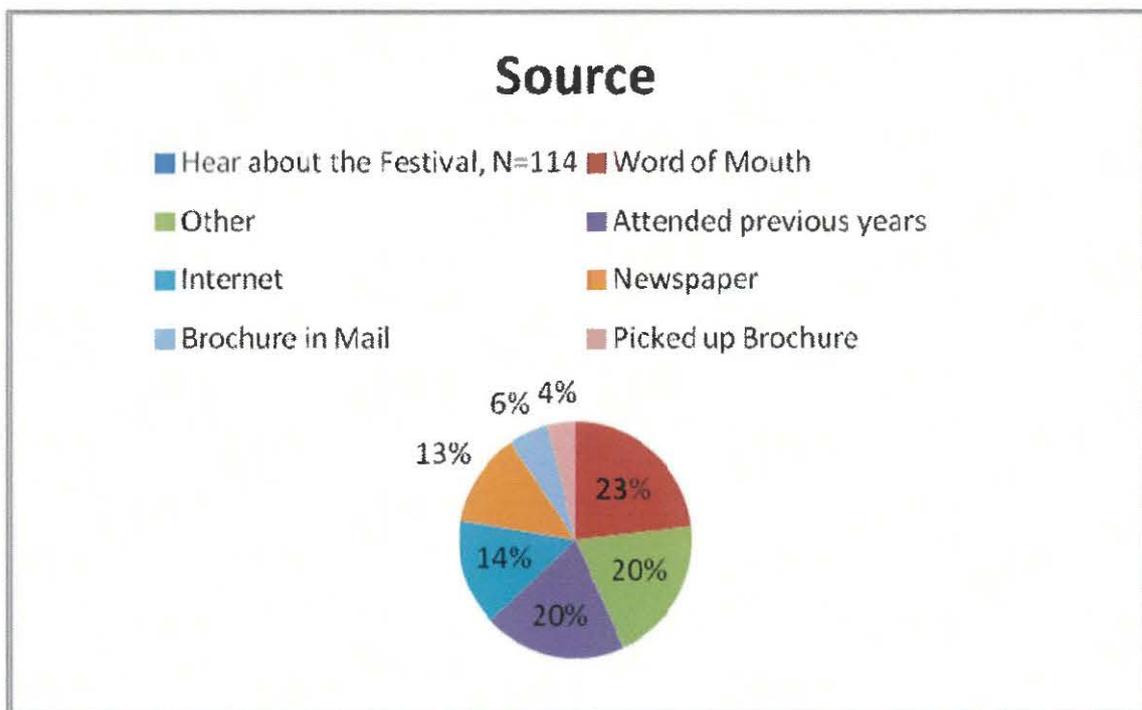
Just over two-thirds (68%) of the festival-goers were resident outside the county of Dún Laoghaire-Rathdown. Most studies on the economic impact of festivals

and events have found that visitors from outside the area, who are often considered “domestic tourists”, will bring more income into the area. Moreover, their expenditure is likely to be more genuinely “additional” (Snowball and Antrobus, 2002; Bianchini and Maughan, 2004; BOP Consulting, 2011). 64% of attendees came from Dún Laoghaire-Rathdown or Dublin and there was significant attendance by people from outside Dublin – 22% came from other counties and 14% were foreign tourists.

A full breakdown of the residency of attendees is available in Appendix G

The respondents were asked how they heard about the festival. The results are presented below.

Figure 4-2 First source of information about the dlr Poetry Now Festival



As can be seen above, the most common way to hear about the festival was through other people. A significant proportion knew about the festival already.

Under “**Other**” the following sources of information were mentioned:

1. ‘The View’, RTE Television’s Arts review programme
2. The Library (respondent did not specify which library)
3. A Writers Group

While no respondent specifically mentioned The Pavilion Theatre Mailing List as the source of information, a number of respondents mentioned it during the audience survey for Mountains to the Sea dlr Book Festival.

In terms of media advertising, the Newspaper and Internet seem to have been the most prevalent sources of information.

4.1.2 Attendance

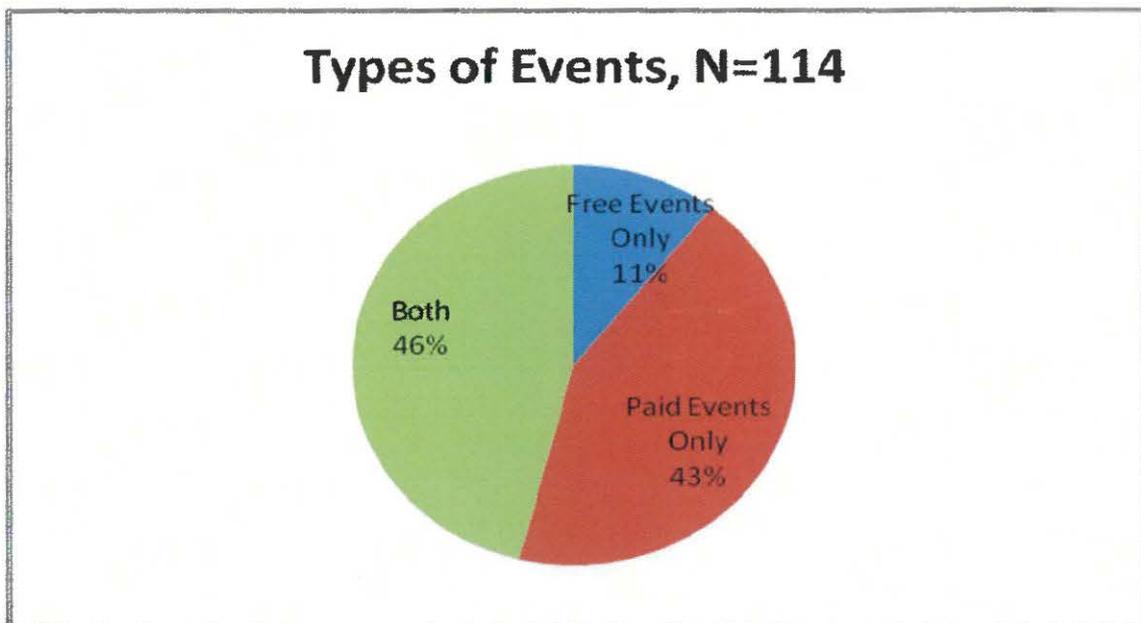
According to box office reports, the total number of tickets issued for festival events (including complimentary tickets) was 1829 tickets. Since the average number of tickets purchased was 3 (see below) overall attendance can be estimated at approximately 600 visitors.

Data collected during the surveys showed that the median number of events attended was 3 events.

Since there were some outliers who said they would attend at 10 or 14 events, the median figure is possibly the most useful.

Respondents were also asked whether they attended free or ticketed events, or both.

Figure 4-3 Types of events attended dlr Poetry Now 2010



As can be seen from the pie chart in figure 4-3, the majority (89%) of audience members intended to go to, or went to, paid events. The Free Events were subscribed to by 57% of audience members.

These results suggest that those who attended free events only (11%) might not otherwise have been able to afford to attend the festival. Their attendance may have been entirely facilitated by the holding of free events. If true, this is a very positive outcome in respect to the dlr Arts Strategy's stated objective "to create... opportunities for people to engage with the arts as audiences and participants" (DLRCC 2007, p.6).

4.1.3 Economic Impact dlr Poetry Now 2010

This section outlines in detail the economic impact calculation for the dlr Poetry Now Festival 2010.

Direct impact is made up of, on the one hand, the expenditure by the festival itself, on wages and salaries and other expenses, and on the other hand, the estimated spending by audiences attending the festival. The expenditure of art organisations and festivals has an impact on the Irish economy, with the purchases of goods and services and expenditure on wages and salaries being of particular relevance when calculating the economic impact (Indecon Consultants 2009 p.13, Shellard, 2004).

For the 2010 dlr Poetry Now Festival the total expenditure by the festival was €80,000.

However, not all this money was spent in the local area. It is only the expenditure within the county of Dún Laoghaire-Rathdown which can be considered to be additional expenditure in the county.

On consultation with the festival manager, it was established that 26% of total expenditure was spent in Dún Laoghaire-Rathdown. When this figure is adjusted for leakage €24,425 is attributed to the impact area.

The largest proportion of expenditure by most festivals is usually on salaries and performer fees. However, in the case of Poetry Now no salaries were paid,

because the festival is run by an employee of Dún Laoghaire-Rathdown County Council, and as such is an “in-kind” expenditure.

To establish the ancillary spend by audiences, attendees at the dlr Poetry Now Festival were surveyed to find out how much they spent on tickets, food and drink, transport and any other expenditures such as retail, books etc, over the course of their visit to the festival. The results are presented below.

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Table 4-1 dlr Poetry Now 2010 - Additional Visitor Spend

Visitor spend categories	Mean AVS per person (n=114)
Food & Drink	€34.87
Accommodation	€16.07
Transport	€3.53
Other (incl. Retail and Child-minding)	€22.91
Total Per Person	€75.76

Visitors to the festival, both local and non-local, spent an average of €60 on food and drink, transport and retail. Local attendees at the festival spent an average of €32.40, while non-locals spent three times that, with an AVS excluding accommodation of €73.50 per person over the course of the festival. 15 % of non-locals paid for accommodation in the Dún Laoghaire area and spent an average of €204.50 on this.

Proportionally, the highest spend was on tickets (38%). The next biggest item of expenditure was on food and drink (35%) followed by “Other” expenditure., mostly on books (19%). Further tables and charts illustrating these findings are available in Appendix I .

The formulas for calculating the Gross and Net Economic Impact of the festival including indirect and induced expenditure, which include the AVS figures illustrated in the table above are outlined below. Note that AVS in the formula below is calculated by taking the AVS per person multiplied by the number of attendees.

Formula 1 dlr Poetry Now 2010 - Economic Impact

Calculation Gross Economic Impact

(AVS + expenditure by organisation) x Economic Multiplier (1.52)

(€75.76 x 600 + 80,000) x 1.52 = **€190,694**

Calculation Net Economic Impact

(AVS Adjusted for additionality + local expenditure by organisation) x Multiplier (1.52)

(€75.76 x 600)*90% + €24,425) x 1.52= **€65, 335**

The gross economic impact of the festival was **€190,694**. This figure can be considered the national economic impact. When adjusted for leakage, deadweight and additionality, the net economic impact of the festival to Dún Laoghaire is **€65,335**

The table below summarises the methodological approach used to estimate net expenditure in terms of additionality for visitors that has been explained in earlier. The net expenditure is then grossed by the number of attendees to get a final figure for net audience expenditure.

Table 4-2 dlr Poetry Now 2010 - Percentage Additionality of AVS

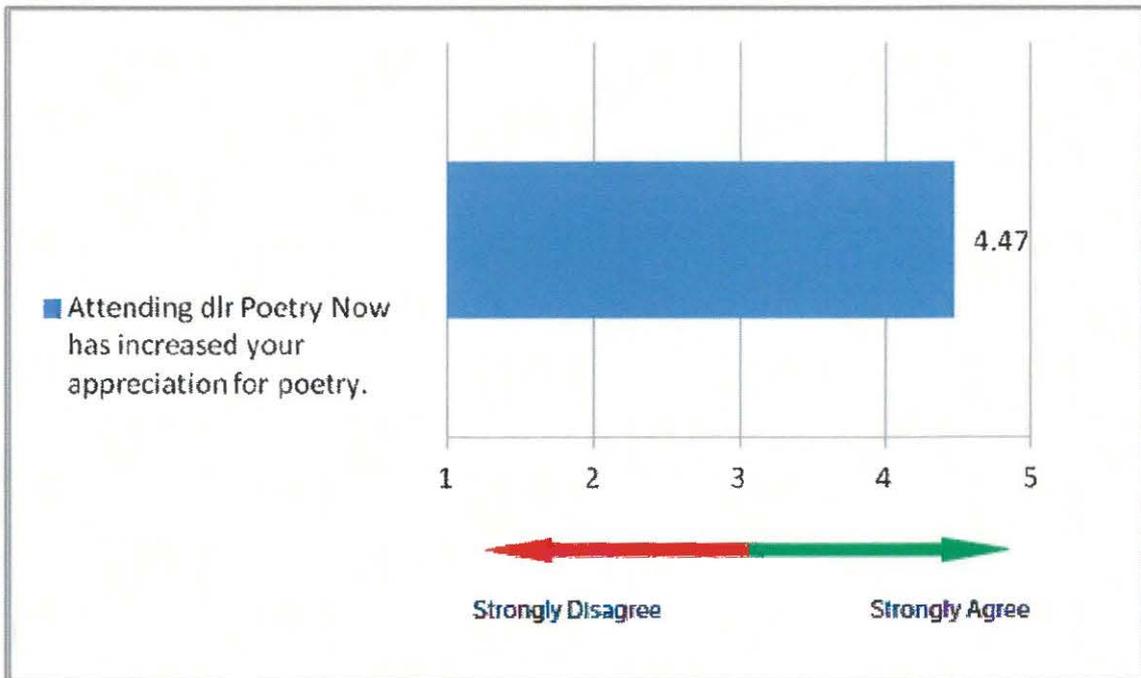
Composition	Av. Expenditure	% of Additional Exp	Av. Additional Ex
Local	€32.4	72%	€23.33
Non Local	€73.52	97%	€71.31

The next section reports on the qualitative data collected during the audience surveys.

4.1.4 Qualitative Findings – dlr Poetry Now 2010

In order to gauge the potential social impact of the festival, respondents to the audience survey were presented with ten statements about the potential social benefits of arts festivals. The following findings emerge.

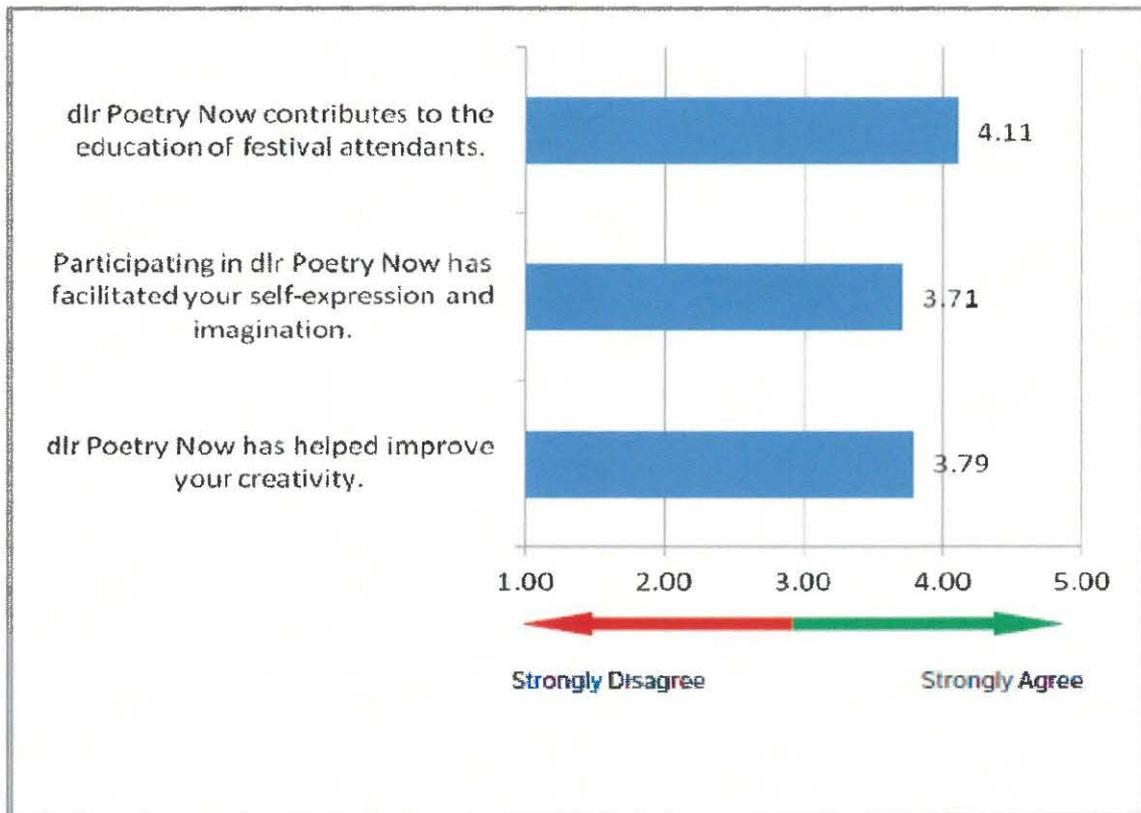
Figure 4-4 dlr Poetry Now - deepening and widening engagement with a cultural form



Attending a festival gives audiences an opportunity to deepen and widen their engagement with the cultural form on offer (BOP Consulting, 2011). The research in Dún Laoghaire reflects this with that an overwhelming majority of attendees of the opinion that attending the festival increased their appreciation of poetry. 83% of respondents either “Strongly Agreed” or “Agreed” with the

statement “Attending dlr Poetry Now has increased your appreciation for poetry”, with only 3% disagreeing.

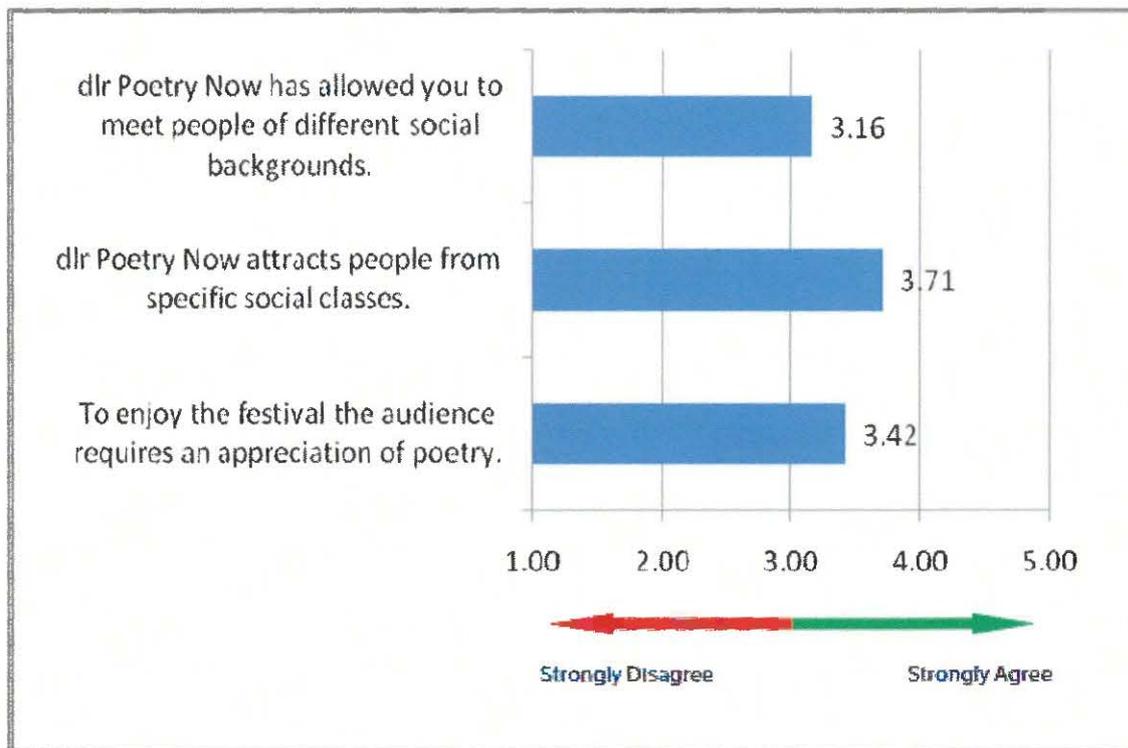
Figure 4-5 dlr Poetry Now contributes to audiences’ education and personal development



A majority also agreed that attending the poetry festival contributed to the education of those who attended the festival (87%). While a real measure of educational attainment would require longitudinal study with baseline indicators and measurement metrics, this is still a positive result.

A smaller percentage of respondents found that attending the festival helped their self-expression and imagination, and improved their creativity (respectively 64% and 63% strongly agreed or agreed). Although positive, the levels of agreement are slightly lower. It is argued these benefits are more often realised by artists and performers.

Figure 4-6 dlr Poetry Now festival is a socially inclusive occasion.



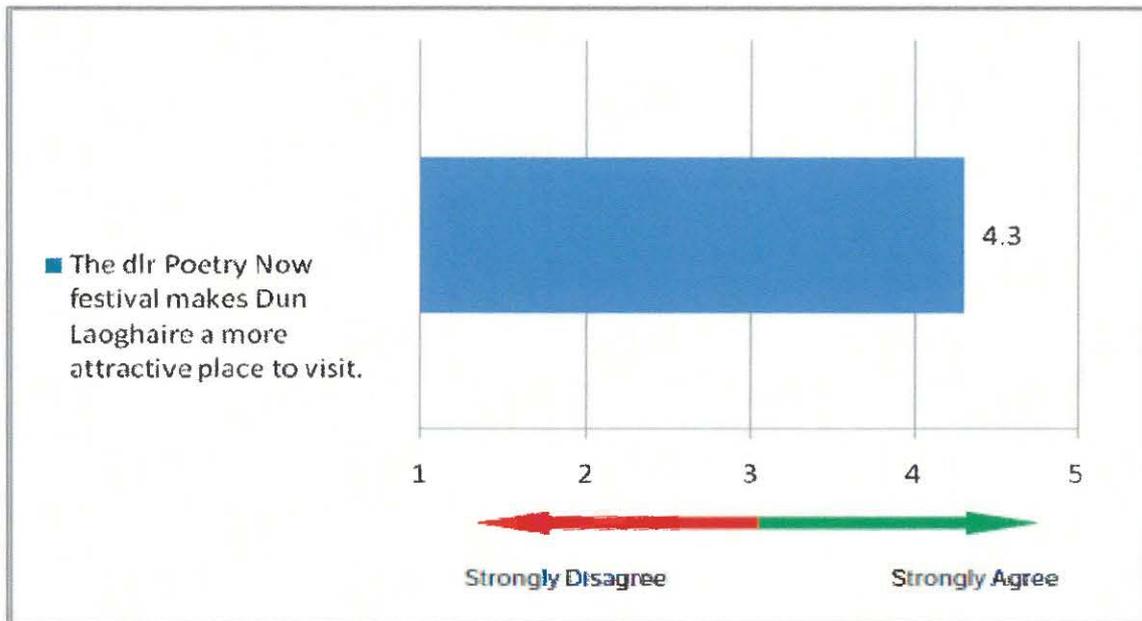
As the graph demonstrates, this category shows weaker levels of agreement than for the other statements, and a level of inconsistency across the statements. For example, in the latter two statements- if the festival attracts people mainly from the same social class, how is it that a relatively high percentage of people met people from different social backgrounds? Also the fact that for both statements a) and c) as discussed below, a relatively high proportion of respondents “Neither agree nor disagree”. This demonstrates either a level of discomfort with the questions, or simply that they did not know the answer. These findings are explored in more detail below.

- *“To enjoy the festival the audience requires an appreciation of poetry”*
This statement was designed to measure the extent to which people thought the festival was open to all, irrespective of education levels or knowledge of poetry. A majority either strongly agreed or agreed 66.3% that one would need some prior knowledge of poetry to attend the festival. While this is not necessarily making the festival “exclusive”, it could be perceived as a barrier. However, given that the festival is by its nature targeted at poetry lovers, it is

perhaps unavoidable that those who don't have an interest in poetry, will find it inaccessible or uninteresting.

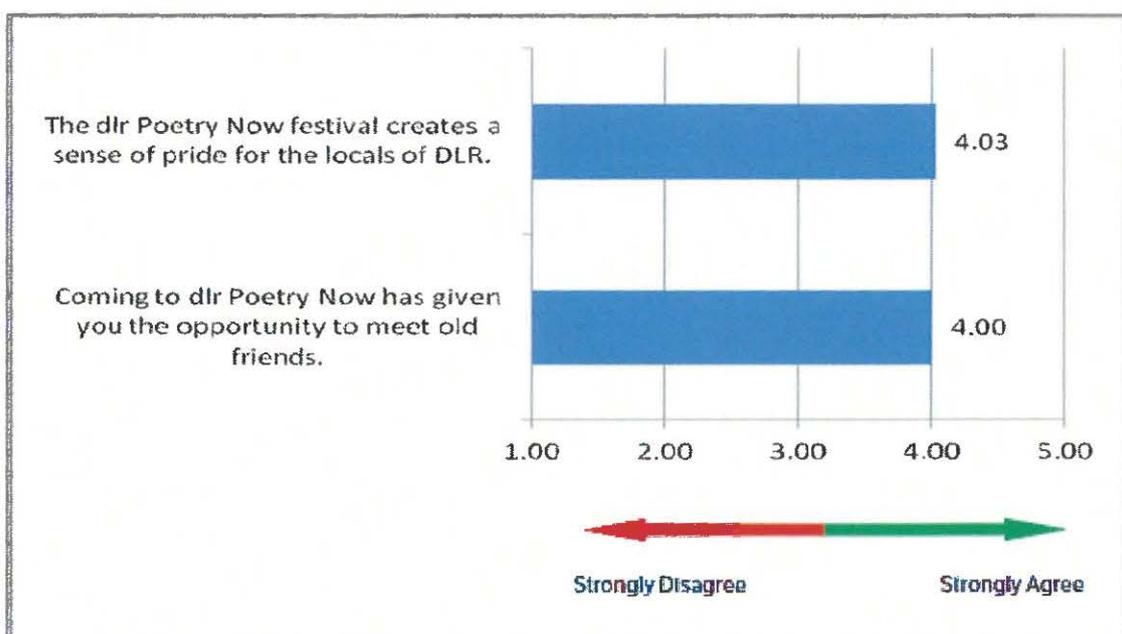
- *“dlr Poetry now attracts people from specific social classes”*. This question was designed to gauge people's perceptions as to whether the festival attracted a particular demographic, the expectation being that higher socio-economic groups would dominate. The findings were that a majority of respondents (55%) either strongly agreed or agreed that the festival attracted specific social classes, with only 12% disagreeing. These results can be interpreted in two ways. The first interpretation might be that a majority of people felt the event was “exclusive” and were happy to be part of that “exclusive” group. The second interpretation is that respondents felt that the event was exclusive but that this wasn't necessarily a good thing.
- *“dlr Poetry now has allowed you the opportunity to meet people of different social backgrounds”* . Given the complex nature of the previous findings about social classes a further question was put asking people if they had *actually* met people from other backgrounds at the festival. 45% of respondents believed they had met people from different social backgrounds, while 23% disagreed. A cross tabulation established that there was minimal contradiction in these statements – only four respondents in the sample said they thought the festival attracted specific social classes while at the same time they agreed that they had met people from different backgrounds. It is difficult to tell the degree to which people's perceptions matches the social make-up of the attendees. It is also difficult to ascertain whether any class issue might arise because of the art form itself, or on the other hand, with the location where the festival is held. A combination of both reasons is most likely.

Figure 4-7 The dlr Poetry Now festival makes Dún Laoghaire a nicer place.



92% of respondents from outside the county either strongly agreed (51%) or agreed (41%) that the festival made Dún Laoghaire a more attractive place to visit. Only 4% “neither agree nor disagree” or “disagree” respectively. This result indicates that the festival makes Dún Laoghaire more attractive as a cultural, as well as a tourist destination.

Figure 4-8 dlr Poetry Now enhances a sense of community and provides a sociable occasion



The survey results indicate that the Poetry Now festival creates a strong sense of community amongst the residents of Dún Laoghaire-Rathdown. 80% of locals either agreed or strongly agreed that the festival provided the opportunity for them to meet old friends (70% amongst non-locals). And 83% of local residents either strongly agreed or agreed that the festival created a sense of pride for them, with only 13% of no opinion (neither agreed nor disagreed).

4.1.5 Key Findings

The gross economic impact of the festival was **€190,694**. This figure can be considered the national economic impact. When adjusted for leakage, deadweight and additionality, the net economic impact of the festival to Dún Laoghaire is **€65,335**.

Visitors to the festival, both local and non-local, spent an average of €60 on food and drink, transport and retail. Local attendees at the festival spent an average of €32.40 while non-locals spent three times that with an AVS (excluding accommodation) of €73.50 per person (excluding accommodation) over the course of the festival.

Proportionally, the highest spend is on tickets (38%). The next biggest item of expenditure was on food and drink (35%) followed by “Other” expenditure which was mostly on books (19%).

The audience survey research suggests the following outcomes in terms of social benefits:

- The festival is a cultural and tourist attraction - two thirds of the audience came from outside Dún Laoghaire-Rathdown.
- The festival provides engaging, informal learning experiences helping to develop the cognitive knowledge and understanding of poetry
- The festival supports social cohesion in that it is a source of pride for the residents and contributes to a sense of community in Dún Laoghaire.
- The festival contributes to the attractiveness of Dún Laoghaire as a tourist and cultural destination.

- The findings are inconclusive on audience perceptions on the level of participation across socio-economic groups

The representation of audience members by gender is reasonably balanced.

Two thirds of the audience members are not local residents. This is a positive result in many respects: the festival is evidently attracting 'cultural tourists' to the area, be they domestic or foreign. The festival might encourage the attendees to see Dún Laoghaire in a new light and be encouraged to make repeat visits to the area for leisure or other reasons. The ancillary spend visitors make in the area is three times more than spending by local people and is considered more genuinely new income to the area.

Although attracting tourists from outside the county is positive for the reasons stated above, since the festival received 80% of its funding from DLRCC, it might be argued that an increased participation by locals is desirable.

Poetry is a relatively niche interest, with attendees motivated to come through suggestion of friends with an interest of poetry. Therefore, if increasing audiences is an objective of the festival, social media could prove very useful as a promotion and awareness tool.

It is difficult to draw firm conclusions from the data on types of events attended (paid for, free only or both paid for and free events), but the evidence would seem to suggest that the ticket price is not a significant deterrent to festival audiences. It also suggests that the Free Events are well received although they may not necessarily attract new audiences.

Further recommendations for both festivals which form part of this study are made at in the concluding chapter of this report.

4.2 The Mountains to the Sea dlr Book Festival

The Mountains to the Sea dlr Book Festival, is a relatively young festival. It was started by Dún Laoghaire-Rathdown County Council in 2009. According to the organiser's website, one writer praised the first festival in 2009 as being "of international standard, with a great local tilt" (Mountains to the Sea 2010). Although the festival invites award-winning writers from abroad it has remained firmly a Dún Laoghaire festival. De Rougement has said festivals are inherently local occasions and should have a special atmosphere which reflects the "ambiance of a city and the tradition... of a region." The Mountains to the Sea festival has this (de Rougement, quoted in Isar 1976, p.131; as cited in Quinn, 2005).

For the 2010 festival the programme was expanded with a wider range of events on offer. The festival welcomed four former Booker Prize winners in an outstanding line -up of local and international writers. Notably the festival boasted an expanded children's programme with a Children's Author Lunch among the highlights. Robert Fisk, the renowned and highly respected war journalist, contributed to The Leviathan Political Cabaret, which saw a debate on the Middle East, and Alan Stanford delivered the popular Beckett Address.

Other appearances included a sell-out Joseph O'Connor reading, and an appearance by the popular literary crime writer Kate Atkinson.

There were events held each week-day morning for secondary school students. Entrance to these events was free for everyone.

On the final day of the festival Olivia O'Leary hosted an interview with former Taoiseach Garrett Fitzgerald (RIP), one of his last public interviews.

In total, the 2010 festival hosted 35 events over the six days from Tuesday 7th September to Sunday 12th September. Despite the introduction of VAT at 21% in 2010, the tickets prices remained the same as 2009. The ticket price ranged from €30 to €5 euro, depending on the event, the majority of events costing only €8 - €10 for an adult ticket. Concession prices were available and a number of events were free of charge.

Events were held across Dun-Laoghaire town. The principal venue was the Pavilion Theatre with events also held at the County Hall and a number of other interesting locations across the county, including the James Joyce Tower. The total number of tickets sold in 2010 was 5110.

Audience surveys were carried at the Pavilion Theatre from 9th – 12th September. The survey method was personal interviews with audience members using a structured questionnaire (see Appendix B). Selection of audience members was random, using “Availability Sampling”. The sample achieved was n=97.

To determine the research questions specific to Mountains to the Sea, communications by email and telephone were made with the festival director. On completion of the primary research, the director was again consulted on the 2010 festival budget. This consultation and examination of accounts determined the figures to be used in calculating direct economic impact of the festival on the local economy.

The following section presents a synthesis of the data following analysis.

4.2.1 Demographic Information

Almost two thirds of the sample (74%) were female, 26% were male.

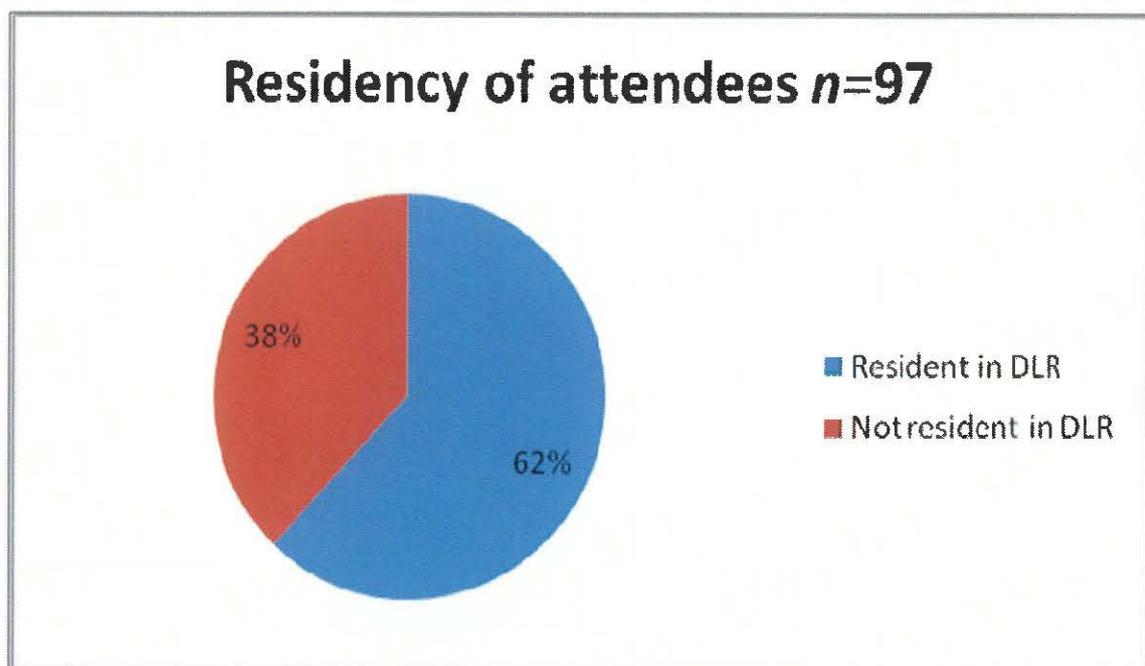
A proportion of this disparity in the proportion of males and females may be because more women than men completed questionnaires. This has been remarked in other studies, for example Bianchini and Maughan (2004), and in the current research females in a couple or group, when approached, were more likely to volunteer to answer the questionnaires.

In some ways the result reflects a national and international tendency for higher arts participation by women in general (Singapore Film Commission, n.d.; Lunn and Kelly, 2008). More specifically, surveys have shown that women are more avid readers than men (Weiner, 2007; Thorpe, 2009) so will be more likely to attend book festivals.

Given the broad range of authors at the festival with appeal to both male and female readers, it is not considered that the programming would have contributed to this imbalance. It is therefore difficult to conclude what organisers would do to redress this, if it is considered an issue.

In terms of residency, the results of the sample show that just over 60% of the festival-goers were residents of Dún Laoghaire-Rathdown, with 38% travelling from Dublin or elsewhere to attend the festival.

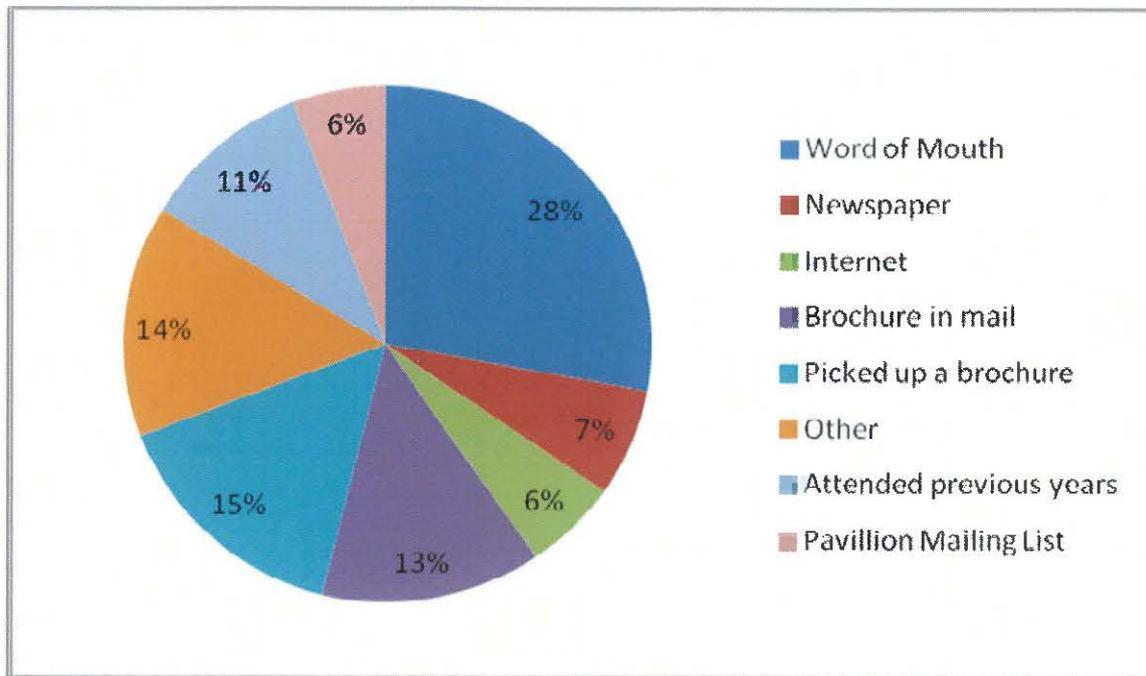
Figure 4-9 Mountains to the Sea 2010 - Percentage of local attendees



As the chart illustrates, 62% of respondents were from Dún Laoghaire-Rathdown County. The majority of non-local attendees were from Dublin city (27%). 7% travelled from other places in Ireland and 5% were from outside the Republic of Ireland. Counties outside Dublin that were represented were Kildare, Monaghan and Wexford. Two respondents were from Belfast and one from the UK. Given the local nature of the festival as outlined in the introduction to this section, the breakdown of attendance may be considered positive for the organisers.

The respondents were then asked where they had first heard about the festival.

Figure 4-10 – First source of information about the Mountains to the Sea festival



The most common reported way to hear about the festival was through other people. The next most common ways were through picking up a brochure or other methods.

Under “**Other**” the following sources of information were mentioned:

- 1.The Radio (1)
- 2.Posters (1)
- 3.Flyers (1)
- 4.Chamber of Commerce (1)

A significant proportion (13%) knew about the festival because they had attended a previous year. In terms of media advertising, the Newspaper and Internet emerged as the most prevalent sources of information, at 7% and 6% respectively.

Mountains to the Sea Twitter and Facebook accounts are now active for the 2011 festival. It will be interesting to see if, as a result, the Internet becomes the place where more people first hear about the festival. The research findings suggest that for the 2010 festival most people first heard about the festival from

friends, the media or poster advertisements etc (see chart). They most probably used the Internet as a subsequent source for more detailed information on the programming of the festival etc.

4.2.2 Attendance

A total of 5110 tickets were issued for the Mountains to the Sea festival 2010.

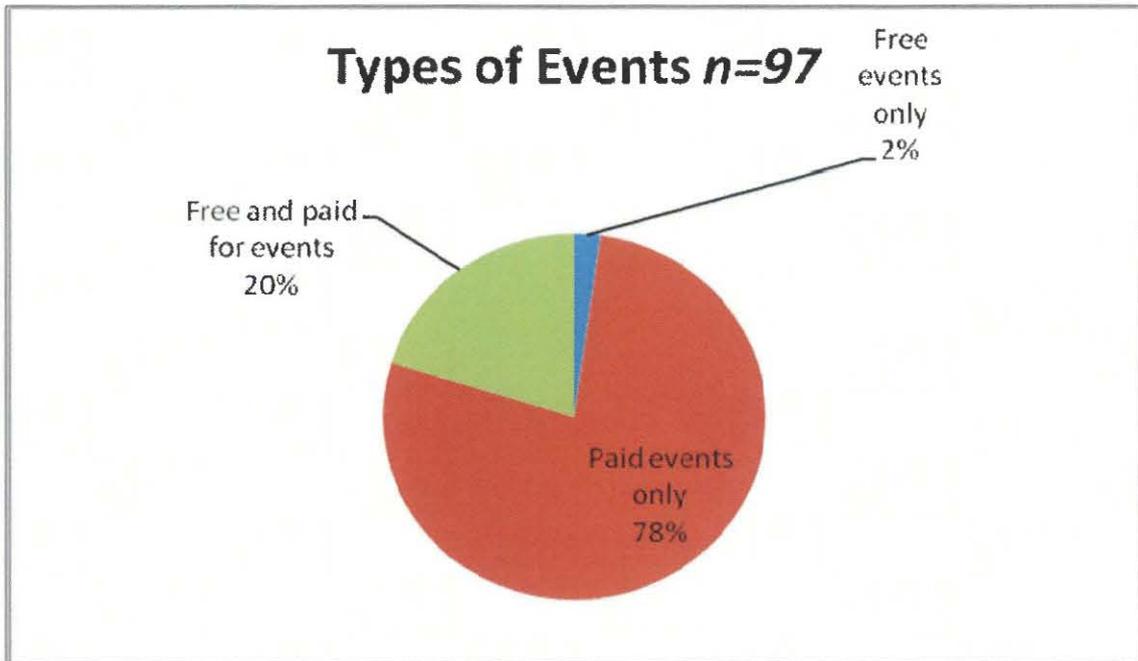
This figure includes tickets issued for three children's events. As children cannot be assumed to have spent money on ancillary items, the overall attendance figure will be adjusted to take account of this in calculating the average visitor spend (AVS). The survey results indicate that average number of events attended was 2.75 events over the course of the festival.

A number of respondents early on in the survey said they would probably attend more events but weren't entirely sure. For this reason the average number of events attended is rounded to 3 events. The rounding up of the number of events attended will effectively reduce part of the economic impact. Total ancillary spend is calculated by multiplying the number of visitors by average visitor spend (AVS). The number of visitors is estimated through taking tickets issued and dividing by average number of events attended. As a result, the higher the number of events attended, the lower the visitor number.

Using the figures above the total attendance at the festival was estimated at 1800 people.

Respondents were also asked what type of events they attended or intended to attend: free events only, paid ticket events only or alternatively, both.

Figure 4-11 Mountains to the Sea 2010 - Types of events attended



As can be seen from the chart, the majority (78%) of audience members intended to go to, or went to, paid events only, and did not avail of the free events. The free events were subscribed to by 20% of audience members. Only 2% of the sample went to free events only. This may imply that the free events are not necessarily attracting crowds who could otherwise not afford to go to paid for events. It also may indicate that ticket price may not be a crucial factor in determining event attendance.

However, there is a caveat with these results. The free events were held at the County Hall, the East Pier Bandstand and the James Joyce Tower. There were no free events at the Pavilion Theatre where the surveys were carried out. The audience attending free events only may not have been captured.

4.2.3 Mountains to the Sea 2010 - Economic Impact

For the 2010 Mountains to the Sea festival the total expenditure by the festival organisers was **€123,000**

25% of total expenditure was estimated to have been made done in Dún Laoghaire-Rathdown, and to have therefore benefited local residents. When adjusted of leakage **€30,750** is attributed to the impact area.

The largest proportion of expenditure by most festivals is usually on salaries and performer fees. In the case of Mountains to the Sea 40% of the budget went on payroll and event management fees, approximately 26% on marketing and the remaining on artist fees, venue hire, production expenses etc.

As with the dlr Poetry Now Festival, audiences at the Mountains to the Sea were surveyed to find out how much they spent on tickets, food and drink, transport and any other expenditures such as retail, books etc over the course of their visit to the festival. The aggregated results for respondents from Dún Laoghaire-Rathdown and from outside Dún Laoghaire-Rathdown are presented in the tables below.

Visitors to the festival, both local and non-local spent an average of €40.00 over and above ticket expenditure, on food and drink, transport, accommodation and retail.

Local attendees at the festival spent an average of €19 while non-locals spent twice that with an AVS of excluding accommodation of €38 for per person over the course of the festival.

A breakdown of the spending according to whether the respondents were local or not is available in Appendix K . The bulk of additional spend by the visitors to the Mountains to the Sea festival was, as might be expected on tickets (49%), making up almost half of what attendees spent. This was closely followed by food and drink at 40%. 4% of spend was on "Other items" including books and general retail. 7% of attendees' budget was spent on Transport See chart Appendix K

Table 4-3 Mountains to the Sea 2010 - Additional Visitor Spend

Visitor spend categories	Mean AVS per person (n=97)
Food & Drink	€21.98
Accommodation	€11.97
Transport	€1.48
Other (incl. Retail and Child-minding)	€2.66
Total Per Person *	€40.11

*Individual items do not add up to the total mean due to rounding and calculation of individual mean ranges by the statistical package SPSS.

The formulas for calculating the Gross and Net Economic Impact of the festival including indirect and induced are illustrated below.

Formula 2 Mountains to the Sea 2010 - Economic Impact

Calculation Gross Economic Impact

(AVS + expenditure by organisation) x Economic Multiplier (1.52)

$$((€40.11 \times 1800) + €123,000) \times 1.52 = \mathbf{€296,701}$$

Calculation Net Economic Impact

(AVS Adjusted for additionality + local expenditure by organisation) x Multiplier (1.52)

$$((€40.11 \times 1800) \times .79 + €30,750) \times 1.52 = \mathbf{€133,435}$$

The table below summarises the methodological approach used to estimate net expenditure in terms of additionality for visitors that has been explained in the Chapter 3. The net expenditure is then grossed by the number of attendees to get a final figure for net audience expenditure.

Table 4-4 Mountains to the Sea 2010 - Percentage Additionality of AVS

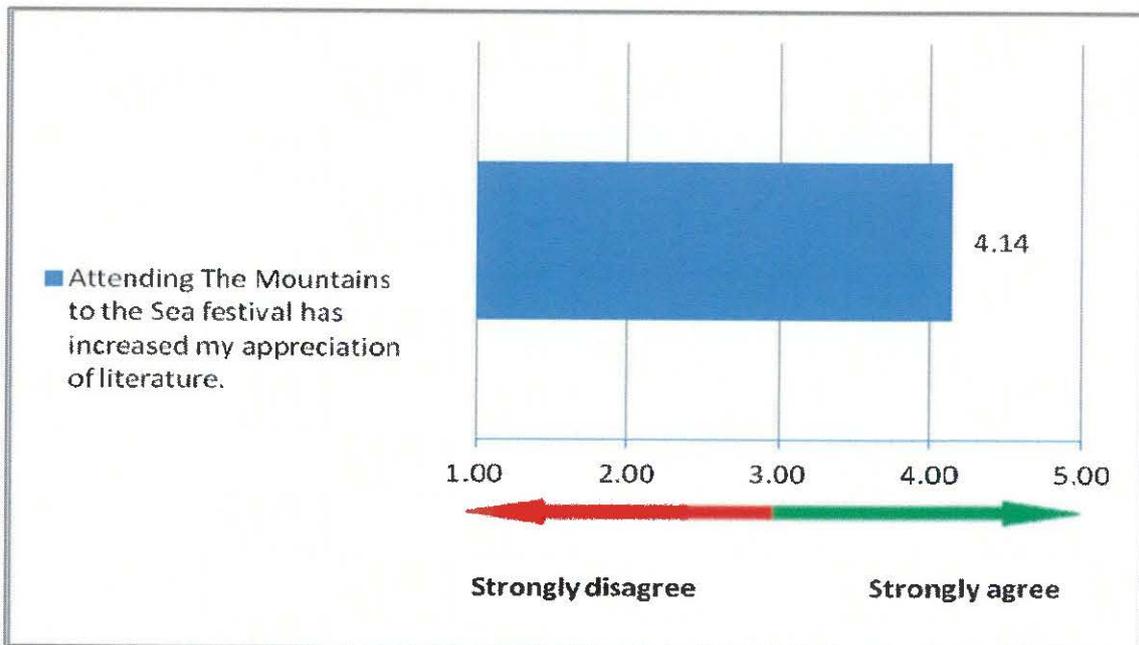
Composition	Ave. Expenditure	% of Additional Exp.	Ave. Additional Exp.
Local	18.91	75%	€14.18
Non Local	37.66	89%	€33.59

The table illustrates, as expected that a lower additionality can be applied to local expenditure – it is more likely that people would have spent this money in the area whether the festival happened or not.

4.2.4 Qualitative Findings Mountains to the Sea 2010

A Likert scale, with social impact statements, similar to one used in the dlr Poetry Now Festival, was used in the Mountains to the Sea survey. The questionnaire is available in Appendix B . The following findings emerge.

Figure 4-12 – The Mountains to the Sea Festival - deepening and widening engagement with a cultural form.

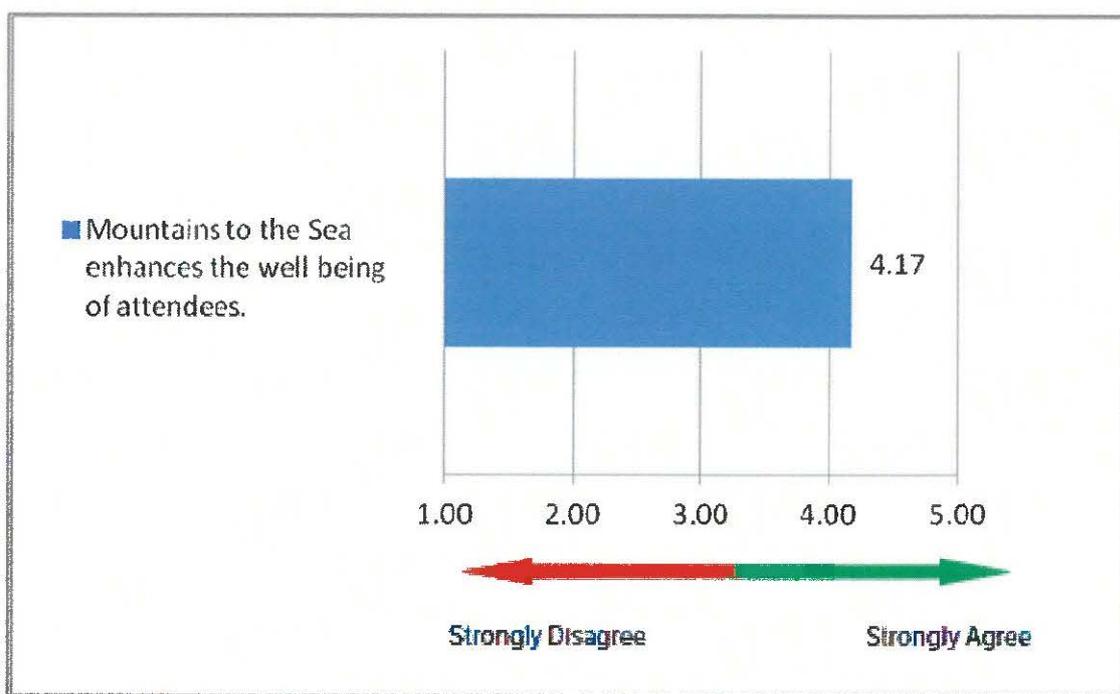


As previously pointed out a festival gives audiences an opportunity to deepen and widen their engagement with a cultural form, in this case with literature. Furthermore, if a cultural experience increases enjoyment in the art form it can

become a driver for further learning (BOP Consulting, 2011). Some research links reading for pleasure with academic success. For instance, the OECD Reading for Change Research found that reading for pleasure is a strong indicator of academic success (OECD, 2002).

The research findings for the Mountains to the Sea festival, support the arguments above - the majority of respondents believe that attending the festival increased their appreciation of literature. 87% of respondents either “strongly agreed” or “agreed” with the statement “Attending dlr Mountains to the Sea has increased your appreciation for literature”, 11% had no opinion and only 2% disagreed.

Figure 4-13 The Mountains to the Sea festival contributes to individual's well-being



Participation in culture and leisure activities is thought to be important for all round well-being (in the sense of ‘a positive physical, social and mental state’ and ‘happiness’ (Steuer & Marks, 2008). The results of the survey on the Mountains to the Sea festival show that a strong majority of both locals and non-locals (84% and 87%) respectively, agree that the festival contributes to their well-being. Only 7% disagreed and nobody strongly disagreed with this statement.

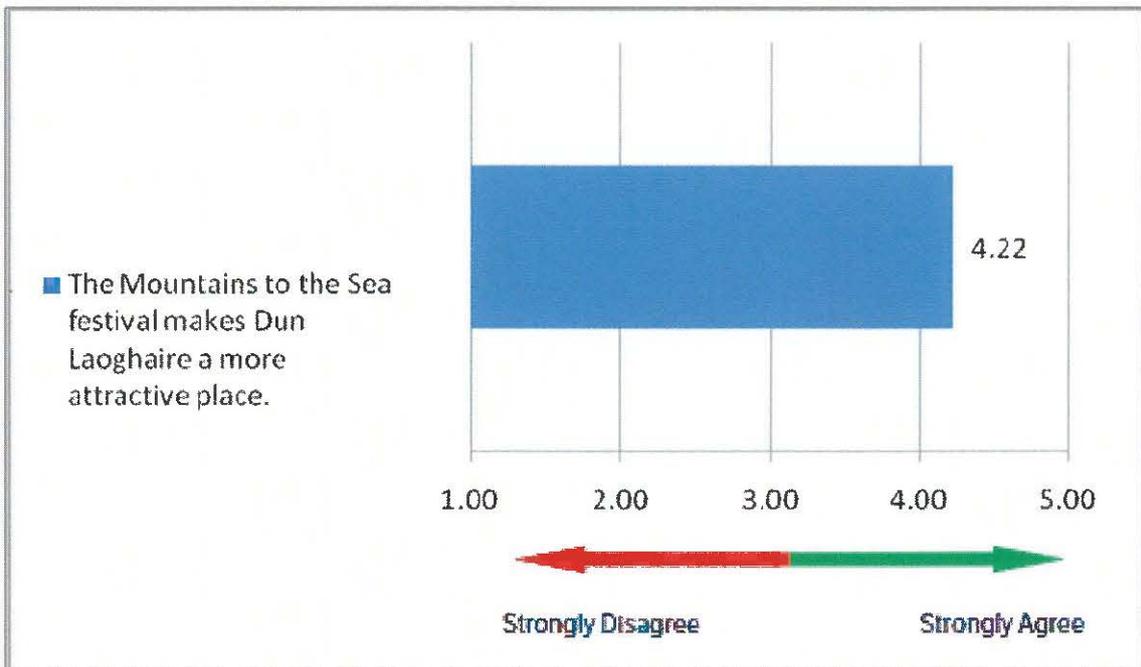
Figure 4-14 The Mountains to the Sea Festival creates a sense of community and provides a sociable occasion.



88% of respondents agreed or strongly agreed that the festival created a sense of pride in the community. As with other festivals locals were more likely to agree strongly. 62% of respondents agreed or strongly agreed that the festival gave them an opportunity to meet old friends.

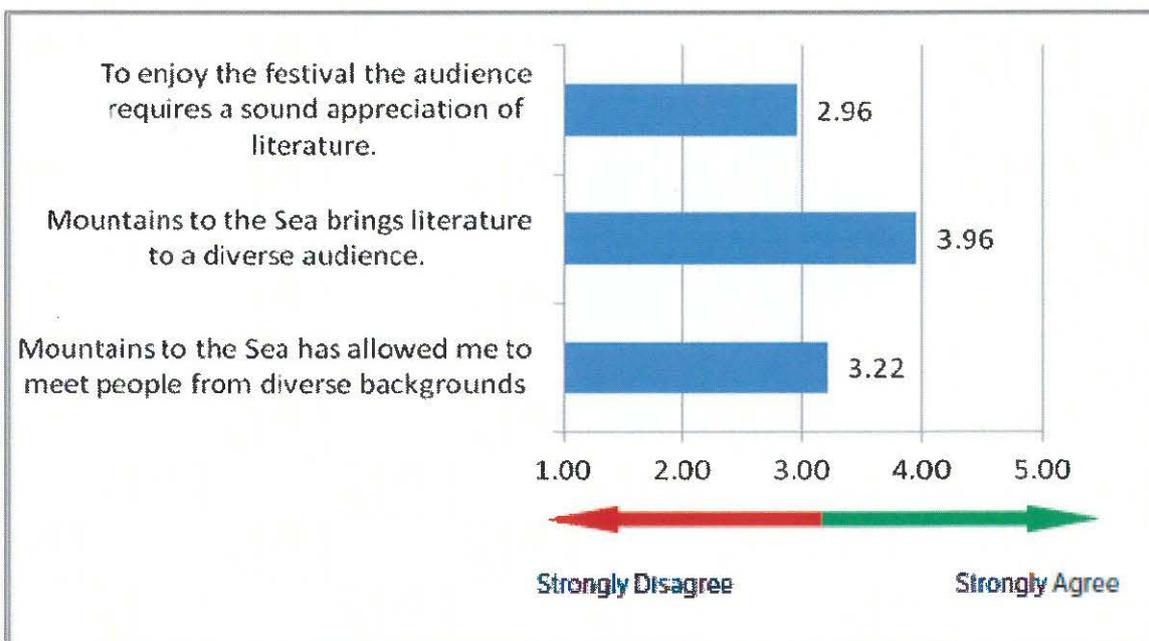
Responses were similar for residents and non-residents alike. 91% of respondents agreed or strongly agreed that the festival created a sense of community among readers and writers, though it is not possible to say to what degree this feeling is reciprocated by the writers themselves.

Figure 4-15 The Mountains to the Sea festival makes Dún Laoghaire a more attractive place



As is illustrated by the graph an overwhelming majority of festival goers thought that the festival made Dún Laoghaire a nicer place. As one audience member commented "it really adds to the vibrancy of Dún Laoghaire to have these events".

Figure 4-16 Mountains to the Sea dlr Book Festival is a socially inclusive occasion



a. *"To enjoy the festival the audience requires an appreciation of literature"*

This statement was designed to measure the extent to which people thought the festival was open to all, irrespective of education levels or knowledge of literature. The majority of people either strongly agreed or agreed 66.3% that one would need some prior knowledge of literature to attend the festival. 20% of locals and 27% of non-locals agreed with this statement. However, given that the festival is by its nature very specifically targeted at literature lovers, it is perhaps inevitable that those who don't have some appreciation might not find it accessible or interesting.

b. *"Mountains to the Sea brings literature to a diverse audience"*

This question was designed to gauge people's perceptions as to whether the festival attracted a particular demographic, the expectation being that higher socio-economic groups would dominate. The findings were that a majority of respondents (80%) either strongly agreed or agreed that the festival brought literature to a diverse audience with only 8% disagreeing. 12% neither agreed nor disagreed and there was no significant variance in response between locals and non-locals.

c. *"Mountains to the Sea has allowed me to meet people from diverse backgrounds"*

30% of respondents believed they had met people from different social backgrounds, while 34%% neither agreed nor disagreed. If this is compared to 80% agreement levels in the previous above, there may be some inconsistency. If the festival attracted a diverse audience, then the question may be asked why did relative few people (30%) meet people from a different background?

In conclusion, it would seem difficult to extrapolate a firm opinion from the findings that the festival attracts a mixture of social classes.

4.2.5 Key Findings

The total gross economic impact of the festival was worth €296,701. This can be considered the national economic impact.

When adjusted for leakage and deadweight and additionality (see Glossary), the net economic impact of the festival to Dún Laoghaire is €133,435.

Visitors to the festival, both local and non-local, spent an average of €40.00 over and above ticket expenditure, on food and drink, transport, accommodation and retail.

Local attendees at the festival spent an average of €19 while non-locals spent twice that with an AVS of excluding accommodation of €38 for per person over the course of the festival.

6 % of non-locals used paid for accommodation in the Dún Laoghaire area and spent an average of €288 on this.

The audience survey results suggest the following outcomes in terms of the social impact of the festival:

- A strong majority of both locals and non-locals (84% and 87%) respectively, agree that the festival contributes to their well-being
- A majority of audiences (80%) believe that the festival brings literature to diverse audiences. However, only a minority (30%) agree that they actually met people from different backgrounds. This apparent contradiction is probably explained to a certain extent by the nature of the event (audiences attending readings and not necessarily engaging in conversation with other audience members).
- The large number of attendances at the festival by locals demonstrates local commitments and loyalty to the festival. The festival creates a strong sense of community both amongst locals themselves and amongst the readers and writers of books.

The representation of audience members by gender is un-balanced. Females may make up 75% of the attendees. This gender imbalance is likely due to emerging patterns of cultural consumption by women, who research has

demonstrated read more and attend more arts events in general, and readings in particular (Arts Council England, 2010; Arts Council, 2006; Ommundsen, 2009).

The festival is a predominately local festival. This is a positive attribute as it demonstrates local commitment to the festival. The location of the festival in Dún Laoghaire is a unique selling point.

The staging of events at the Joyce Tower and on the East Pier differentiates the festival from other literary festivals such as the Dublin Writers Festival.

However, given that the festival attracts a stellar line-up of international authors, it is quite likely it would have broad appeal and that new audiences would be willing to travel. Recommendations on how to attract new audiences are suggested in the concluding chapter of this study.

The festival is making good use of social media. It has a dedicated Facebook page which it updates regularly with news items, links to other literature festivals etc. On 15th June 2011 it had 267 “Likes”. It has links on the homepage of its website to the Twitter and Facebook pages. In addition to this activity more can still be done to engage the page members.

Making connections with other festivals is a strongly recommended in terms of increasing awareness and audience numbers. The Mountains to the Sea are doing this by regularly posting links to other festivals on their Facebook page. See <http://www.facebook.com/#!/mountainstosea>. Organisers have also published recorded podcasts of readings and interviews at the 2010 festival on its website.

Further conclusions and recommendations are the concluding chapter of this study.

Chapter 5. Research Findings - Theatres

5.1 The Pavilion Theatre

The Pavilion Theatre is the Municipal Theatre for Dún Laoghaire-Rathdown and was founded in 2001. It is a modern facility conveniently located in the heart of Dún Laoghaire. It is a theatre with broad appeal programming “international theatre, dance and music, as well as the best of local and national professional and amateur companies” (The Pavilion, 2011). It is considered to programme “mainstream, accessible and entertaining fare” (Burns 2007, p.6) and is the principal venue for a number of Dún Laoghaire festivals (including those which form part of this study). It has also hosted performances as part of the Ulster Bank Dublin Theatre Festival.

The theatre facilitates the Arts in Residency programme which is currently held by the theatre artist Conall Morrison. In 2011, Morrison worked with local performing arts groups on the Theatre Making Project, assisting them in developing an original work.

The Pavilion runs a successful volunteering programme with over 60 active volunteers. The volunteers act as ushers at events and gain a number of benefits from their volunteering experience, such as becoming part of a team, learning new skills and meeting new people.

The events surveyed as part of this study were staged by both professional and amateur groups in March and May 2011. The sample achieved was $n=88$.

The estimated number of attendances in 2010 was 44,800, and the theatre has hosted half a million visitors in the last ten years (The Pavilion, 2011).

The following sections report on the findings from the audience surveys and consultation with the management at The Pavilion.

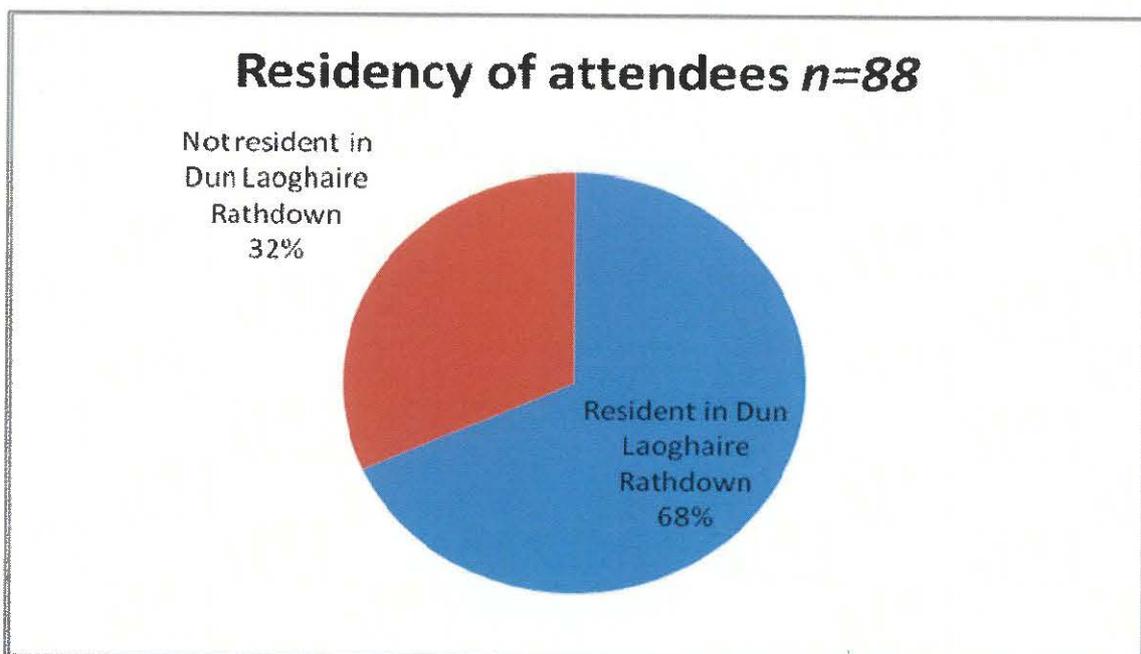
5.1.1 Demographic Information

72% of respondents were female, 28% were male. This gender imbalance is similar to that outlined in the findings for the *Mountains to the Sea* book festival and may be attributable to the same causes..

The majority of respondents (68%) were from the locality, and 32% were from outside the county.

A further breakdown of attendance reveals that 71% of respondents were from Dún Laoghaire-Rathdown, 13.8% were from Dublin and 8% were from counties outside Dublin. The remaining came from Northern Ireland (2.3%), Europe (3.4%) and Canada (1.1%). See Appendix L

Figure 5-1 The Pavilion Theatre – Percentage of local attendees

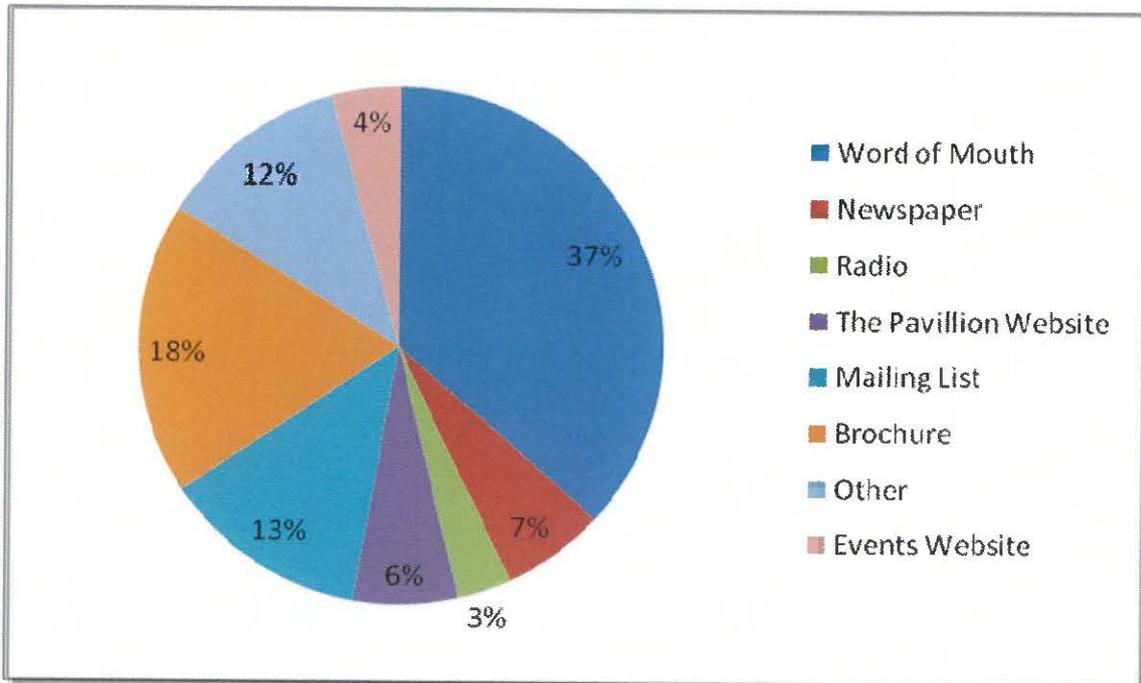


The findings indicate that in total 85% of attendees came from either Dún Laoghaire or Dublin. This is an interesting result as it is almost precisely the same as was found in audience research conducted in 2008 which indicated 83% of attendees came from Dublin and Dún Laoghaire (The Pavilion, 2008). The relatively high proportion of Dublin residents, compared to what was found at the festivals may also be explained by the fact that two of the four events surveyed in the current research were local amateur drama productions.

Audiences at the amateur productions are typically made up of friends and families of the performers.

The chart below illustrates the principal sources of information for audiences.

Figure 5-2 First source of information about the Pavilion Theatre



As can be seen above, the most common way to hear about the Pavilion was through other people. The next most common ways were through picking up a brochure (18%) and the Pavilion Mailing list at 13% (this figure may be distorted as a number of guests at the event surveyed on 3rd May had come to the Pavilion because they had been offered complimentary tickets via the mailing list).

4% of people heard about the event through listings on a website and 7% and 3% heard through Newspapers and Radio respectively. 12% of people heard through other means:

Under “**Other**” the following sources of information were mentioned:

- Events Website (3)
- From their musical society (4)
- A Poster (1)

The findings indicate that the Pavilion brochure and the Mailing List (emailed to people who sign up for it) are both very effective ways of communicating with customers.

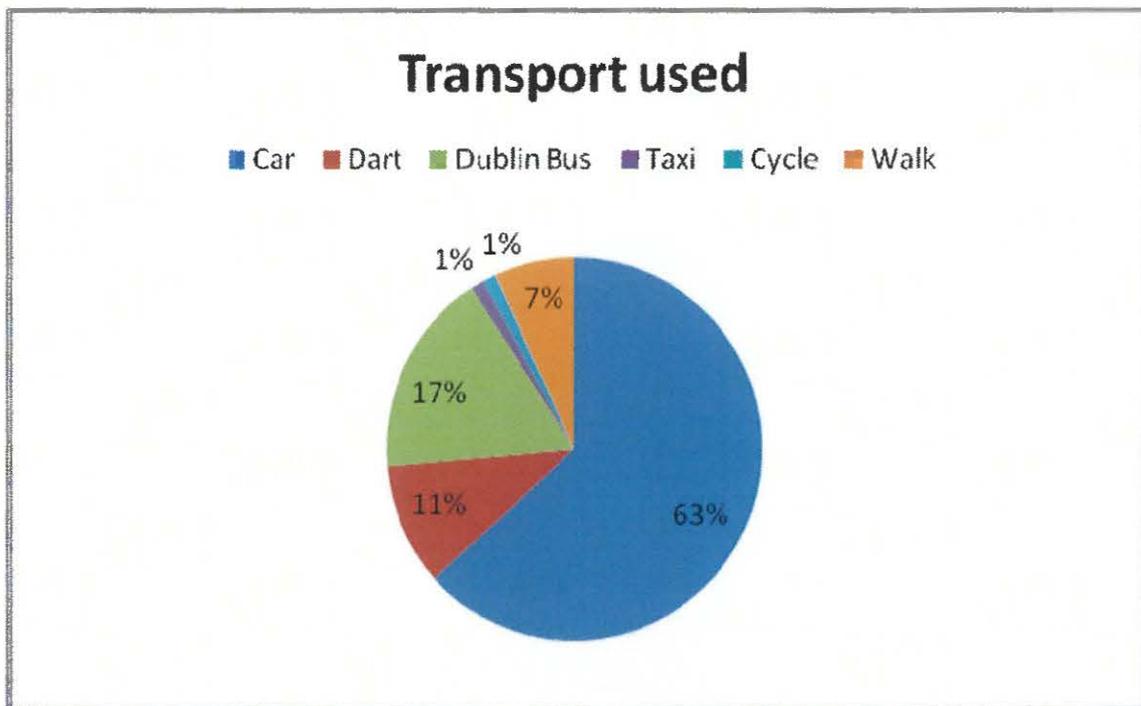
5.1.2 Transport

Audiences were asked to choose the mode of transport they used to travel to the Pavilion. The results, illustrated in the chart below, show that most people travelled by car (63%). Despite the direct rail link (DART) from Dublin North and the city centre, and the good bus service, relatively few people used public transport (26%). 8% of audiences walk or cycle.

Interestingly, 12% more locals used a car than non-locals. This may be explained by the fact that bus services generally do not go into housing estates or travel down side roads.

This Pavilion provides a special rate of parking (€3), which facilitates car users.

Figure 5-3 Audience Mode of Transport to the Pavilion



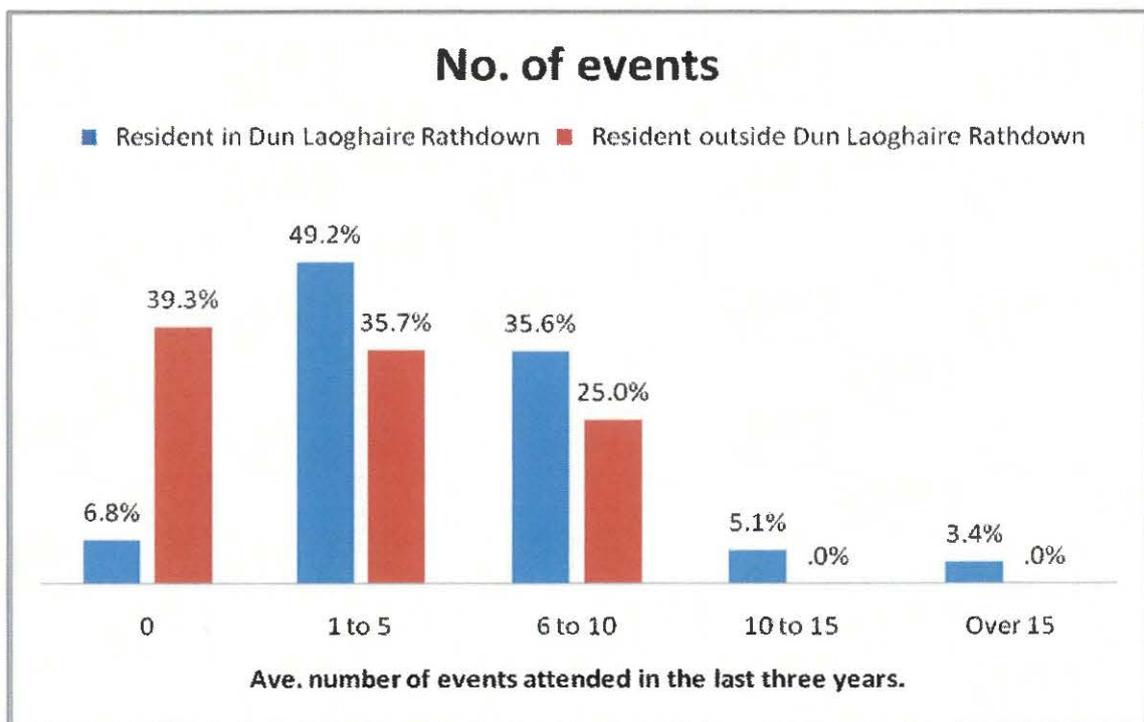
5.1.3 Attendance

According to box office reports, the total number of tickets sold in 2010 was approximately 41,380 with 3,620 complementary tickets issued.

With an adjustment for tickets that may not have been used, the overall number of attendances at the Pavilion in 2010 was estimated at **44,800**.

In order to establish the level of loyalty to the theatre, respondents were asked to estimate the number of events they attended in the last three years. The average number of events attended was **4.8 events**. The distribution of results is illustrated in the graph.

Figure 5-4 The Pavilion Theatre - Average Number of Events Attended



The findings demonstrates that the locals residents, as expected, attend the theatre more regularly, with half of the respondents attending 1 to 5 events in the last 3 years, and another third attending up to 10 events over this period.

40 % of non local respondents had not attended the theatre before being surveyed while 60% of the respondents had attended up to 10 events previously.

Both results indicate a strong loyalty to the theatre by both the locals and non-locals. This level of loyalty implies a high degree of satisfaction with the theatre facilities and the programming – people would not return so regularly if they were not satisfied.

The survey also asked people if they had attended in a group. The average number in a group, when outliers are excluded was 3.2 people. The majority (56%) of people attended with one other person, 27% attended with a group of three or more people. Only 6% of people attended alone.

A breakdown of the residency of those surveyed for the current research is available in Appendix L

5.1.4 Reason for Visiting Dún Laoghaire

In order to establish if the Pavilion was the primary reason for coming to Dún Laoghaire, respondents were asked "If you had not been going to the Pavilion, would you have visited the town anyway?". The findings show that 78% of attendees from outside the county came to Dún Laoghaire exclusively to attend the Pavilion. This is an interesting result as it indicates that the Pavilion may play a significant role in attracting visitors to the county.

5.1.5 The Pavilion Theatre - Economic Impact

After consultation with the administrator at the Pavilion, it was established that the total expenditure by the Pavilion in the locality of Dún Laoghaire-Rathdown for the year 2010 was **€448,000**.

This figure accounts for expenditures on payroll (local employees), local performance costs and non-payroll and performance cost overheads.

The AVS (Average Visitor Spend) per person in 2010 was €11.

The table below illustrates the breakdown of the AVS per person local and non-local respondents combined.

Table 5-1 The Pavilion Theatre - Additional Visitor Spend

Visitor spend categories	Mean AVS per person (n=88)
Food & Drink	€7.50
Transport	€0.98
Other (incl. Retail and Child-minding)	€2.12
Total Per Person *	€11.00

A breakdown of the spending according to whether the respondents were local or non-local is available in Appendix M . The findings are unusual in that locals spent an average of 1 Euro more than non-locals. As has been evidenced in the findings on the festivals earlier in this report, non-locals usually spend a lot more.

A number of respondents who were surveyed on a week night told the researcher that if it was a weekend night, they would have spent more money, perhaps on a meal. In order to find out if the data reflected this opinion, spending was tabulated according to the day of the week it occurred. The results in the table below are interesting: they show that the AVS was higher later in the week on Thursday and Friday, as had been suggested by respondent's comments.

Table 5-2 The Pavilion Theatre - AVS according to day surveyed

Item	AVS - Day Surveyed			
	Tuesday	Wednesday	Thursday	Friday
Food & Drink	€6.99	€6.57	€8.41	€8.25

This table is also reassuring in relation to the sample selection for the survey. If audiences had only been surveyed on weekdays, or alternatively only on

weekends – the calculation of the overall AVS may have been impacted by skewed results.

Audiences spent the most money went on tickets (63%) followed by food and drink (25%), Transport (7%) and Other (5%). See Appendix M .

The formulas for calculating the Gross and Net Economic Impact of the theatre are outlined below.

Formula 3 The Pavilion Theatre - Economic Impact

<p>Calculation Gross Economic Impact</p> <p>(AVS + expenditure by organisation) x Economic Multiplier (1.52)</p> <p>$((€11 \times 44,800) + €1,242,520) \times 1.52 = \mathbf{€2,637,686}$</p> <p>Calculation Net Economic Impact</p> <p>(AVS Adjusted for additionality + local expenditure by organisation) x Multiplier (1.52)</p> <p>$((€11 \times 44,800) \times 75 + €448,000) \times 1.52 = \mathbf{€1,242,752}$</p>

The table below summarizes net expenditure in terms of additionality.

Table 5-3 The Pavilion Theatre - Percentage Addtionality of AVS

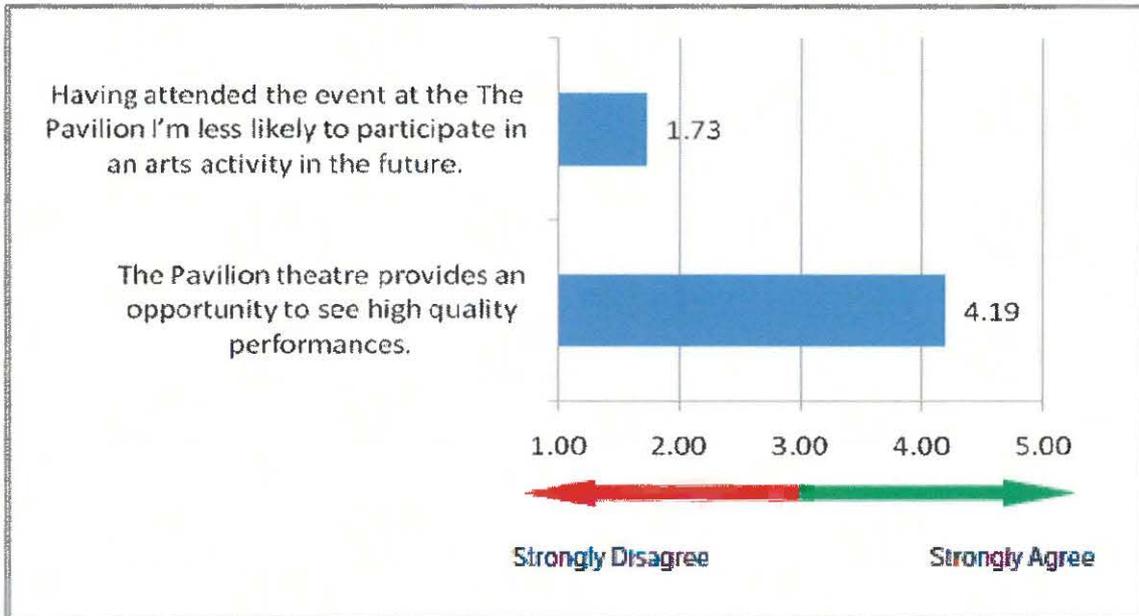
Composition	Ave. Expenditure	% of Additional Exp.	Ave. Additional Exp.
Local	11.32	76%	€8.60
Non Local	10.32	75%	€7.74

The table illustrates, unexpectedly that almost the same level of additionality can be applied to local as to non-local expenditure. Typically (as shown in the festival findings) non locals AVS had a higher percentage of additionality as non-locals are more likely to have *not* spent the money if the event had not happened.

5.1.6 Qualitative Findings – The Pavilion Theatre

The social impact statements included in the audience survey are analyzed in this section.

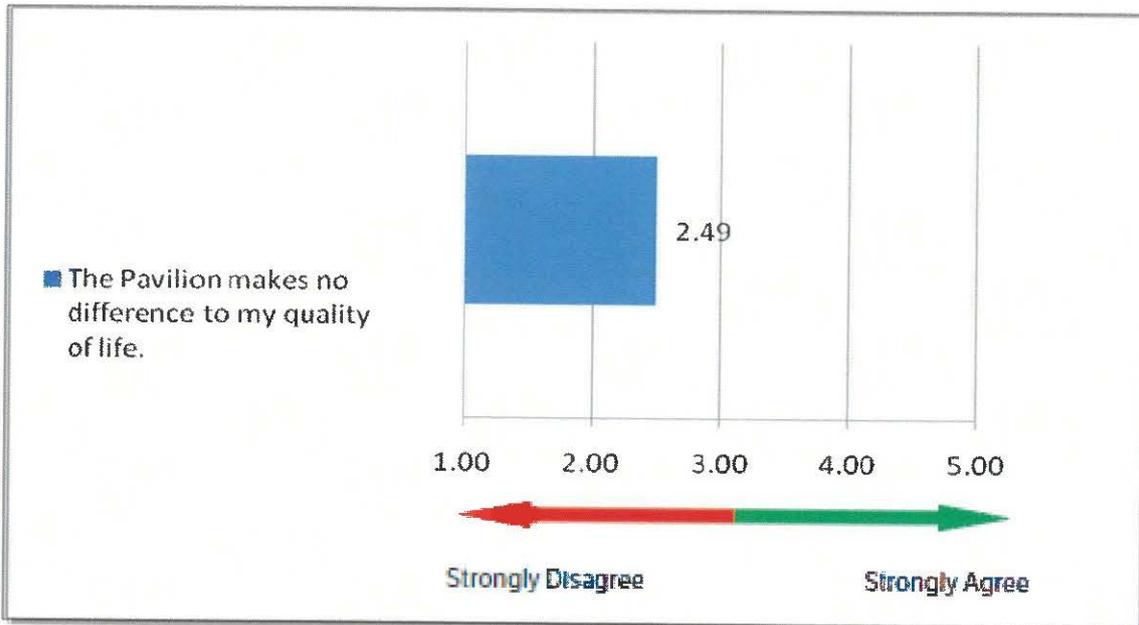
Figure 5-5 The Pavilion Theatre - Deepening and widening engagement with a cultural form



91% of respondents either strongly agreed or agreed that the Pavilion theatre gave them the opportunity to see high quality performances. 5% neither agreed nor disagreed and 2.5% disagreed. This is a very positive result in terms of satisfaction with the Pavilion programming and its ability to engage.

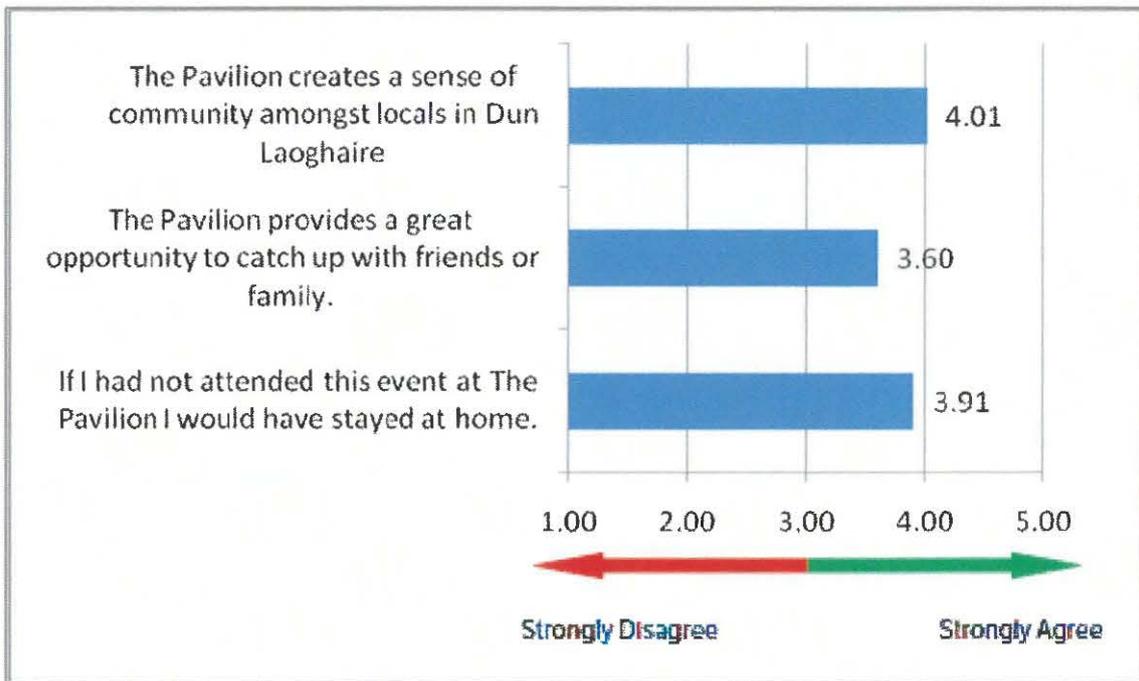
The negatively phrased statement “Having attended the event at the Pavilion I’m less likely to participate in an arts activity in the future” also gave a very positive result. 87% of respondents either disagreed or strongly disagreed with the statement.

Figure 5-6 The Pavilion Theatre contributes to audiences' well-being



62% of respondents either disagreed or strongly disagreed with this negatively phrased question. No respondents strongly agreed. Twice as many residents as non-residents strongly disagreed, which could indicate that regular attendance, and the knowledge that the theatre is located in one's own community has an increased impact on well-being.

Figure 5-7 The Pavilion Theatre enhances a sense of community and provides a sociable occasion.

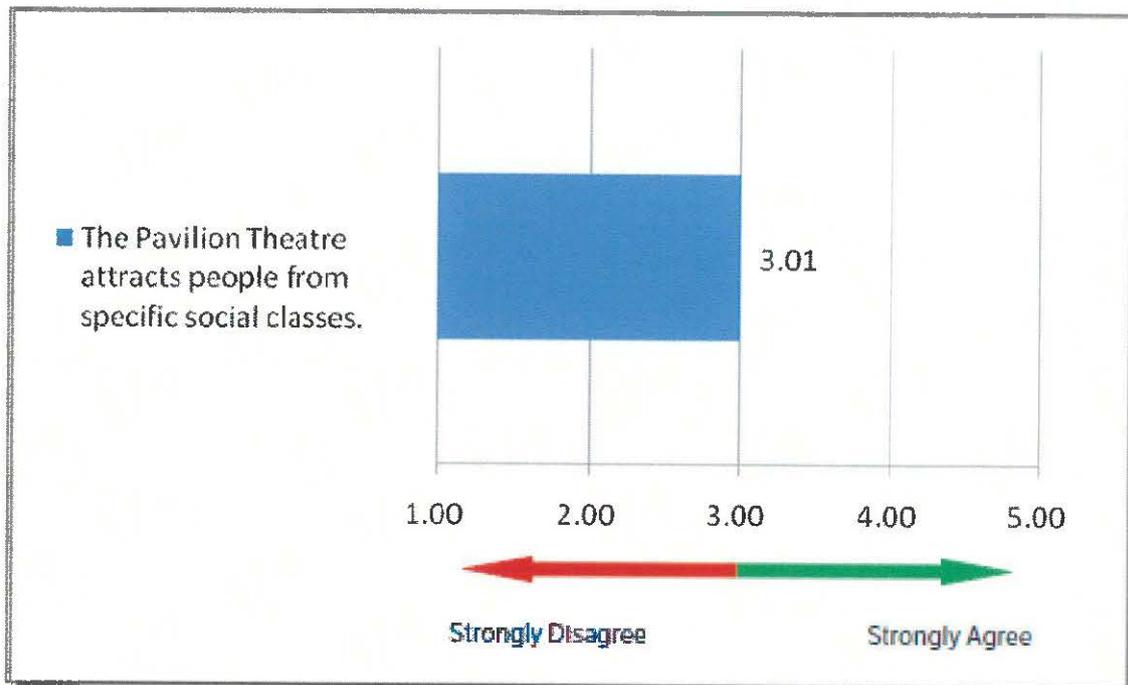


82% of respondents agreed or strongly agreed that the Pavilion creates a sense of community in Dún Laoghaire, making this one of the most emphatically positive responses on the questionnaire. Unsurprisingly, the “strongly agree” category was weighted towards residents by a factor of five to one.

Nearly two thirds of respondents agreed that the theatre provided an opportunity to catch up with family and friends, but the positive responses were weighted away from the “strongly agree” option by a ratio of three to one, perhaps indicating an opportunity for the theatre to enhance its café and foyer experience.

80% of respondents agreed or strongly agreed that they would have stayed at home if the hadn’t attended the theatre. Among non-residents, however, more than one-third (36%) were either neutral or disagreed with this, indicating a possible growth area in terms of walk-ins and those who might attend a theatre performance on impulse or short notice.

Figure 5-8 The Pavilion is a socially inclusive theatre.

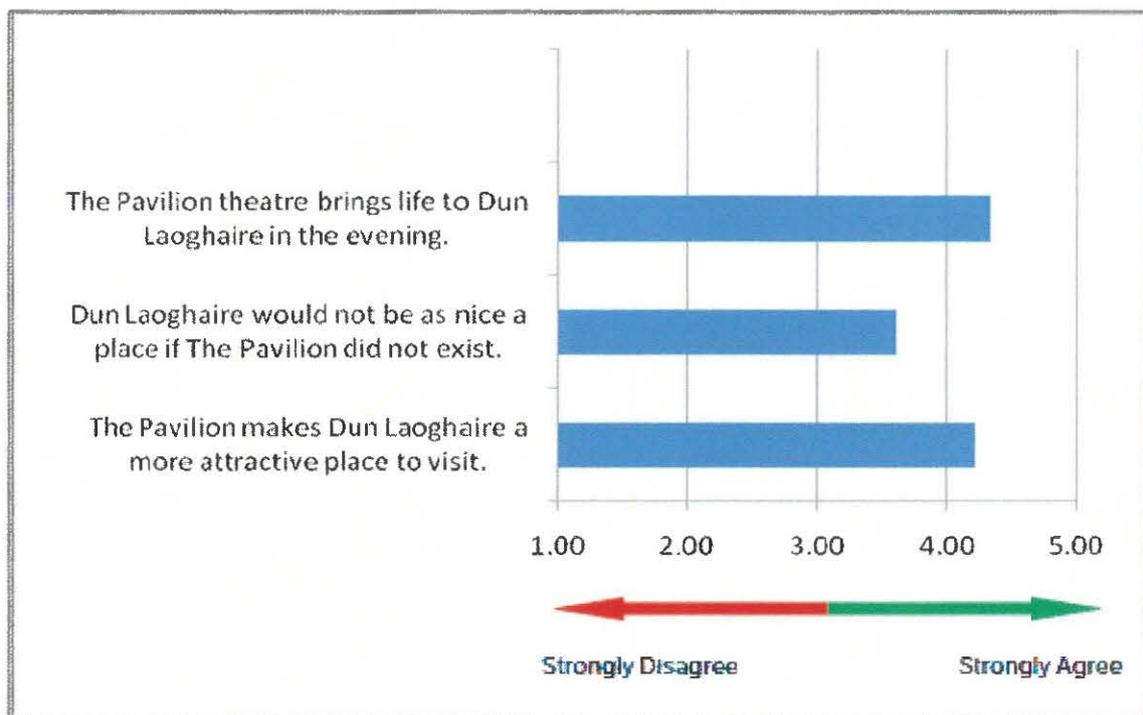


Although this result appears to be evenly balanced between those who agree and disagree the results skew towards a slightly negative score once the neutral responses are removed (33% disagree vs. 29% agree).

The difference becomes more pronounced if one distinguishes between residents vs. non-residents. 45% of non-residents feel the theatre attracts a diverse social mix as opposed to only 24% of residents, while 10% more residents than non-residents disagree with the proposition. This may simply reflect the fact that non-residents are themselves more likely to represent a range of social backgrounds commensurate with their range of geographical diversity.

A number of attendees who "neither agreed nor disagreed" commented to the researchers "it depends what's on". These comments, although not illustrated in the statistical results, may indicate that the theatre attracts a varied audience and are consistent with research by Grisolia et al (2010) which indicated that factors determining attendance at regional theatres in the UK (for example, occupational background) varied by type of show.

Figure 5-9 The Pavilion makes Dún Laoghaire a nicer place.



98% of respondents agreed that the Pavilion brings Dún Laoghaire to life in the evenings. Nobody disagreed. 40% of residents strongly agreed, while 20% of non-residents strongly agreed. This is a positive response, particularly given that residents are those in the best position to judge the impact of the theatre on their environs.

65% of people agreed or strongly agreed that Dún Laoghaire would not be as nice a place without the Pavilion. A significant number (40%) of non-residents neither agreed nor disagreed with this statement. 90% of respondents agreed or strongly agreed that the Pavilion made Dún Laoghaire a more attractive place to visit. 100% of non-residents agreed.

5.1.7 Key Findings

The aggregate economic impact figures presented in the sections below have been calculated from audience surveys and theatre management data.

The total gross economic impact of the theatre was worth approximately € 2,637,700. This can be considered the national economic impact. When adjusted for leakage and deadweight and additional expenditure, the net economic impact of the theatre to Dún Laoghaire is estimated at € 1,242,800.

Visitors to the theatre, both local and non-local spent an average of €11 over and above ticket expenditure, on food and drink, transport, and retail. There was no significant different in spending patterns of local and non-locals attendees. The average spend figures are lower than those reported for the festivals – this is because for the theatres spending was quantified per unique visit. For the festivals, the spending was spread over the course of the festival.

In 2010, the theatre attendance was approximately 44,800. The average number of people in a group was 3.2, demonstrating that the theatre provides opportunities for friends and families to socialise. The survey results indicate high levels of loyalty with respondents having attended on average 4.8 events in the last three years, with some customers having attended over 15 events.

Almost all respondents agreed that the Pavilion provided high quality and varied programming, in a number of different genres.

The venue is considered by many to be intimate and friendly, and the ticket prices affordable. Audience comments by respondents surveyed in the context of both the festivals, and at regular Pavilion events reflect this with many commenting “it’s an excellent venue”.

Satisfactions level with both the staff and volunteers are also very high.

The survey findings suggest a significantly higher proportion of female attendees – 72%. A national survey (Carmody, 2010 p.14) reported that females typically make up 57% of theatre-goers. However the results for the

Pavilion are most likely skewed by more females volunteering to complete questionnaires.

The theatre is essentially a local theatre (85% of audiences surveyed came from Dún Laoghaire-Rathdown), although the survey findings may have been slightly skewed due to the nature of the events surveyed (two events were local drama group events).

The qualitative findings from the survey suggest the following perceived social benefits:

- Residents surveyed strongly believe that the theatre creates a sense of community amongst the locals and gives them the opportunity to catch up with friends and family. It facilitates amateur productions by hiring out the venue to local drama groups, thus providing a platform for local communities to come together.
- The Pavilion is seen to contribute to audiences well-being, with locals perceiving more benefits in this respect than non-locals.
- The Pavilion is considered a key asset to Dún Laoghaire with almost all residents agreeing that it brings life to the town in the evening. It is a source of pride to the residents and attracts a strong loyal local following with some residents have attended over 15 events in the last three years.
- 100% of non-residents believe the theatre makes Dún Laoghaire a more attractive place to visit, indicating a hugely positive impact in terms of tourism and almost all residents agree the Pavilion brings life to Dún Laoghaire in the evening.
- More non-residents than residents consider that the theatre audiences come from a particular social class, although generally, the theatre is perceived to be attracting varied audiences, partly due to the broad nature of the programming which encompasses many different art forms including comedy, dance and theatre. Given that there is no demographic data available on the audiences attending the Pavilion, it is acknowledged that these findings are limited to the perceptions of those surveyed.

The Pavilion Theatre website is comprehensive and easy to use with useful links to local restaurants and services. The site highlights the fact that the theatre is located in particularly pleasant surroundings between the mountains to the West and the sea on the East coast. This is particularly important given that many outside visitors may not be familiar with Dún Laoghaire, as they might be with Dublin city centre.

The management are actively using the Pavilion Facebook page as an information tool for customers, announcing upcoming events and promotional offers. The page includes links to theatre companies, festivals and other venues.

Recommendations for attracting new audiences and increasing audience engagement are available the concluding chapter of this study.

5.2 The Mill Theatre, Dundrum

The Mill Theatre is located in the Dundrum Town Centre shopping centre in Dundrum, in Dún Laoghaire Rathdown County. The theatre occupies a space in excess of 12,500 square feet. It is a fully equipped state of the art theatre that includes radio and TV broadcast capability. The flexible space has a capacity of approximately 250 in the main auditorium and studio venues.

The theatre was an investment by the builders of the shopping centre Crossridge Construction and opened in May 2006. Local community drama groups were consulted in it's the construction phase of the theatre (Business to Arts, 2011).

Since then The Mill Theatre has had staged events in a broad range of art forms including theatre, comedy, music, and children's performances. The Mill Theatre also has an attractive gallery space.

According to the management, The Mill "has become a focal point of gathering and a home for our local groups, dance schools etc" (The Mill, 2011). Furthermore The Mill Theatre has helped ensure Dundrum Town Centre is more than a shopping centre and is a multi-faceted resource for the community of Dundrum and its hinterlands.

The Mill runs a successful volunteering programme with over 35 active volunteers. The volunteers act as ushers at events and as with the volunteers at the Pavilion, gain a number of benefits from their experience, such as becoming part of a team, learning new skills and meeting new people.

The events surveyed as part of this study were staged local amateur drama groups in April 2011. The sample achieved was $n=65$.

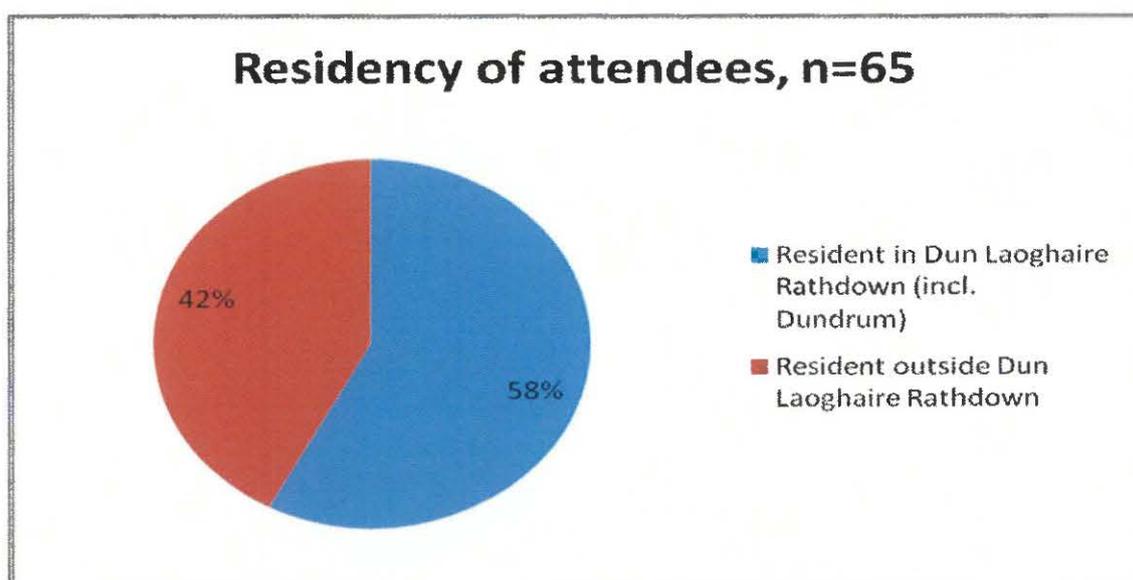
In 2010 the estimated number of attendances at The Mill was 34,200. The following sections report in detail on the research findings from audience surveys and consultation with theatre management.

5.2.1 Demographic Information

58% of respondents were female, 42% were male. This result presents a reasonably balanced audience profile according to gender.

In respect of residency, a small majority of respondents were from Dún Laoghaire-Rathdown (58%) with (42%) of respondents coming from outside the County. Full residency tables are available in Appendix N .

Figure 5-10 The Mill Theatre - Percentage of local attendees



A further breakdown of residency, illustrated in Appendix N shows that of the 60% of attendees that were from the County, almost of these were from

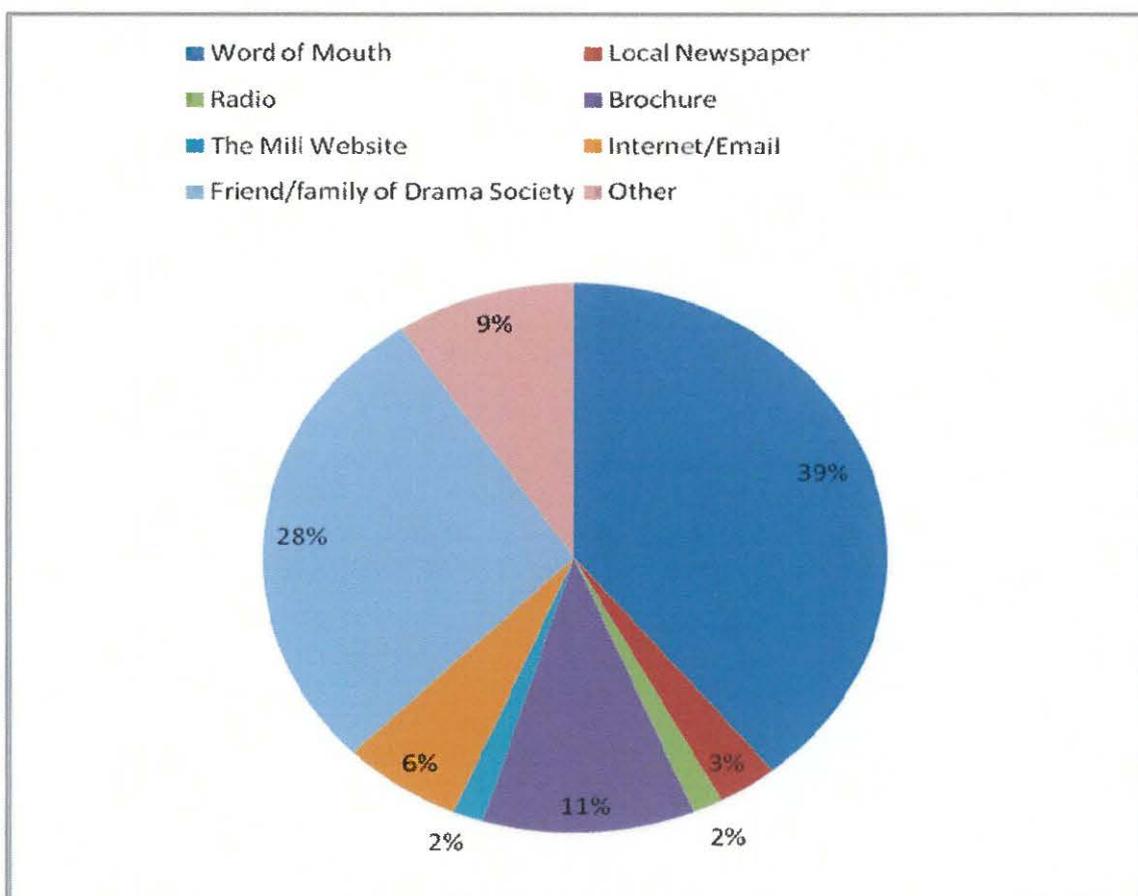
Dundrum town (30%), another third were from Dublin and 10% were from other counties in Ireland or the UK.

In total 89% of attendees came from either Dún Laoghaire-Rathdown or Dublin. This clearly positions The Mill as a local theatre.

It is acknowledged, however that all the surveys were carried out at local amateur drama productions which by their nature attract local crowds. This could mean the results are somewhat skewed towards local audiences. This said, the fact that 10% of attendees were from outside the county, with some from the UK is positive – it is unusual for amateur productions to attract tourists.

The next chart illustrates where respondents first heard about the event they attended at The Mill.

Figure 5-11 First source of information about The Mill Theatre



As can be seen above, the most common way to hear about The Mill was through other people, with a large proportion hearing about the event through

an association with the drama society performing on the night surveyed. This is exceptionally high given that all events surveyed were amateur productions. The next most common ways were through picking up a brochure (11%), with 6% hearing about the event on the internet and 3% of people heard about the event through listings in a local newspaper (Panorama Magazine in this instance). Under “**Other**” the following sources of information were mentioned:

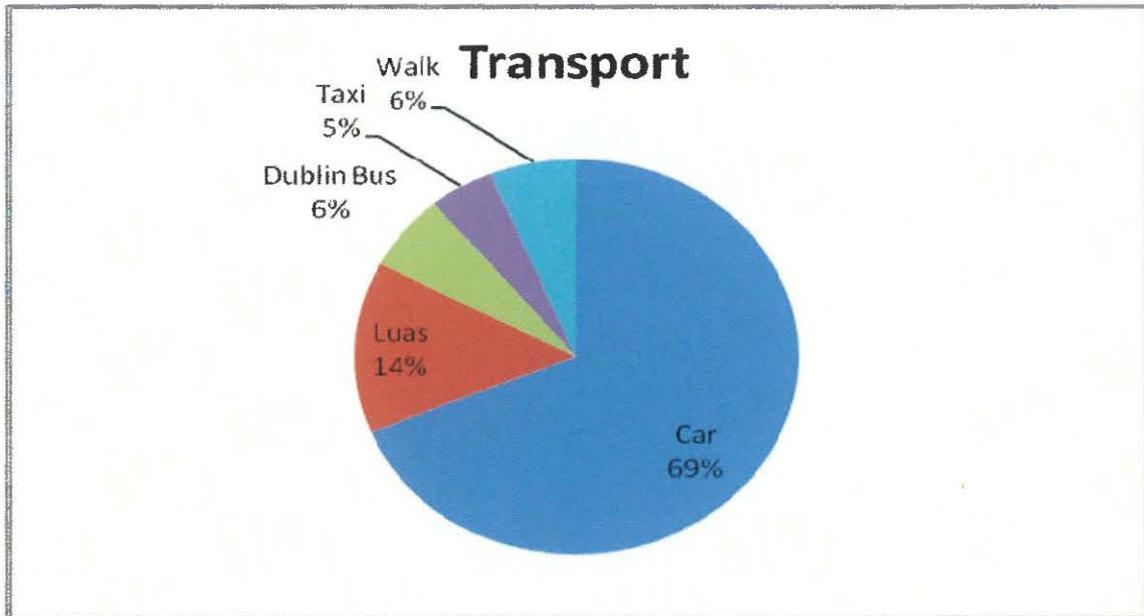
- Flyer from The Mill Foyer (1)
- Flyer in local chemist (1)
- Poster outside The Mill (2)
- Mailing list (1)

Given the large proportion of people who came to the event because of their association with the drama society and the relatively small sample size, it is difficult to draw firm conclusions from the sample and make any concrete suggestions in terms of what advertising channels to invest in. However the findings from the Pavilion study which showed that a significant proportion of audiences heard about events through the theatre’s mailing list, would suggest that attracting more subscribers to The Mill mailing list could prove productive.

5.2.2 Transport

Audiences were asked to choose the mode of transport they used to travel to The Mill. The results, illustrated in the chart below, show that most people travelled by car (69%). Despite the LUAS link from the city centre (St. Stephens Green), and the good bus service, relatively few people used public transport (20%). 6% of audiences walked and 5% took a taxi.

Figure 5-12 Audience Mode of Transport to The Mill



The high car use may be encouraged by the extensive car parking facilities in the Dundrum Town Centre shopping centre where The Mill is located.

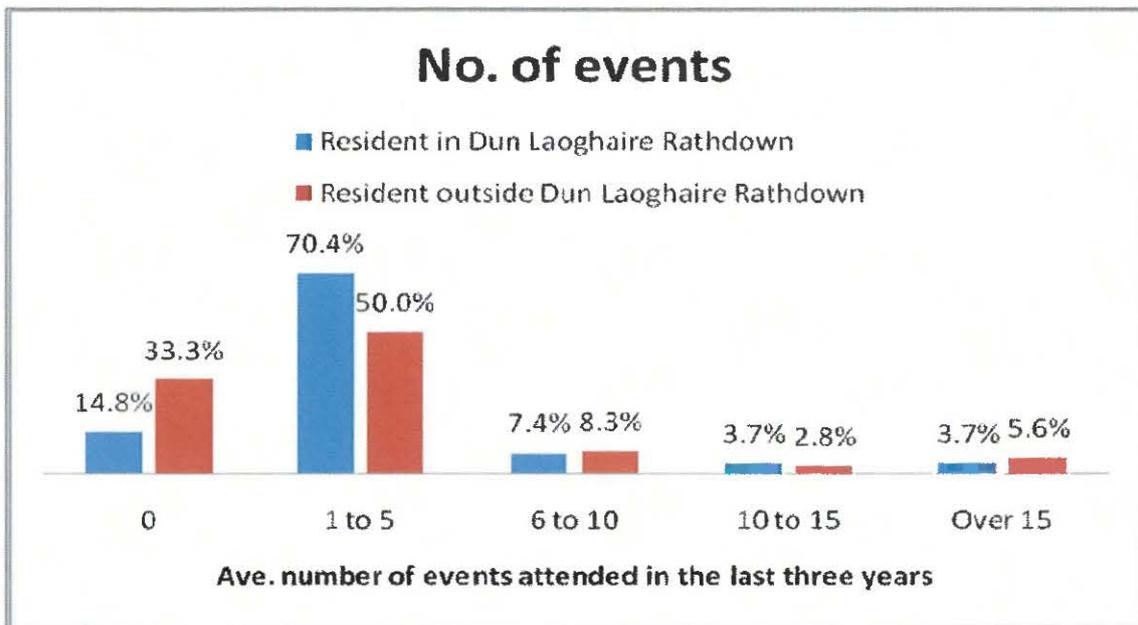
5.2.3 Attendance

According to box office reports, the total number of tickets sold in 2010 was approximately 32,153 with 2,154 complementary tickets issued.

With an adjustment for tickets that may not have been used, the overall number of attendances at The Mill in 2010 was estimated at **34,200**.

In order to establish the level of loyalty to the theatre, respondents were asked to estimate the number of events they attended in the last three years. The average number of events attended was **3.75 events**.

Figure 5-13 The Mill Theatre – average number of events



The findings demonstrates that the locals residents, as expected, attend the theatre more regularly, with over half attending 1 to 5 events in the last 3 years, 7% attending six to ten events and a further 7% attending over 10 events in the last three years.

33 % of non local respondents had not attended the theatre before being surveyed while 50% of the non local respondents had been to the theatre one to five times in the past.

Both results indicate a good level of loyalty to the Theatre by both the locals and non-locals. This level of loyalty implies a high degree of satisfaction with the theatre facilities and the programming – people would not return so regularly if they were not satisfied.

As part of the audience survey respondents were asked if they attended in a group. The average number in a group, when outliers are excluded was **2.73 people**. 40% of people attended with one other person, over a third attended with a group of three to four people. 5% of respondents attended in large groups of 25 or more. Only 1% of people attended alone. The findings indicate that The Mill provided a sociable occasion for the majority of attendees.

5.2.4 Reason for Visiting Dundrum

In order to establish if The Mill was the primary reason for coming to Dundrum, respondents were asked “ If you had not been going to The Mill, would you have visited the town anyway?”. The findings show that only 50% of attendees from outside the county came to Dundrum exclusively to attend The Mill.

This is an interesting result. It perhaps indicates that a visit to The Mill is just one of a number of factors which form a “package” for the visitors - people may come to shop as well as go to the theatre, or avail of the restaurants in the shopping centre, and it is difficult to ascertain from the study which element was the deciding factor. It is most likely the range of facilities on offer in the Town Centre which is appealing. This in turn may indicate that Dundrum is seen as an attractive location but not primarily as a cultural venue.

5.2.5 Economic Impact Analysis

After consultation with the management at The Mill, it was established that the total expenditure by The Mill in the locality of Dún Laoghaire-Rathdown for the year 2010 was approximately **€260,500**.

This figure accounts for expenditures on payroll (local employees), local performance costs and non-payroll and performance cost overheads such as maintenance and professional fees. In terms of audience spend, the AVS (Average Visitor Spend) per person in 2011 was **€11.92**.

Table 5-4 The Mill Theatre Additional Visitor Spend

Visitor spend categories	Mean AVS per person (n=65)
Food & Drink	€9.65
Transport	€1.60
Other (incl. Retail and Child-minding)	€1.10
Total Per Person *	€11.92*

The spend varies significantly between residents and non residents of Dún Laoghaire-Rathdown – non- residents spent almost twice as much as locals with locals spending €8.60 and non-locals €14.55 on items such as food and transport (see Appendix O). This reflects findings of other studies (BOP Consulting, 2011; Richard Gerald Associates, 2006). and findings of the studies on the festivals in Dún Laoghaire. It suggests that the economic impact on the county would be greater if more tourists and visitors from the greater Dublin area were to be attracted to The Mill.

Further analysis revealed there was a significant variance in Additional Visitor Spend between week nights and the weekend on the dates surveyed. The results in the table below show that audiences spent three times more on a Friday night compared to a Tuesday night.

Table 5-5 The Pavilion Theatre - AVS according to day surveyed

Item	AVS - Day Surveyed		
	Tuesday	Wednesday	Friday
Food & Drink	€7.61	€6.21	€19.26

Audiences spent the most money went on tickets (53%) followed by food and drink (32%), Transport (12%) and Other (3%).

Tables and charts illustrating the breakdown of spending are available in Appendix O

The formulas for calculating the Gross and Net Economic Impact of the festival including indirect and induced expenditure are:

Formula 4 The Mill Theatre - Economic Impact

Calculation Gross Economic Impact

(AVS + expenditure by organisation) x Economic Multiplier (1.52)

$$((€11.92 \times 34,200) + €667,062) \times 1.52 = \mathbf{€1,633,600^*}$$

Calculation Net Economic Impact

(AVS Adjusted for additionality + local expenditure by organisation) x Multiplier (1.52)

$$((€11.92 \times 34,200) * 50\% + €260,500) \times 1.52 = \mathbf{€705,800^*}$$

The table below summarizes net expenditure in terms of additionality.

Table 5-6 The Mill Theatre - Percentage Additionality of AVS

Composition	Ave. Expenditure	% of Additional Exp.	Ave. Additional Exp.
Local	8.60	50%	€4.30
Non Local	14.55	50%	€7.28

The table illustrates, unexpectedly that almost the same level of additionality can be applied to local as non-local expenditure. Typically (as shown in the festivals examined in this report) non-locals AVS has a higher percentage of additionality as non-locals are more likely to have *not* spent the money in the area if the event had not happened.

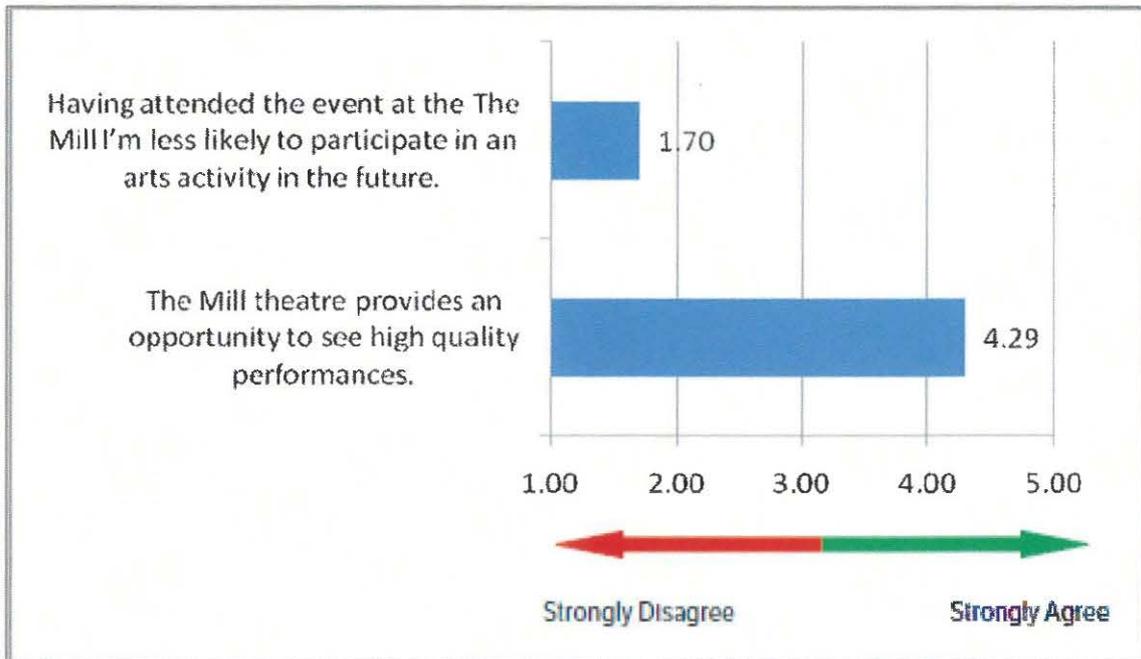
The additionality for non-locals was established by cross tabulating results for “If you had not been going to the Mill would you have visited the town anyway” and “If you had not attended the Mill, would you have spent this money in Dun Laoghaire anyway?”. If respondents answered “No” to both these questions, their spend was considered additional

The next section reports on the findings of the audience survey in terms of social impact.

5.2.6 Qualitative Findings – The Mill Theatre

This section reports the research findings in respect to the social impact of The Mill Theatre.

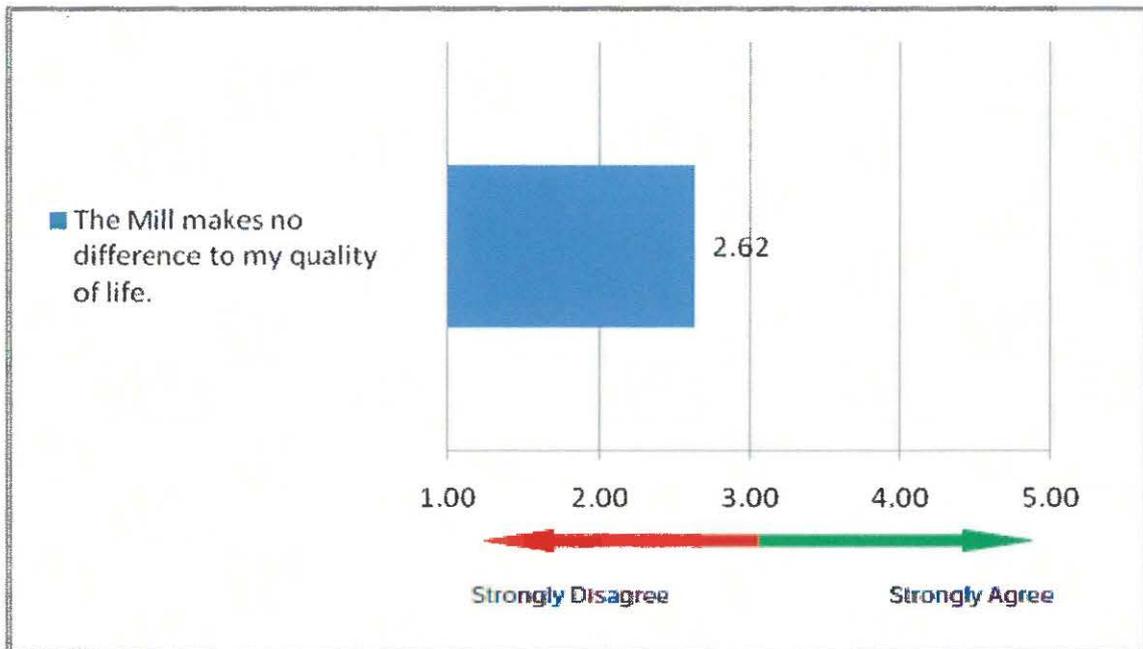
Figure 5-14 The Mill Theatre -deepening and widening engagement with a cultural form



94% of respondents either strongly agreed or agreed that The Mill theatre gave them the opportunity to see high quality performances. 6.5%% neither agreed nor disagreed and no respondents disagreed. This is a very positive result in terms of satisfaction with The Mill programming and its ability to engage.

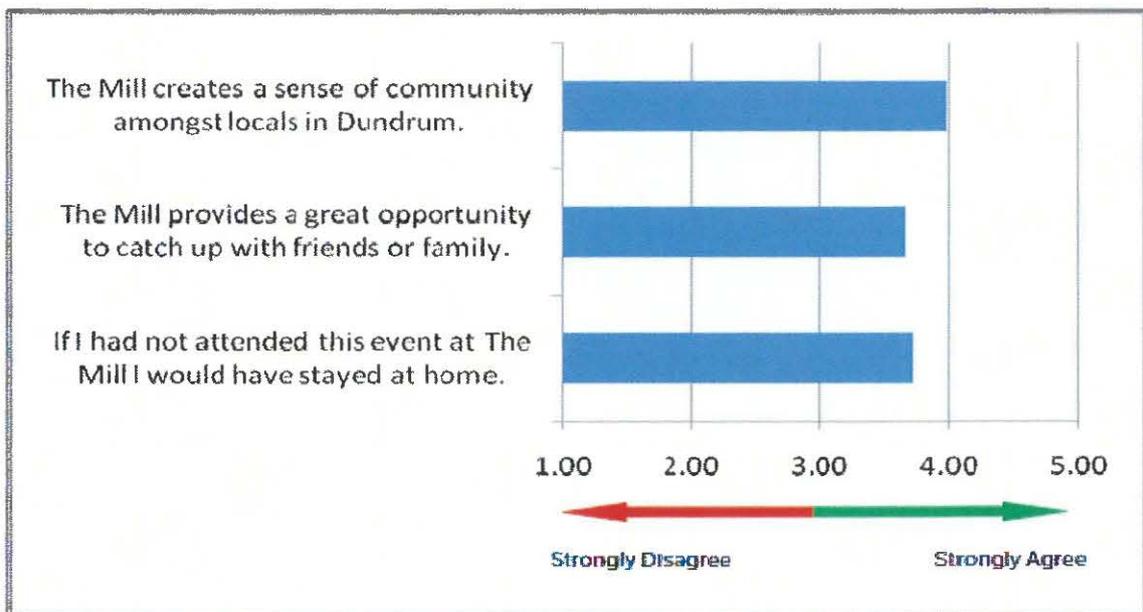
The negatively phrased statement “Having attended the event at The Mill I’m less likely to participate in an arts activity in the future” also gave a very positive result. 87% of respondents either disagreed or strongly disagreed with the statement.

Figure 5-15 The Mill Theatre contributes to audiences' well-being.



The majority of respondents disagreed with this negatively phrased statement, with almost a third of the local residents strongly disagreeing (30%). A significant number (40%) of non-residents neither agreed nor disagreed. Given that the non-residents attend the theatre less frequently it perhaps expected that the theatre would not make a significant contribution to their quality of life.

Figure 5-16 The Mill Theatre enhances a sense of community and provides a sociable occasion..

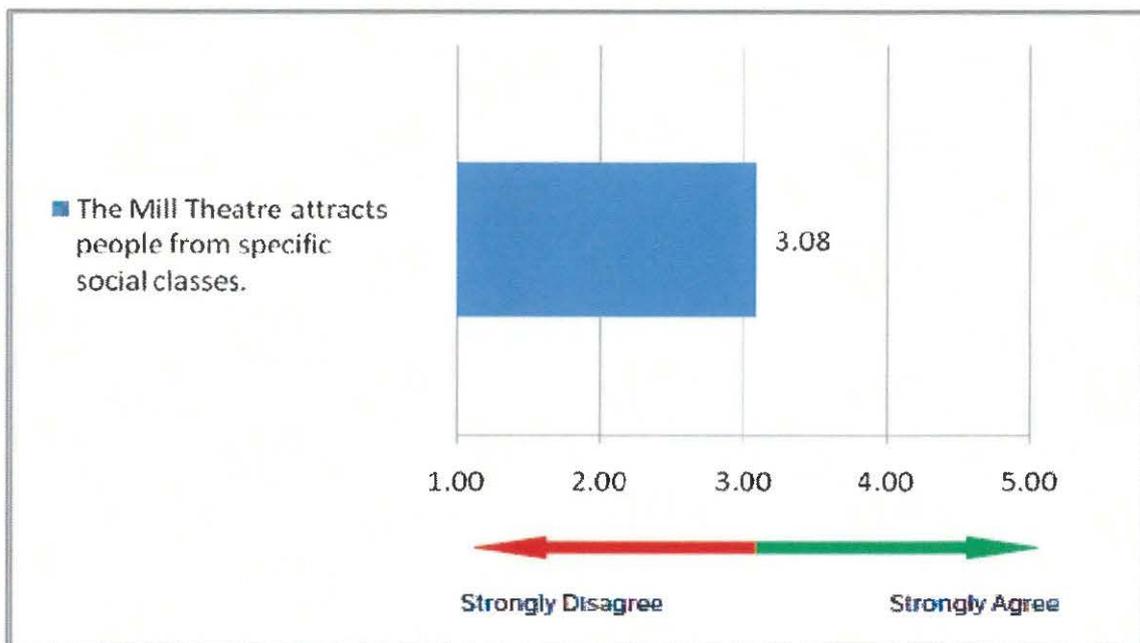


74% of people agree or strongly agree that The Mill creates a sense of community in Dundrum. This figure rises to 88% when only local respondents are accounted for. Nobody disagreed with this statement but one third of non-residents were neutral.

71% of locals agreed that The Mill provides an opportunity to socialize with friends and family, 15% higher than non-residents, as may be expected.

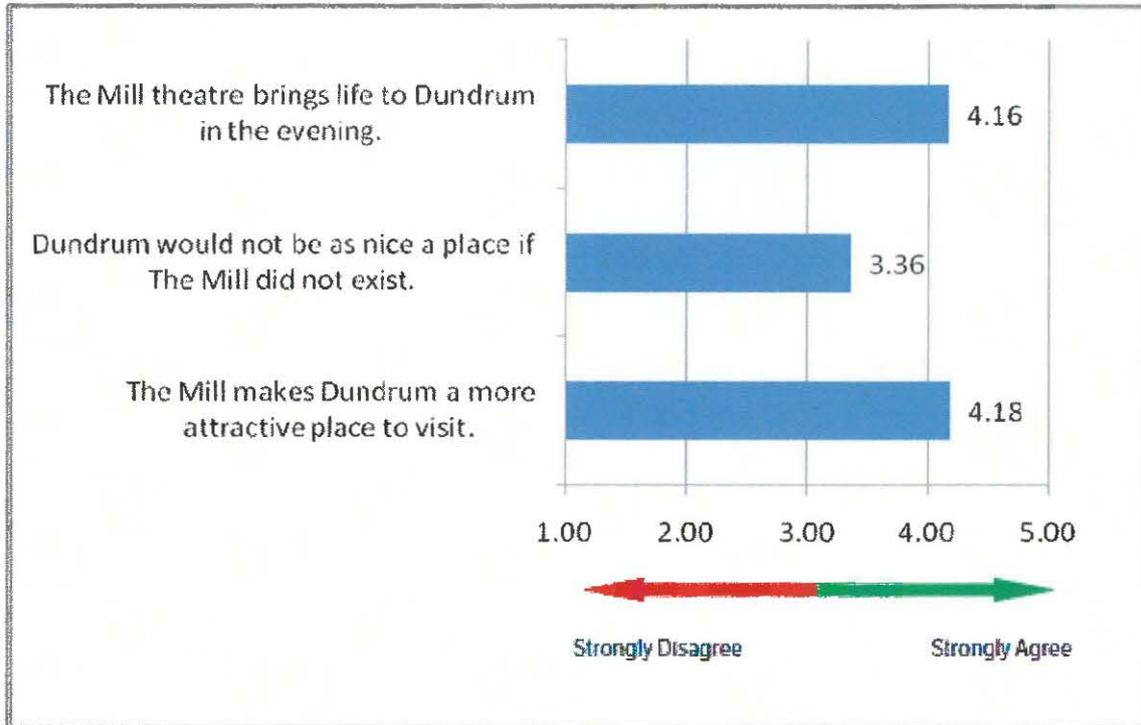
72% of people agreed they would have stayed at home if they hadn't attended the theatre.

Figure 5-17 The Mill is a socially inclusive theatre



This result appears finely balanced, residents and non-residents provide contrasting responses to this question. 42% of non-residents agree with the statement (against 11% of residents) whereas 59% of residents responded neutrally (37% of non-residents also responded neutrally). This may be due to the more varied backgrounds of non-residents. It may also indicate that social inclusion does not rank highly on residents list of concerns. And it could certainly indicate a level of discomfort with the question amongst the residents. Nobody strongly agreed with the statement. However it is acknowledged here that these interpretations are hypothetical and rely on the "impressions" of audience members.

Figure 5-18 The Mill makes Dundrum a nicer place.



100% of residents and 90% of non-residents agreed that The Mill brings life to Dundrum. Nobody disagreed. This is clearly a strong endorsement of the theatres impact on the social scene in Dundrum. Given this near unanimity responses to the following question seem surprisingly evenly spread. 47% agree or strongly agree that Dundrum would not be as attractive without The Mill, 30% are neutral and 23% are negative or strongly negative. Among residents however a slim majority (53%) respond positively.

88% agree The Mill makes Dundrum more attractive to visit.

The key findings of the research on The Mill are summarized in the next section.

5.2.7 Key Findings

The total gross economic impact of the theatre was worth approximately **€1,633,600**. This can be considered the national economic impact. When adjusted for leakage and deadweight and additionality, the net economic impact of the theatre to Dun Laoghaire Rathdown county is estimated at **€705,800**.

Visitors to the theatre, both local and non-local spent an average of **€11,92** over and above ticket expenditure, on food and drink, transport, and retail. There was a significant different in spending levels by local and non-locals attendees with non-locals spending on average €14.55 and locals spending €8.60

Satisfaction levels among audiences are extremely high with very positive feedback on both the venue the staff and the programming.

94% of respondents agreed that The Mill facilitated high quality performances. The venue itself is the subject of much admiration from audiences. one audience member commenting "it is a classy building...design is done to a very high standard"

A large majority of audiences travel to the theatre by car (almost 70%). Only 14% use the LUAS to travel to the theatre.

The theatre has a loyal following with the average number of events attended in the last three years 3.75 with over half of the local residents surveyed having attended one to five events in the last three years. 99% of respondents attended the theatre with one or more other people and a number of large groups attended together.

In 2010, the theatre attendance was approximately 34,200. The average number of people in a group was 2.7 demonstrating that the theatre provides opportunities for friends and families to socialise.

Attendance was made up mostly of residents of Dundrum and Dún Laoghaire-Rathdown (60%) with a further 29% of audiences coming from the Dublin.

The qualitative findings from the survey suggest the following social benefits

- The theatre is seen as an important cultural asset to Dundrum. Located in a shopping centre it provides a welcome addition to the local community and brings life to an otherwise quiet area in the evening.
- The findings suggest having attended an event at The Mill, respondents were more likely to participate in other arts events.
- The theatre creates a sense of community, particularly amongst amateur drama societies who are facilitated in staging their productions
- More non-residents than residents consider that the theatre is open to people of different social classes.
- Nearly all residents believe that the theatre brings life to Dundrum in the evening.

The theatre draws significant audiences from the surrounding area and seems to contribute positively to a “package” of leisure facilities available at the Dundrum Town Centre.

Findings from the research on The Pavilion showed that a significant proportion of audiences heard about events through the theatre’s mailing list. This suggests that attracting more subscribers to The Mill mailing list could prove productive.

Suggestions for programme and audience development are in the concluding chapter of this report.

Chapter 6. Recommendations and Conclusions

The preceding chapters suggest the following conclusions in terms of the economic and social impact of the festivals and theatres in Dún Laoghaire.

6.1 Economic Impact Assessment

The economic impact of the festivals and theatres examined in this report on the economy of Dun Laoghaire Rathdown County is over €2 million of which €250,000 is attributed to the festivals. The average visitor spend over across festivals is €58, across theatres it is €12.

The detailed results are presented below.

Table 6-1 Economic Impact All Festivals and Venues

Festival/Theatre	*Gross Economic Impact	*Net Economic Impact	**AVS
Poetry Now	€190,694	€65,335	€75
Mountains to the Sea	€296,701	€ 133,435	€ 40
The Pavilion	€ 2,637,000	€ 1,242,800	€11
The Mill	€1,633,600	€705,800	€12
Total	€4,757,995	€2,147,370	
Average			€35

**AVS according to residency does not add up to total AVS due to averaging in the statistics.

*rounded to nearest euro

Audience members who travel further spend more. This is demonstrated by the higher Additional Visitor Spend (AVS) at the dlr Poetry Now Festival

The ancillary spend over all festivals and venues has a relatively high level of addtionality, in that the majority of respondents would not have spent the money in the county if the festival or event had not taken place.

Additional visitor spend was higher on weekends than on weeknights.

Over and above the economic impact on the local county, Dun Laoghaire Rathdown, the festivals and theatres had a wider impact on the regional and national economy. Only a percentage of organiser expenditure was accounted for in the direct impact figure (for example, in the case of dlr Poetry Now only 26% of expenditure was included). The remaining expenditure will evidently have an impact on the area where the expenditure was made (Dublin city and county). Additional visitor spend was also adjusted so that the figures reflect the local area impact only; while this expenditure can be directly attributable to the festival, it was not included in the calculation as it falls outside the boundaries of Dun Laoghaire Rathdown County.

An attempt was made to compare these results to similar economic impact reports of arts festivals and theatres. Comparisons were ineffective on two levels. First, the researcher was unable to source recent economic impact reports on a similar research population – the reports sourced focused on either one larger theatre or festival, or on the other hand a large number of festivals or theatres in one area. No comparable report was found which focused on either festivals of the same size or theatres of the same size. Second, comparison proved difficult in terms of economic impact methodology. This study employs a conservative estimate of economic impact – comparison with reports using larger multipliers etc. might not be useful.

6.1.1 Economic impact as an argument for future funding

There are no published figures on the quantity of funding contributed by DLRCC and national organisations the festivals and theatres in this study. However, individual economic impact figures for each of the festivals and events can be analysed by funders and conclusions drawn. While funding decisions will clearly not be made on bottom line alone, those festivals and theatres demonstrating a higher proportion of economic impact per euro of funding will have an argument to make.

6.1.2 Recommendations for Improving Economic Impact

Attracting visitors from outside the county should increase the impact on the local economy in Dun Laoghaire Rathdown. Recommendations made elsewhere in this report include more effective use of social-media, and improving the interaction with other festivals, local hoteliers, restaurants, and tourism agencies. It is acknowledged that the ability of festivals to increase their own expenditure within their local economy is limited by a number of factors. Expenditure on artists' fees represents a substantial part of their budgets and most of these will come from other parts of Ireland or abroad. Other expenditure on production and marketing is also restricted by the fact that festivals need to find the most competitive prices for these services. In many cases locally-based suppliers do not exist or their prices may not be competitive.

Develop promotional schemes with local restaurants and bars to encourage people to dine out on week nights (Roly's Bistro in Dundrum already offers a pre-theatre rate, perhaps some cross-promotional opportunities exist where a package of a meal and theatre tickets is offered).

In terms of festivals, offering a package of activities that will encourage those travelling to extend the duration of their stay in an area. The fact that the festivals are located in Dun Laoghaire is also a positive feature, and one that the festival could seek to develop as part of a more tourism-oriented package. Partnerships could be made with the Dun Laoghaire Rathdown Chamber of Commerce. The Mountains to the Sea festival attracts a strong cast of international authors – it is quite likely that there is potential for growth in attracting non-residents.

6.2 Social Impact Assessment

The festivals and theatres in Dun Laoghaire Rathdown provide enriching, world-class cultural experiences, facilitating engagement with a broad range of art forms. The research suggests the festivals, by their very nature, appeal more to a niche audience than the theatres. The theatres, however, are particularly

admirable in their ability to showcase both mainstream productions and more literary fare, meaning that between festivals and theatres all tastes and audiences are catered for.

The festivals in particular provide engaging, informal, learning experiences that help develop cognitive knowledge and understanding of the cultural form (literature or poetry in this case) or subjects, as well as non-cognitive skills and contribute to personal development.

The research shows the theatres in Dun Laoghaire and Dundrum are a vital cultural and recreational asset for the local residents. Social cohesion is enhanced by bringing the local community together. Local amateur groups can come together and stage their productions in state-of-the-art facilities.

Both the festivals and theatres contribute to the creative, cultural and events' industries in Dun Laoghaire Rathdown and also contribute more broadly in Dublin through supporting the professional development of participating artists/companies, Dublin's venue infrastructure, and the Irish cultural sector in general.

Over and above direct impact on Dun Laoghaire, the festivals and theatres may act as a stimulus and driver for increased attendances at other cultural events. An overwhelming majority of respondents agreed that the theatres provided high quality performances. It could therefore be inferred that the experience at the dlr festival or theatre may then lead them to attending similar cultural events again. Hence, the festivals and theatres can be considered to help build future audiences for Dublin's cultural sector.

Theatre and festivals enhance the identity and image of Dun Laoghaire Rathdown county, with wider reputational benefits for Dublin in general. This is achieved in particular through increasing residents' pride in their local area.

The research found that the festivals, and in particular the dlr Poetry Now festival, have brought a significant number of foreign and local visitors to Dun Laoghaire and Dundrum, meaning that they are viewed as cultural destinations.

There was a significant benefit to the community in terms of employment and skills; volunteers and temporary staff gained transferable skills and widened their social and professional networks.

6.2.1 Increasing a sense of community – festival clubs

The research findings suggest there may be more potential to develop an increased spirit of community amongst festival goers. According to the organiser of dlr Poetry Now, some audience members congregate at the Kingston Hotel in the evenings after the programme has finished. However, this is not a formalized arrangement and newcomers to the festival may not feel included.

Audience members the Mountains to the Sea were not aware of any arrangement for after- show socialising. Some respondents, especially those who had travelled for the event, said they would like to see evening entertainment provided.

The setting up of such Festival Clubs will obviously take time and resources from already stretched organisers. However, should the resources be in place to do this, it could only benefit the festival in terms of creating networking effects, increasing loyalty to the festival, and enhancing a sense of community between the readers, and between the writers and audiences at the festival.

6.2.2 Developing Audiences

The research suggests there is an opportunity for the festivals and theatres in Dun Laoghaire Rathdown to take a strategic approach to developing audiences by partnering with fellow arts organisations in the county. A practical way of approaching this may be to engage in cross-promotional activities. This can be achieved at a number of levels.

A customer in Dun Laoghaire who has an interest in theatre may wish to be informed of programming for both the Mill Theatre and the Pavilion at the same time. Mailing List sign-ups could either (a) allow an opt-in for the other theatre's/festival's mailing list; or (b) provide links on the mailing lists to the other theatre's website, Facebook page or Twitter.

In terms of Social Media, programming announcements can be made for partner organizations – e.g. the dlr Poetry Now page can make announcements about the Mountains to the Sea festival, and vice versa.

This type of cross-promotional activity may seem problematic especially for the theatres, which are competing in the same market. However, given that both organisations are funded by the same bodies, and that the programming in each theatre is distinct, cooperation in marketing could be beneficial.

There may be further opportunity for cross-promotion through sharing customer information. The booking systems for each theatre and festival all use the same Box Office Management System (Ticketsolve). Behind these systems are a number of databases with customer information. Data protection is paramount. However, a configuration could be installed where, when booking, customers are invited to opt in for the sharing of information with partner organizations in Dun Laoghaire Rathdown. This has the potential to leverage very valuable customer data for marketing campaigns.

6.2.3 Improving Access

Programmes of work that will attract people from other local economies can be developed, for example, in the case of the theatres, efforts should be made to attract amateur groups from outside the county.

Theatre management and festival organisers can work in partnership with the Environment, Culture and Community department at DLRCC to develop audiences in schools and community groups. There are already connections with schools established (for example the Mountains to the Sea festival holds readings for secondary schools).

6.2.4 Implementation of recommendations:

The implementation of the recommendations here will require resources. This may be difficult given the prevailing difficult conditions for theatres and festivals, both in Dun Laoghaire and elsewhere. There have been severe cuts in resources in 2011, the Pavilion Theatre having seen a number of redundancies.

Given these conditions it is acknowledged the above recommendations will not be easy to implement.

6.3 Limitations and Implications for further research

The current research is unavoidably limited in its scope. The social impact research focuses on “receptive” participation – namely, attendance at an arts event. It does not address “creative” participation.

Creative participation is defined as “participation associated with making, creating, organising, initiating, producing, facilitating arts activities and indicates active engagement” (AEGIS 2004, p.18). There is currently a substantial body of research employing composite methodologies to assess social outcomes stemming from participation in arts programmes. These studies examine such areas as cognitive skills and educational attainment, crime prevention, and health (AEGIS, 2004).

This research argues that in terms of improving research evidence for the impact of arts and culture, there is a need for a longer term approach to evaluating cultural interventions. Authors writing across a range of contexts urge the need for larger scale, longer term studies in order to investigate long term impact, and the question of sustainability (Ruiz 2004).

The Grainstore Youth Arts Committee and the Arts and Health programme for older people provide examples in Dún Laoghaire which meet the criteria of “creative participation”. These merit investigation within the scope of the above-mentioned outcomes, and could form the subject of future studies on the social benefits associated with arts participation.

However, one must accept that such an investigation would require longitudinal study by researchers with specialised skills. Consequently, significant funding would need to be available. The feasibility of implementing an appropriate programme of research in the near-future is uncertain.

Research aiming to improve methodologies for the collection of meaningful data on the social impact of “receptive” participation could also be a focus of future research. Currently it is possible to measure the perception only of audiences or

participants at festivals and theatres. As Reeves (2002) concluded, in her review of the literature on social impact methodologies, the development of better research tools could pave the way to establishing more reliable indicators of social impact. This, in turn, would permit a more robust analysis which would not rely on perception alone. Edgar (2012) points out that the majority of government funding goes to arts events, and not to “programmes”. It could be argued, therefore, that there is an urgent need for the development of more robust measurement tools in this area.

The current research could be augmented by the collection of data on the demographic profile of participants/audiences at Dún Laoghaire’s festivals and events.

As outlined earlier in this report, the public-good aspect of the arts is an important criterion, since it is largely the well-educated and well-off who enjoy the benefits of publicly funded art (NESF, 2007; Lunn & Kelly, 2008; Arts Council, 2006). If only a certain group of people enjoy the benefits of a publicly funded cultural good, the good becomes “private” in economic terms, and public-good aspects are diminished. If the arts become purely “private” (i.e. only those who have access, or can afford it, benefit) then any government subsidy would be identified as supporting the pleasures of a wealthy minority (Snowball 2008, p.10).

Clearly then the concept of universal access to arts events is crucial if we are to argue for the continued funding of the arts. Audiences at the festivals and theatres examined in this report had differing views on the extent of social inclusion. A significant percentage of respondents to the survey were unsure if the events and venues in question attracted a mix of social classes. Local residents tended to believe that the audience was predominantly representative of a middle-class demographic, while visitors felt that the audience was more diverse. It is not surprising that audiences were uncertain about this issue. Both international and Irish research has repeatedly demonstrated that there are socio-economic gradients in respect of arts attendance, whereby the higher the educational attainment and income, the greater their level of participation in the arts (Lunn and Kelly, 2009; NESF, 2007; O’Hagan 1996).

No demographic information in respect of income or education levels was collected in this research to back-up audience perceptions. However, information was gathered on gender. The results in the study reflected national statistics on arts attendance which show higher levels of participation by women. In the case of the Mountains to the Sea festival there was a significant gender imbalance. However, while this imbalance could be perceived as a problem by arts funders, it could be argued that it mirrors a well-established pattern of cultural consumption. Females are more interested in reading fiction and are more likely to attend readings (Arts Council 2006, p.22; Ommundsen 2009). If this is the case, it is difficult to see what can be done in respect of attracting a more varied audience to the literary festivals.

This said, public participation is a stated goal of the DLRCC 2007-2010 arts strategy, and the draft policy for 2011-2014 states that the council will work “strategically ... to support the various communities within the County to actively participate in the arts as both creators and spectators” (DLRCC 2011). A number of programmes were implemented in 2010 which were “informed by the twin principals of social inclusion and high-quality community arts practice” (DLRCC Arts Office, 2007, p.27)

Given that the art programmes, as opposed to events, are informed by the principle of social inclusion as well as by high quality arts practice, further research into this aspect of the Dun Laoghaire Rathdown County Council arts provision may prove more conclusive on this matter.

Glossary

Additionality: In economic impact assessment, “the extent to which “what has happened wouldn’t have happened otherwise” (European Commission, 2009).

Deadweight: Refers to outcomes that would have occurred anyway, irrespective of whether the event happened or not. For example, a proportion of those attending a festival may have been in Dún Laoghaire anyway, shopping, visiting friends etc. (European Commission, 2009).

Displacement: Displacement is where activities generate benefits at the expense of activity elsewhere. For example, visitors to festivals may have visited another festival in Ireland if they had not chosen the one in Dún Laoghaire. This might represent a net gain to Dún Laoghaire, but at an Irish level, this would simply represent displacement from one city to another.

Indirect impacts (also termed supply impacts): Indirect impacts derive from the purchases of supplies and services in the case of festivals and events by the organisation and the purchases of their suppliers in turn. The indirect multiplier within a particular area, e.g. Dún Laoghaire-Rathdown county captures these impacts in the area through the entire supply chain (Hamilton, 2008).

Induced impacts (also termed income impacts): Induced impacts derive from people employed, for example in arts festivals, venues etc spending their income on products and services within the defined impact area, which in turn generates further income impacts throughout the economy (Hamilton ,2008; Indecon Consultants, 2009; LCRA Community and Economic Development, 2008, Maughan and Bianchini, 2004).

Leakage: Leakages represent the amount of money that is taken out of the host economy. In the case of an arts festival, for example, this could be in the form of profits taken by non-local artists and traders who leave at the end of the festival and spend in other economies. It could also be money earned at the festival by locals, but spent outside the local economy and savings (Crompton 1995, pp.18-20). It seems the smaller the economy under consideration, the higher

the leakage, since people are more likely to spend money outside the local economy.

Market Failure: Market failure occurs where prices do not reflect the marginal benefits or costs of goods consumed. In the case of the arts because of the existence of non-private benefits, e.g. the historical value of a painting (Throsby, 2002), the market mechanism working alone will fail to provide the amount of culture that society actually wishes to consume, and, importantly, is willing to pay for (Frey, 2003).

Multiplier: The way in which a change in spending produces an even larger change in income. For instance, in the case of an arts festival, if visitors to the festival spend new money in a local restaurant, this has an immediate effect by increasing the income of the restaurant owners. These people will in turn spend some of their extra money, putting more cash into the pockets of others, who spend some of it, and so on (The Economist, 2011; Towse, 2010).

Opportunity Cost: The cost of spending money on one good over another. There is an opportunity cost associated with funding for the arts by local government – funds spent on arts provision mean that an opportunity to spend the money, for instance, transport or health is foregone.

Non-use values – non-use values are made up of three types of values:

-**existence value:** people value the existence of a cultural facility or heritage item regardless of whether they wish to take part in it or use it themselves

-**option value:** people want to keep open the possibility of using or enjoying something in the future, even though they don't use it today

-**bequest value:** people value leaving something to future generations

Non-use values are more often 'not observable in market transactions, since no market exists on which the rights to them can be exchanged' (Holden 2007),

Public Good: Public goods are "those goods that a number of people can use simultaneously without diminishing their value (non-rivalry) and once these goods are provided it's infeasible to exclude other people from their use (non-exclusion) (Ducombe, 1996 in Snowball 2008, p.10)

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Appendix A Stakeholders Consulted

Stakeholder Consultation

The following people were consulted personally in the drafting of this report.

Dún Laoghaire-Rathdown County Council

Richard Shakespeare	Director Environment, Culture and Community Department
Wessel Badenhorst	County Development Board
Kenneth Redmond	Arts Officer
Carolyn Browne	Senior Arts Administrator/Director dlr Poetry Now
Tim Carey	Heritage Officer/ Director Mountains to the Sea dlr Book Festival
Máire Davey	Education and Community Co-ordinator
Michael McLoughlin	Youth Arts Worker

The Pavilion

Martin Murphy	Director
Helen Hutton	Operations Manager
Jim Doyle	Administrator
Helen O'Driscoll	Volunteers Co-ordinator

The Mill

Karen Carleton	Manager
Aoife O'Toole	Box Office Manager

Others

Dún Laoghaire-Rathdown County Enterprise Board

Academic Staff IADT - area of Cultural Policy

The Arts Council

Dundrum Town Centre Management

Dún Laoghaire-Rathdown Chamber of Commerce

Appendix B Audience Survey Questionnaires

Mountains to the Sea dlr Book Festival 2010 - Questionnaire

dlr County Council and the Institute of Art Design & Media (IADT) are conducting research into the economic and social value of the Arts in the county.

As part of this research we are interested in hearing about your experiences at the *The Mountains to the Sea dlr Book Festival 2010*.

We would be very grateful if you could take 5 minutes to complete this short questionnaire.

Please tick the appropriate box.

Are you/your family resident in Dún Laoghaire/Rathdown? Yes No

If no, where are your resident? _____

Where did you hear about the festival? Word of mouth Newspaper Internet
 Brochure in mail Picked up a brochure Other _____

Attendance:

How many readings/events are you planning to attend at the festival? _____

What types of events are you planning to attend?

Free events only Paid ticket events only Both

Visitor Spend:

In the table below, please fill in your **total estimated spend in Dún Laoghaire over the 7 days** of the festival.

IMPORTANT! Are these figures for yourself only your whole group/family ?

Expense	Euro €
Tickets to readings/events	
Food and Drink (restaurant meals, snacks, take away, tea/coffee, soft drinks, alcohol)	
Accommodation (Please complete only if you are not from Dún Laoghaire and are paying for a hotel/B&B in the area in order to attend the festival)	
Transport (Please specify) Dart <input type="checkbox"/> Dublin Bus <input type="checkbox"/> Taxis <input type="checkbox"/> Parking <input type="checkbox"/> Petrol <input type="checkbox"/>	
Other (Please specify) _____	

How many people are you paying for at the festival? _____

If there were no *Mountains to the Sea* festival would you have spent this money in Dún Laoghaire? Yes /No

Research has suggested a number of social benefits associated with attending book festivals. Below is a list of statements in this respect. For each one, please select whether you 'strongly agree' 'agree', 'neither agree nor disagree', 'disagree' or 'strongly disagree'.

A	<p>Attending <i>The Mountains to the Sea</i> festival has increased my appreciation of literature.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
B	<p><i>The Mountains to the Sea</i> festival creates a sense of community amongst writers and readers of books.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
C	<p><i>Mountains to the Sea</i> has allowed me to meet people from diverse backgrounds</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
D	<p>Coming to <i>Mountains to the Sea</i> has given me the opportunity to meet old friends.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
E	<p><i>Mountains to the Sea</i> brings literature to a diverse audience.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
F	<p>Hearing writers speaking about their work at <i>Mountains to the Sea</i> has helped me to form a better understanding of the world.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
G	<p>The <i>Mountains to the Sea</i> festival creates a sense of pride of community or achievement for the locals of dlr.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
H	<p><i>Mountains to the Sea</i> enhances the well being of attendees.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
I	<p>To enjoy the festival the audience requires a sound appreciation of literature.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
J	<p>The <i>Mountains to the Sea</i> festival makes Dún Laoghaire a more attractive place.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>

dlr Poetry Now Festival 2010 - Questionnaire

The Dún Laoghaire-Rathdown County Council and the Institute of Art Design & Media (IADT) are conducting research into the economic and social value of the Arts in the county.

We would be very grateful if you could take 5 minutes to complete this short questionnaire. Thank you!

Please tick the appropriate box.

Are you/your family resident in Dún Laoghaire/Rathdown? Yes No

If no, where are your resident? _____

Where did you hear about the festival? Word of mouth Newspaper Internet
Brochure in mail Picked up a brochure Other

Attendance:

How many readings/events will you have attended at the festival? _____

What types of events will you have attended?

Free events only Paid ticket events only Both

Visitor Spend:

Please estimate your **total spend in Dún Laoghaire over the 3 days** of the festival.

NB : Are these figures for yourself only your whole group/family ?

Expense	Euro €
Tickets to readings/events	
Food and Drink (restaurant meals, snacks, take away, tea/coffee, soft drinks, alcohol)	
Accommodation (Please complete only if you are not from Dún Laoghaire and are paying for a hotel/B&B to attend <i>dlr Poetry Now</i>)	
Transport (e.g train, Dart, Dublin bus, taxis, parking)	
Other (e.g babysitting, gifts, books etc)	

How many people are you paying for at the festival: _____

If there were no *dlr Poetry Now* festival would you have spent this money in Dún Laoghaire? Yes / No

Research has suggested a number of social benefits associated with attending arts festivals. Below is a list of statements in this respect. For each one, please select whether you 'strongly agree', 'agree', 'neither agree nor disagree', 'disagree' or 'strongly disagree'.

A	<p>Attending <i>dlr Poetry Now</i> has increased your appreciation for poetry.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
B	<p><i>dlr Poetry Now</i> has helped improve your creativity.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
C	<p>Participating in <i>dlr Poetry Now</i> has facilitated your self-expression and imagination.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
D	<p>Coming to <i>dlr Poetry Now</i> has given you the opportunity to meet old friends.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
E	<p><i>dlr Poetry Now</i> contributes to the education of festival attendants.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
F	<p><i>dlr Poetry Now</i> has allowed you to meet people of different social backgrounds.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
G	<p>The <i>dlr Poetry Now</i> festival creates a sense of pride for the locals of DLR.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
H	<p><i>dlr Poetry Now</i> attracts people from specific social classes.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
I	<p>To enjoy the festival the audience requires an appreciation of poetry.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
J	<p>The <i>dlr Poetry Now</i> festival makes Dún Laoghaire a more attractive place to visit.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>

Thank you!

Mill Theatre – Questionnaire

Please tick the appropriate box.

Are you/your family resident in Dundrum? Yes No

If no, where are your resident? _____

Where did you hear about today's event?

Word of mouth National Newspaper Local Newspaper Radio Brochure

The Mill Website Internet Email Other _____

How did you travel to The Mill Theatre?

Car Luas Dublin Bus
 Taxi Cycle Walk Other _____

About how many events have you attended at The Mill in the last **3 years**? _____

If you attended in a group, how many people, including yourself are in the group? _____

For non-residents of Dundrum :

If you had not been going to The Mill, would you have visited the town anyway? Yes No

Visitor Spend:

List below the estimated amount of money that you have spent or plan to spend in this area *specifically as a result of your attendance at The Mill*. Remember to include money spent before, during and after the performance. **Please include any spending on other people in your group**

Expense	Euro €
Admission/Tickets to this event	
Food and Drink (restaurant meals, snacks, take away, tea/coffee, soft drinks, alcohol)	
Transport (e.g public transport, parking, petrol, taxis etc)	
Other Please specify (e.g childcare, retail purchases etc)	

If you paid for tickets or drinks etc. for other people, how many people did you pay for? _____

If you had not attended The Mill would you have spent this money in the county anyway? Yes No

Research has suggested a number of social benefits associated with attending theatres. Below is a list of statements. For each one, please select whether you 'strongly agree', 'agree', 'neither agree nor disagree', 'disagree' or 'strongly disagree'.

A	The Mill theatre provides an opportunity to see high quality performances. Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree 1 2 3 4 5
B	If I had not attended this event at The Mill I would have stayed at home. Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree 1 2 3 4 5
C	Having attended the event at the The Mill I'm less likely to participate in an arts activity in the future. Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree 1 2 3 4 5
D	The Mill provides a great opportunity to catch up with friends or family. Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree 1 2 3 4 5
E	The Mill creates a sense of community amongst locals in Dundrum. Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree 1 2 3 4 5
F	The Mill makes Dundrum a more attractive place to visit. Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree 1 2 3 4 5
G	The Mill Theatre attracts people from specific social classes. Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree 1 2 3 4 5
H	The Mill makes no difference to my quality of life. Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree 1 2 3 4 5
I	Dundrum would not be as nice a place if The Mill did not exist. Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree 1 2 3 4 5
J	The Mill theatre brings life to Dundrum in the evening. Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree 1 2 3 4 5

Please write any additional comments you might have about The Mill theatre here.

Thank you!

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Interviewer Name: _____

Date: _____

The Pavilion Theatre – Questionnaire

Please tick the appropriate box.

Are you/your family resident in Dún Laoghaire/Rathdown? Yes No

If no, where are your resident? _____

Where did you hear about today's event?

Word of mouth Newspaper Radio The Pavilion Website

Direct Mail Mailing List Brochure Other _____

How did you travel to the Pavilion?

Car DART Dublin Bus

Taxi Cycle Walk Other _____

About how many events have you attended at The Pavilion in the last 3 years? _____

If you attended in a group, how many people, including yourself are in the group? _____

For non-residents of Dún Laoghaire/Rathdown :

If you had not been going to the Pavilion, would you have visited the town anyway? Yes No

Visitor Spend:

List below the estimated amount of money that you have spent or plan to spend in this area *specifically as a result of your attendance at the Pavilion*. Remember to include money spent before, during and after the performance. **Please include any spending on other people in your group**

Expense	Euro €
Admission/Tickets to this event	
Food and Drink (restaurant meals, snacks, take away, tea/coffee, soft drinks, alcohol)	
Transport (e.g public transport, parking, petrol, taxis etc)	
Other Please specify (e.g childcare, retail purchases etc)	

If you paid for tickets or drinks etc. for other people, how many people did you pay for? _____

If you had not attended The Pavilion would you have spent this money in Dún Laoghaire anyway? Yes No

Research has suggested a number of social benefits associated with attending theatres. Below is a list of statements. For each one, please select whether you 'strongly agree', 'agree', 'neither agree nor disagree', 'disagree' or 'strongly disagree'.

A	<p><i>The Pavilion</i> theatre provides an opportunity to see high quality performances.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
B	<p>If I had not attended this event at <i>The Pavilion</i> I would have stayed at home.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
C	<p>Having attended the event at the <i>The Pavilion</i> I'm less likely to participate in an arts activity in the future.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
D	<p><i>The Pavilion</i> provides a great opportunity to catch up with friends or family.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
E	<p><i>The Pavilion</i> creates a sense of community amongst locals in Dún Laoghaire</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
F	<p><i>The Pavilion</i> makes Dún Laoghaire a more attractive place to visit.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
G	<p><i>The Pavilion Theatre</i> attracts people from specific social classes.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
H	<p><i>The Pavilion</i> makes no difference to my quality of life.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
I	<p>Dún Laoghaire would not be as nice a place if <i>The Pavilion</i> did not exist.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>
J	<p><i>The Pavilion</i> theatre brings life to Dún Laoghaire in the evening.</p> <p>Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree</p> <p>1 2 3 4 5</p>

Please write any additional comments you might have about The Pavilion theatre here.

Thank you!

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Interviewer Name: _____

Date: _____

Appendix C Research Objectives

The research focused on the following objectives for festivals and theatres:

To determine the *profile of visitors/tourists* to dlr Festivals and theatres for use in Marketing strategy and programme planning:

What gender are the visitors come from?

Where do they come from?

Where did they hear about the festival?

To determine the *Economic Impact* of the Festival or Theatre for Dún Laoghaire-Rathdown:

To calculate the Average Visitor Spend (AVS) it was necessary, through questionnaire to gather the following information.

How many events did each attender go to?

What amount of money did they spend on tickets?

What amount of money did they spend on other items including transport and food and drink?

To what extent could the audience spending be attributed to the festival or the event – i.e. what was the additionality?

With respect to the Theatres there were the following supplementary objectives:

What is the attenders level of loyalty to the theatre?

Was the theatre the main reason for their visit to the town?

To determine the potential *Social Capital* brought to Dún Laoghaire-Rathdown by the Festival or Theatre.

The themes explored are the themes of community, social inclusion, quality of life and well-being :

Is the programme satisfying in terms of artistic objectives (in terms of literature or poetry, drama etc.)?

Is the festival or theatre inclusive in that it welcomes people from different social backgrounds?

Is the festival or theatre event a sociable occasion?

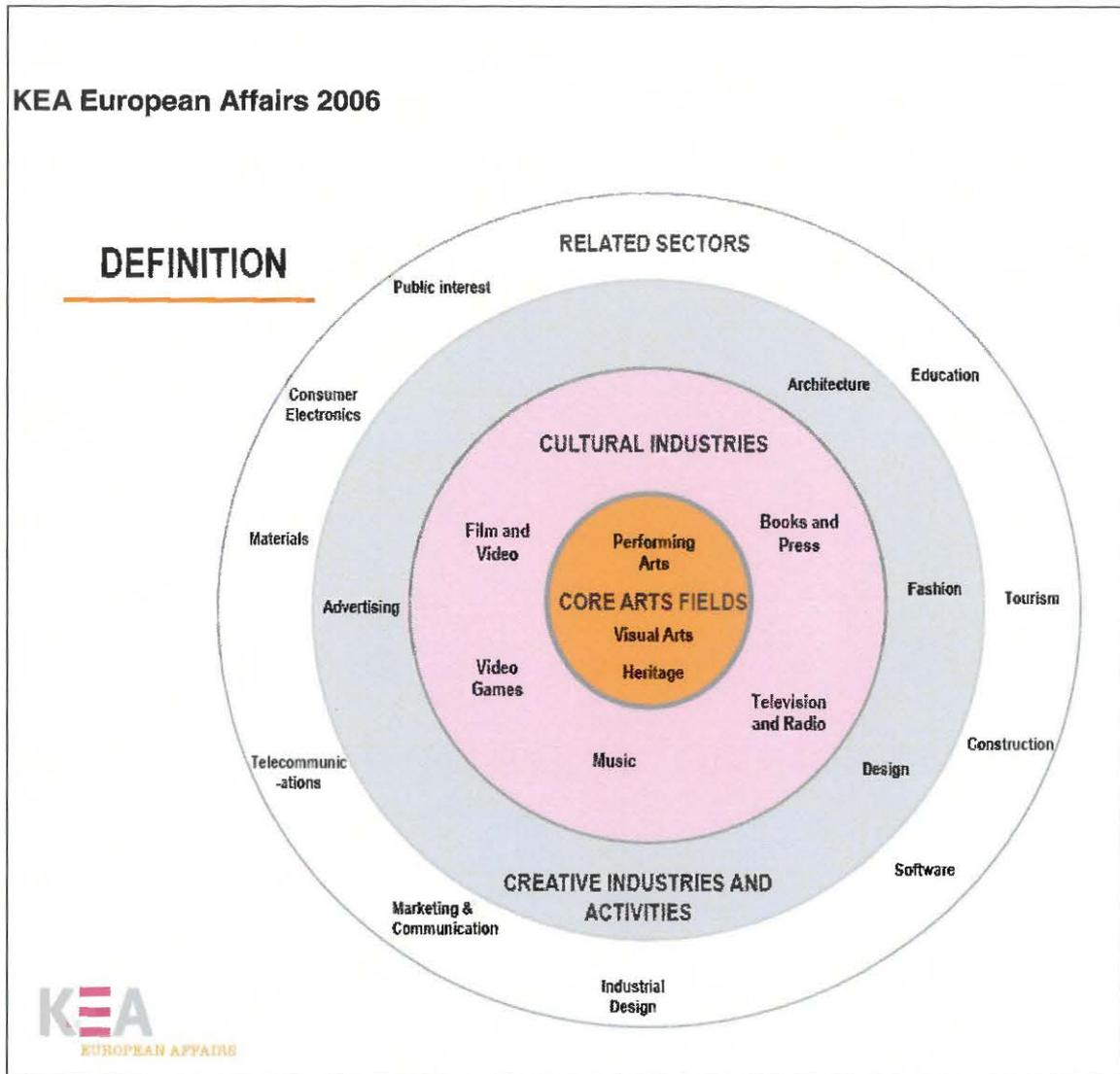
Does the festival or event make the town more attractive to visitors?

Does the festival create a sense of community and provide an opportunity for social activity in the community?

Does the festival or theatre contribute to the general well-being or quality of life of attendees?

Appendix D Delineations of the Creative and Cultural Industries

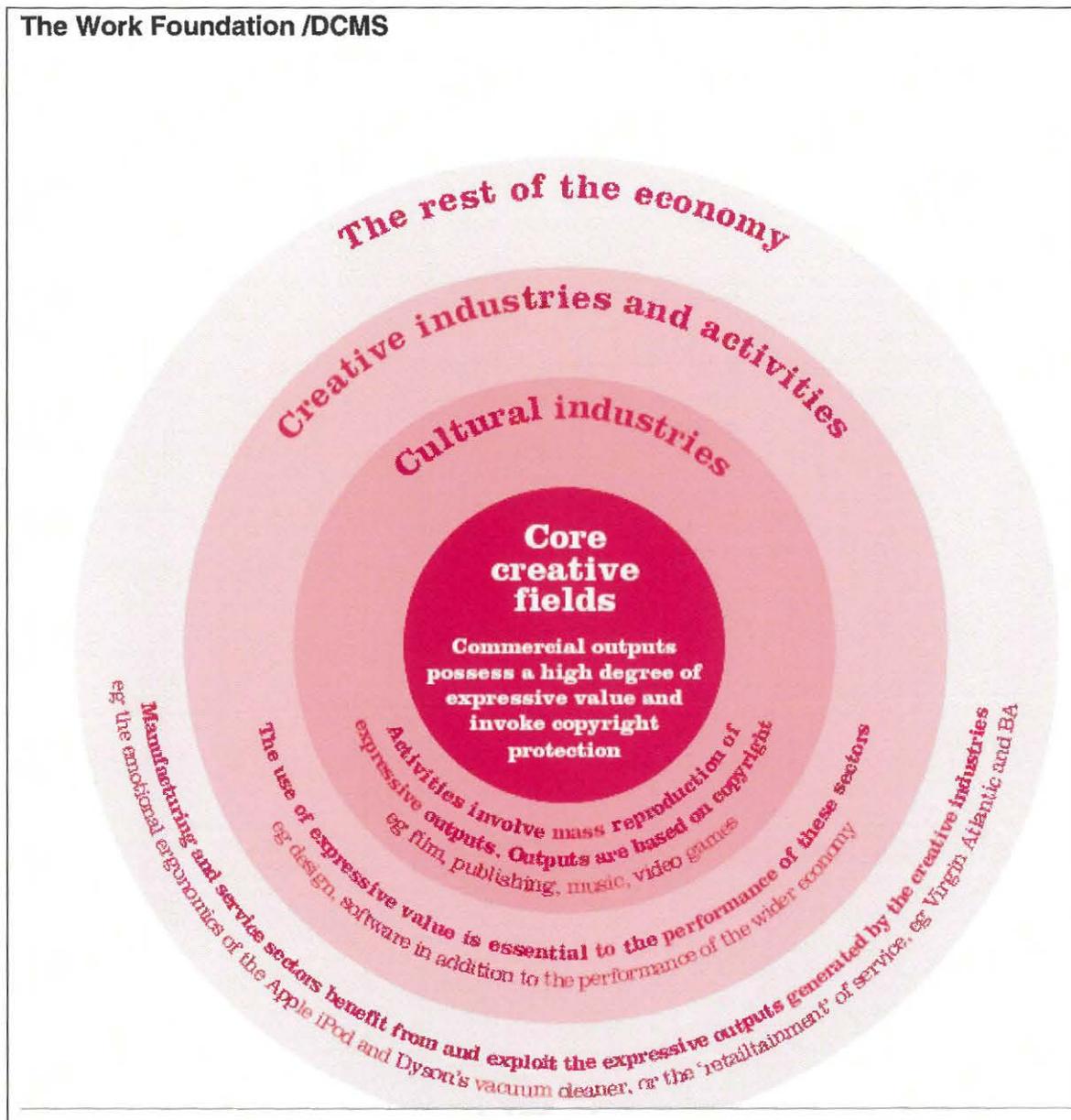
Figure 0-1 KEA European Affairs Concentric Circles Model of the CCI's



The 'arts field' includes: visual arts (crafts, painting, sculpture, photography), performing arts (theatre, dance, circus) and heritage (museums, arts and antiques market, libraries, archaeological activities, archives) (KEA 2006, p.63).

This model doesn't include literature or music as a Core Arts Field, Throsby's original model does.

Figure 0-2 KEA The Work Foundation Concentric Circles Model of the CCI's



Source: The Work Foundation 'Staying ahead: the economic performance (2007, p.5)

Appendix E The Social Impact of the Arts – A summary of benefits

Individual	Group	Community
develop self-confidence and self-esteem	create social capital	strengthen communities
increase creativity and thinking skills	decrease social isolation	promote interest in the local environment
improve human capital: skills and creative and organisational capabilities	improve understanding of different cultures	activate social change
improve communication of ideas and information	enhances ability to work with others	raise public awareness of an issue
raise or enhance educational attainment	build interpersonal links	contribute to urban regeneration
increase appreciation of arts		enhance social cohesion
enhance mental and physical health and well-being		develop /express community identity
increase the employability of individuals		promotes neighbourhood cultural diversity
reduce offending behaviour		increases attractiveness of area
alleviate the impact of poverty		

Adapted from (Guetzkow, 2002; Jermyn, 2004)

Appendix F Applying multipliers in economic impact studies

Types of Multipliers

a) Income multipliers

Income or consumption multipliers are used to calculate local induced expenditure by those deriving their income directly or indirectly from the sector. This is the measure of wages, salaries and profits which occur within the economy. It reflects the actual value to the economy of the new activity in terms of what is retained rather than the total output (SQW 2005, p.19).

b) Output Multipliers

Output multipliers reflect the total level of expenditure stimulated by the increase in spending. These produce a figure that represents the total output generated by all businesses within the geographical area. Output is defined with reference to the "value-added" to a given set of inputs. The standard measure is GDP (SQW, 2005, p.19; PwC 2010, p.11)

c) Employment Multipliers

These reflect the impact of the increase in final demand on levels of employment in the national or regional economy. The standard measure of employment is full-time equivalents (FTE) (PwC 2010, 11).

Multipliers Used in Other Economic Impact Reports

Unlike other reports (e.g. Shellard 2004, 2010), the study prepared for The Grand Theatre Trust Blackpool by Richard Gerald Associates dedicates some time to explaining its application of multipliers. The report states that it found it impossible to generate accurate multipliers for the region given that expenditures by the theatre not broken down by industry types (Richard Gerald Associates, 2006, p.70). And that while the UK Treasury recommends a conservative multiplier of 1.1. it believes this is too low, and cites the Scottish Governments multipliers for Advertising etc which are much higher. It concludes that a multiplier of 1.5 which was used in a previous (unnamed) study is not

excessive. The report calculates the impact of the theatre expenditure at a local and national level. At a national level the impact is calculated using the multiplier of 1.5. To work out the local impact, it in turn, multiplies the expenditure by 0.5 as a supplier survey showed that half of the suppliers were outside the area. This is a relatively high leakage.

A report by Millward Brown Ulster on the Economic Impact of Subsidised Theatre in Northern Ireland adopts John Myserough's employment multiplier of 1.47. Myserough (1996) has carried out a study of the economic impact of the Arts on the Northern Ireland economy in the 1993/94 period.

The PricewaterhouseCooper (2010) study on the economic impact of Ulster Bank Dublin Theatre Festival (UBDTF) used multipliers created by the Scottish Government as its authors considered the Irish Multipliers out of date. Their argument is that it is reasonable and legitimate because "sectorial dependence of the Scottish economy on imports in Scotland is similar to that in Ireland" (PwC 2010, p.19).

The PwC (2010) study specifies that Type II multipliers were used. Type I multipliers sum together direct and indirect effects while Type II multipliers also include induced effects.

Appendix G Residency coding for all studies

Code	Location Name	Description
1	Dún Laoghaire - Rathdown	All residents of Dún Laoghaire-Rathdown, including Dundrum, Shankhill, Dalkey, Stillorgan etc.
2	Dublin	Dublin city and county, other than Dún Laoghaire-Rathdown
3	Outside Dublin	All counties in Republic of Ireland and Northern Ireland, outside Dublin.
4	UK	Any location in Great Britain
5	Europe	Continental Europe
6	Other	All other places including the USA

Appendix H dlr Poetry Now 2010 – Residency of respondents

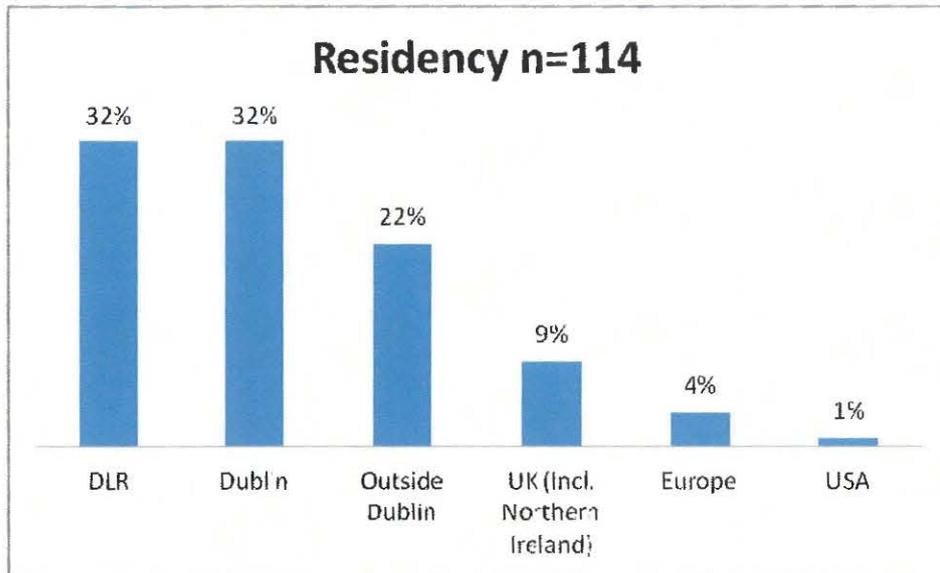


Figure 0-3 dlr Poetry Now 2010 – Residency chart

Table 0-1 dlr Poetry Now - Residency Tables

Residency of Respondents dlr Poetry Now 2010	Resident outside Dún Laoghaire- Rathdown	Resident in Dún Laoghaire- Rathdown
Dún Laoghaire		32
Balbriggan	1	
Belfast	3	
Bray	3	
Brussels	1	
Co. Down	1	
Co. Galway	1	
Co. Laois	1	
Co.Louth	1	
Co.Mayo	1	
Cork	4	
Dublin 1	3	
Dublin 11	3	
Dublin 13	3	
Dublin 16	1	
Dublin 2	2	
Dublin 3	3	
Dublin 4	4	
Dublin 6	1	
Dublin6W	2	
Dublin 7	4	
Dublin 8	1	
Dublin 9	1	
Dalkey		1
Derry	1	
Donegal	1	
Dublin	4	
Dundrum		1
France	1	
Galway	1	
Kildare	3	
Killiney		1
Laois	1	
Leitrim	1	
Limerick	1	
Mayo	1	
Meath	2	
Portugal	2	
Scotland	1	
Sligo	1	

	Resident outside Dún Laoghaire-Rathdown	Resident in Dún Laoghaire-Rathdown
Stillorgan		1
Tipperary	1	
UK	4	
USA	1	
Wexford	3	
Total*	78	36

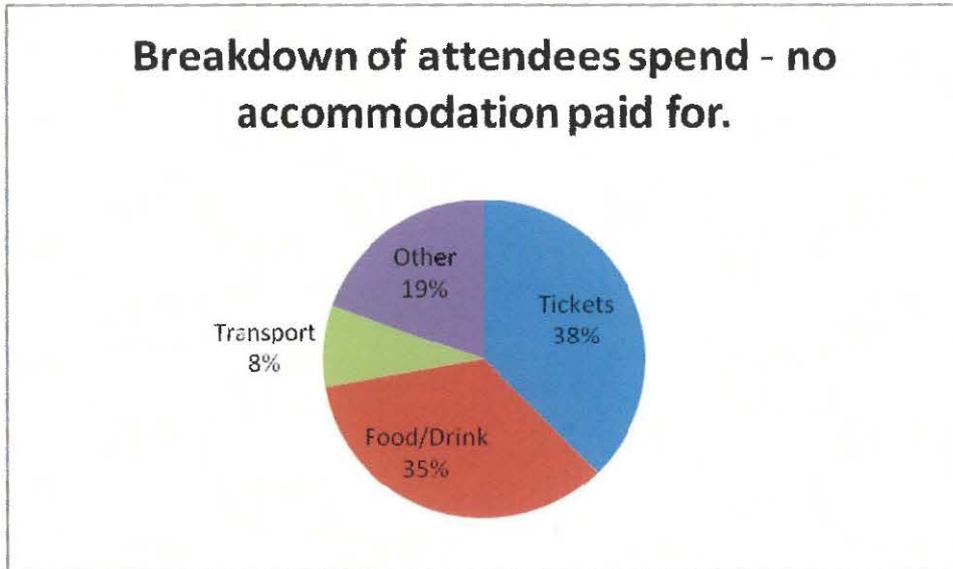
* 3 respondents who lived outside Dún Laoghaire-Rathdown did not specify where they lived.

Appendix I dlr Poetry Now Additional Visitor Spend according to residency

Table 0-2 dlr Poetry Now Additional Visitor Spend by Residency

Visitor spend categories	Mean AVS DLR Residents	Mean AVS Non-Residents
Food & Drink	€18.03	€43.42
Transport	€0.73	€4.92
Other (incl Retail and Childminding)	€13.64	€27.54
Total Per Person Excl Accommodation	€32.40	€73.52
Percentage Using Accommodation	0 %	15%
Ave. Spend per person using Accommodation	N/A	€202.50

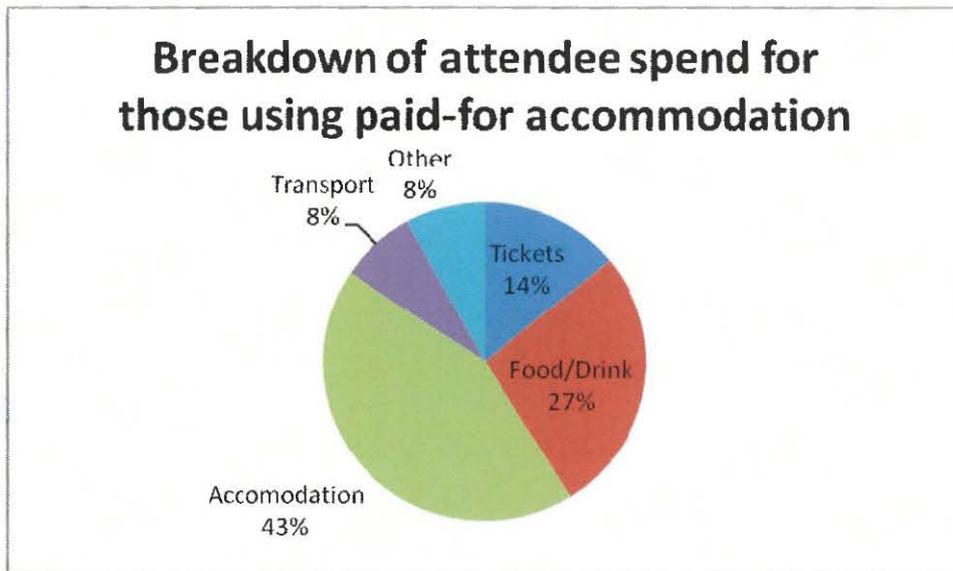
Figure 0-4 Breakdown of visitor spending at the dlr Poetry Now Festival, 2010



As the chart illustrates, the bulk of spend by the visitors to dlr Poetry now was on tickets at 38%, closely followed by food and drink at 35%. 19% of spend was on Other items and the survey results show that the majority of this expenditure was on Books – a lot of visitors purchased books by the poets they had seen at readings in the Pavilion Theatre. 8% was attendees budget was spent on Transport.

A further chart is necessary to illustrate the proportion of spend by those using accommodation.

Figure 0-5 Breakdown of spending for those using accommodation at the dlr Poetry Now Festival, 2010



Attendees paying for accommodation, as the chart shows, spent almost half their budget on this. However they still spend quite a lot on food and drink, 27% as would be expected since they are staying away from home. Interestingly they spend proportionally less of their discretionary spend on books.

Both charts illustrate that besides the festival box office, the food and drink establishments in Dún Laoghaire town, including the Pavilion, are the businesses that benefit most from the festival, followed by retailers in general, book sellers in particular.

These findings should be of interest to organisers when making future decisions on ticket prices. It illustrates that discretionary spend for the majority of spenders, who do not use accommodation is 54%. Organisers can therefore make a judgment on whether a tickets price increase might deter attendees or if in fact this discretionary spend on retail food and drink etc spend might simply be adjusted to accommodate the ticket price increase.

Appendix J Mountains to the Sea 2010 – Residency of Respondents

Figure 0-6 Mountains to the Sea 2010 – Residency chart

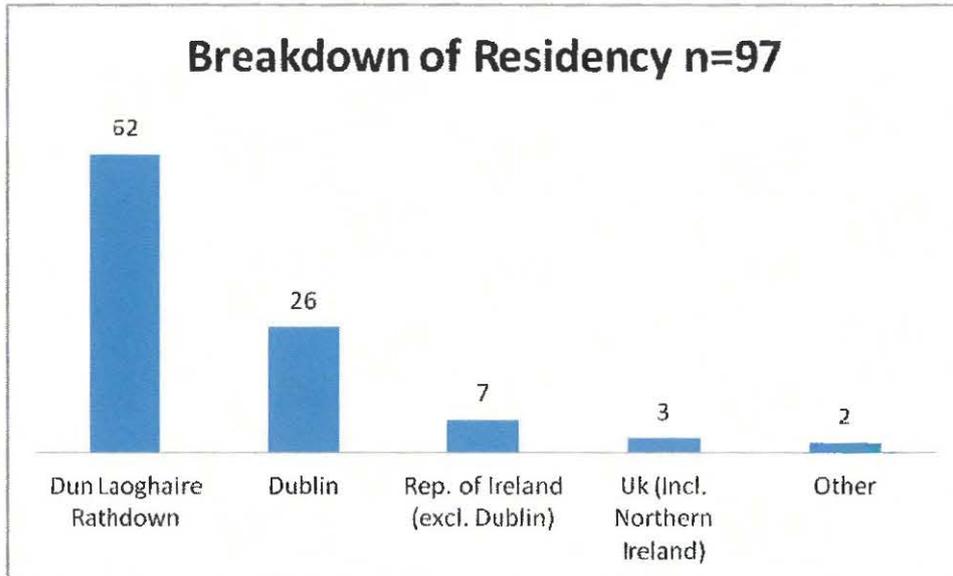


Table 0-3 Mountains to the Sea 2010 - Residency Tables

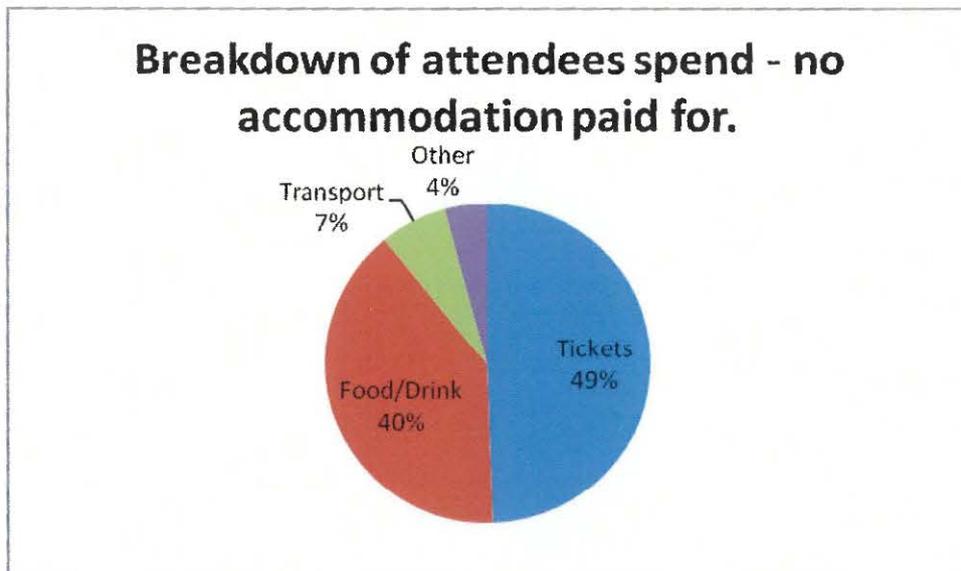
Residency Table Mountains to the Sea 2010		Resident in Dún Laoghaire-Rathdown	Resident outside Dún Laoghaire- Rathdown
		Count	Count
Place of Residence		51	
	Australia		1
	Balbriggan		1
	Belfast		2
	Bray		2
	D1		1
	D11		1
	D13		1
	D14		1
	D18		2
	D3		2
	D4		2
	D6		2
	D6W		3
	D8		5
	Dalkey	5	
	Dundrum	1	
	Kildare		1
	Malahide, Co. Dublin		1
	Monaghan		2
	Monkstown	1	
	Portmarnock		3
	Shankhill	2	
UK		1	
USA		1	
Wexford		2	

Appendix K Mountains to the Sea 2010 - Additional Visitor Spend according to residency.

Table 0-4 Mountains to the Sea 2010 – Visitor Spend by residency

Visitor spend categories	Mean AVS DLR Residents	Mean AVS Non-Residents
Food & Drink	€14.85	€32.47
Transport	€1.08	€2.08
Other incl Retail and Childminding	€2.98	€2.18
Total Per Person Excl Accommodation	€18.91	€37.66
Percentage Using Accommodation	0 %	6%
Ave. Spend per person using Accommodation	N/A	€287

Figure 0-7 Breakdown of visitor spending at Mountains to the Sea 2010



Appendix L The Pavilion Theatre - Residency of respondents

Figure 0-8 The Pavilion Theatre – Residency chart

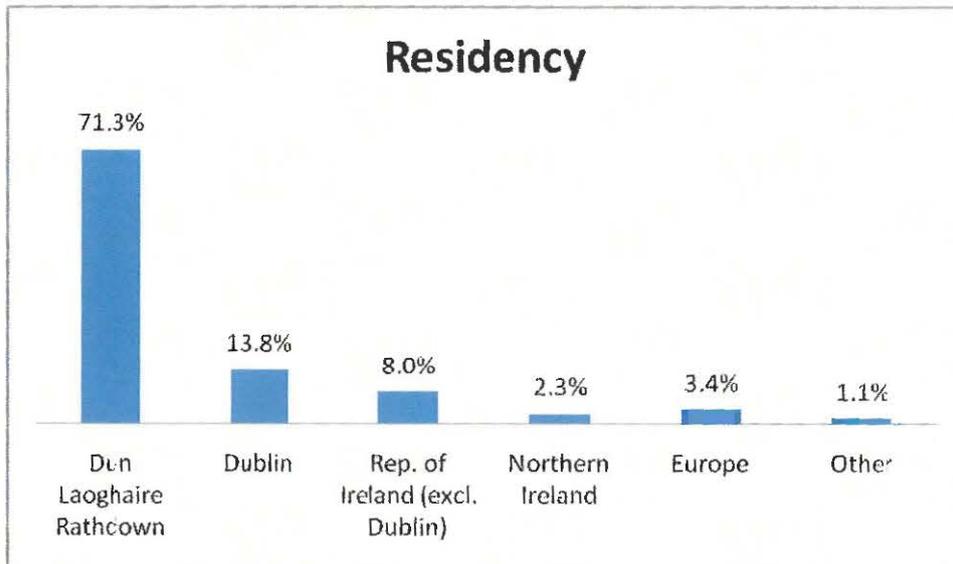


Table 0-5 The Pavilion Residency Tables

Residency of respondents, The Pavilion Theatre		Resident in Dún Laoghaire-Rathdown	Resident outside Dún Laoghaire-Rathdown
		Count	Count
Place of Residence			
	N/A		1
	Balinteer	1	
	Ballybrack	4	
	Belfast		2
	Blackrock	3	
	Boosterstown	1	
	Bray		4
	Cabinteely	3	
	Canada		1
	Churchtown		1
	City Centre		2
	Delgany		1
	DLR	39	
	Dublin 1		1
	Dublin 12		1
	Dublin 15		1
	Dublin 4		3
	Dublin 7		1
	Finland		2
	Germany		1
	Glenageary	1	
	Kildare		1
	Killiney	2	
	Lucan		1
	Monkstown	1	
	Mount Merrion		1
	Portmarnock		1
	Sandycove	1	
	Shankhill	1	
	Stillorgan	3	1
	Wicklow		1

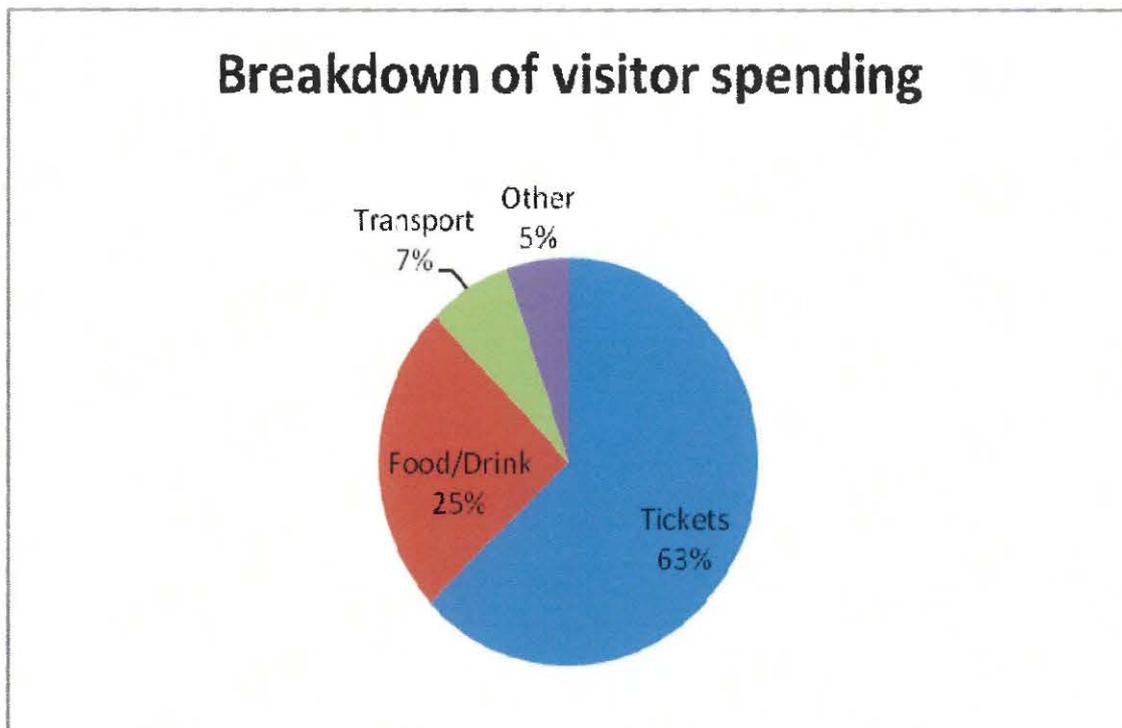
Appendix M The Pavilion – Additional Visitor Spend according to residency

Table 0-6 AVS according to residency - The Pavilion Theatre

Visitor spend categories	Mean AVS DLR Residents	Mean AVS Non-Residents
Food & Drink	€7.26	€8.00
Transport (adjusted)	€0.75	€1.51
Other incl Retail and Childminding	€2.58	€1.17
Total	€11.32	€10.32

Two analyses of the dataset were made to establish the proportion of attendee spend on each item. The first column illustrates the results the total sample. The second table show the results with the event on 3rd May excluded. This event was excluded because 45% of respondents had not paid for tickets on that occasion as a result of a Pavilion Mailing List offer. The second column is thus more representative of a normal distribution of spending.

Figure 0-9 Breakdown of ticket and additional expenditure at the Pavilion Theatre



The table on the next page illustrates an interesting finding - patrons did not noticeably adjust their discretionary spend, when tickets were provided for free – they spend almost exactly the same on Food and Drink.

Table 0-7 The Pavilion - AVS complementary tickets event

Visitor Spend Categories	AVS event with 45% tickets complementary	AVS at regular ticketed event
Tickets	€24.53	€28.59
Food/Drink	€11.42	€11.34
Transport	€3.45	€3.19
Other	€2.12	€2.40

These results may imply that audiences do not change how much additional money they spend in accordance to the price of the entrance ticket. However after the results are parsed between the events where majority of tickets are paid for, and the event where almost half the tickets are complementary, the sample size is small, and the findings should be treated with caution.

Appendix N The Mill Theatre – Residency of Respondents

Figure 0-10 The Mill Theatre Residency Chart

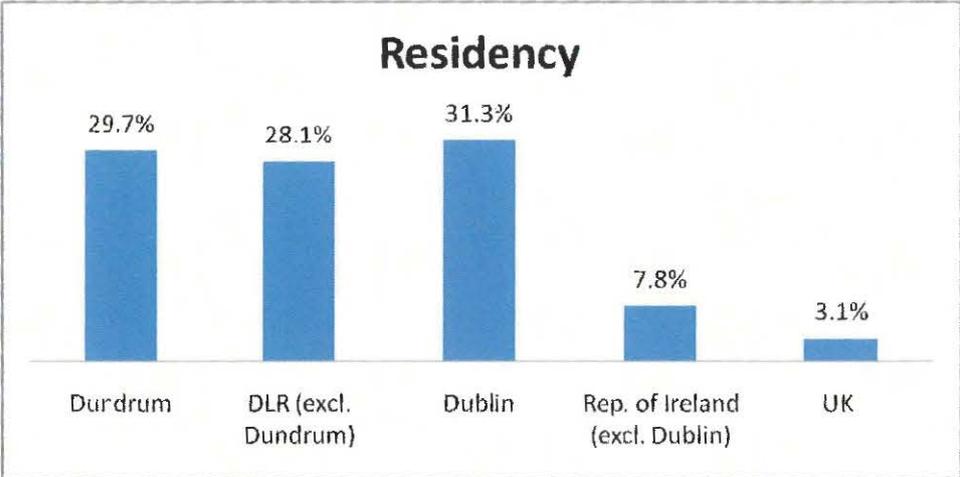


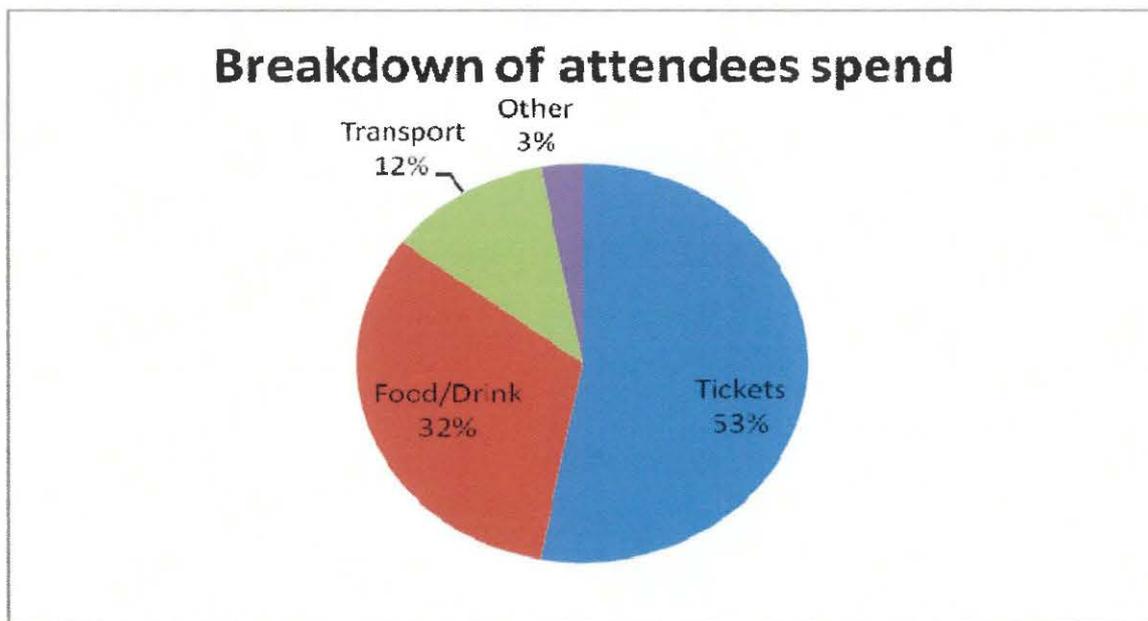
Table 0-8 The Mill Theatre Residency Tables

The Mill Theatre – Details of respondent’s residency		Resident in Dún Laoghaire-Rathdown	Resident outside Dún Laoghaire-Rathdown
		Count	Count
Place of Residence	N/A		1
	Blackrock		3
	City Centre		1
	Clonsilla		1
	Deansgrange		1
	Dingle		1
	Dublin 13		2
	Dundrum	19	
	East Wall		1
	Fairview		1
	Greystones		1
	Killiney		3
	Kilmacud		1
	Knocklyon		3
	Lucan		1
	Mount Merrion		2
	Portobello		1
	Ranelagh		2
	Rathfarnham		5
	Rathgar		1
	Roscommon		1
	Sandycove		1
	Stepaside		4
	Tallaght		4
	UK		2
	Wicklow		1

Appendix O The Mill Theatre - Additional Visitor Spend according to residency.

Table 0-9 The Mill Theatre Additional Visitor Spend by Residency

Visitor spend categories	Mean AVS DLR Residents	Mean AVS Non-Residents
Food & Drink	€7.06	€11.33
Transport (adjusted)	€.58	€2.61
Other	€.60	€1.67
Total per person	€8.60	€14.55



As the chart illustrates people spent most money on tickets (53%), followed by Food and Drink (32%), Transport (12%) and Other (3%)

Note: Retail expenditures of €340 and €360 on clothes were reported respectively by two respondents who came to the theatre together. However given the level of expenditure involved, these purchases were probably already planned and it is unlikely that coming to the theatre exclusively motivated these purchases. As a cautionary measure they were therefore excluded from the results.