CAPTURING AND ASSESSING THE VALUE OF THE ARTS BASED INITIATIVES IN ORGANISATIONS

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UAL's Community of Practice Initiative
What is a Creative Partnership?

Why do you believe they are important?

How they should be framed and managed?
What is a Creative Partnership?

Re-thinking what they do, why they do it, and how they work or operate – look at things from a different angle focusing on achieving an outcome of new and/or optimised processes and end results.

Cross fertilisation of the competencies of the two worlds

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[e.g. Darsø (2004); European Union, (2014) Policy Handbook on promotion of Creative Partnership; Styhre and Eriksson (2008)]
Why do you believe they are important?

• enhance innovation;
• offer new points of view;
• create contexts in which problems can be tackled;
• stimulate and express creativity;
• develop professional and personal skills;
• break down barriers between different communities or fields;
• achieve mutual ‘cross-pollination’ between sectors

[e.g. Adler (2006); Darsø (2004); European Union (2014); Harris (1999); Meisiek and Barry (2014); Nissley (2010); Styhre and Eriksson (2008)]
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Why do you believe they are important?

individual  team
organisation  community/society  artists

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Why do you believe they are important?

Benefits for individuals

- Improvement of
  - social, cognitive, emotional and creative abilities
  - self-esteem and motivation
  - creative process that includes questioning, challenging assumptions, wondering and curiosity
  - managing risk, and resilience
  - making new connections
  - using intuition and imagination
  - technical excellence; collaborative skills
  - .....
Why do you believe they are important?

Benefits for organisations

- to change and grow through improving the quality of products, developing new products, or even changing business models
- to enhance teamwork by improving personal relations, communication, ambition and feelings of attachment to a company
- to raise motivation and confidence
- to create an environment for problem-solving and positive change
- ......

[e.g. Adler (2006); Darsø (2004); European Union (2014); Harris (1999); Meisiek and Barry (2014); Nissley (2010); Styhre and Eriksson (2008)]

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**Why do you believe they are important?**

**Benefits for society**

- to enhance social cohesion
- to raise the general public’s awareness and engagement about matters of social concern, such as environmental issues, combatting racism and prejudices,
- or a better use and sharing of public spaces.
- to overcome individual problems that have an important social impact, such as isolation deriving from disabilities or marginalisation, mental health problems, etc.

[ e.g. Adler (2006); Darsø (2004); European Union (2014); Harris (1999); Meisiek and Barry (2014); Nissley (2010); Styhre and Eriksson (2008)]

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Why do you believe they are important?

Benefits for artists

✓ acquisition of new competences
✓ development of their art, and of their social and communication skills
✓ creation of entirely new artistic products and markets
✓ ......

[e.g. Adler (2006); Darsø (2004); European Union (2014); Harris (1999); Meisiek and Barry (2014); Nissley (2010); Styhre and Eriksson (2008)]
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How they should be framed and managed?

Evaluation is one of the basics of good project/process management and therefore indispensable to a creative partnership

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Evaluation consists of objective assessment of a project, programme or policy at all of its stages, i.e. planning, implementation and measurement of outcomes.

It should provide reliable and useful information allowing to apply the knowledge thus obtained in the decision making process.

[e.g. European Union, (2014) Policy Handbook on promotion of Creative Partnership]
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Plan
Management challenges and business problems to be faced

Review
Learnt lessons, successful and hampering factors of ABIs

Design
Envisioned impacts and characteristics of ABIs

Implementation
Dynamics and working mechanisms of ABIs

Assessment
Benefits and impacts of ABIs on performance

Management Cycle

Ex ante evaluation

Mid term evaluation (process evaluation)

Ex post evaluation

End of project evaluation

Adapted from Schiuma, 2011

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Evaluating creative partnership

Evaluation of the creative partnership in itself:

*Did everything occur according to schedule?*

*Did all partners involved play their role and take responsibility?*

Evaluation of effects in terms of outputs, outcomes, impacts

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**Outputs** relate to: What concrete ‘products’ or accomplishments’ did the partnership lead to?

**Outcomes/Impacts** refer to ‘what difference there is? What are the benefits and/or effects generated by the creative partnership? In which term? On which level? Within which domains?

**Short Term** (learning: awareness, knowledge, skills, motivations)
**Medium Term** (action: behavior, practice, decisions, policies)
**Long Term** (consequences: social, economic, environmental etc.)

**Levels**
- Personal
- Team
- Organisational
- Societal

**Different domains**
- (personal development or wellbeing,
- professional development, social cohesion, economic or financial
- stability/growth, innovation

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Evaluating the outputs/impacts of ABIs presents **multiple challenges** such as:

i) the difficult understanding of the individual and organisational dynamics they set in motion;

ii) the variety of stakeholders’ perspectives and interests involved in artistic initiatives and, then, of the perception of kind of value that the initiatives may have added;

iii) the impossibility to establish clear mono-causal links between an artistic intervention and organizational outputs;

iv) presence of other influential factors, and outcomes that do not always fall within a clear timeframe (weeks, months).

[e.g. Antal and Strauß, (2013); Schiuma (2011)]

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**Design**
- to support practitioners (e.g. managers, artists, consultants and producers) in designing ABIs aligned with organization strategic plans and get maximum value from the initiatives

**Choice**
- to help select the best eligible initiative(s) from a set of alternative initiatives, and to ensure that what is proposed in the initiative makes sense, is logical and justified, and that the proposed priorities, objectives, measures and allocations of resources are appropriate in order to respond to the needs identified

**Management**
- to inform management decisions and practices during all the phases of the evaluation process

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**Accountability**
- to account for the use of resources utilised for implementing initiatives to funders (e.g. policymakers, colleagues, partners), and the beneficiaries of development interventions as well as the achieved results against expectations

**Learning**
- to learn from experience through discovering whether particular development initiatives have worked or not, and through understanding why they have been relatively successful or unsuccessful

**Empowerment**
- to stimulate and empower the actors involved in ABIs towards the achievement of shared objectives (individual, group and organisational)
During the last five to ten years, arts based initiatives have had increasing attention in practice with public and private organizations.

Different stakeholders are interested in obtaining a sound understanding about whether and how arts based initiatives add value.

To date rigorous empirical studies conducted to establish whether the high hopes placed on arts based initiatives are justified, are still limited (the field is quite new; research has not kept pace with the developments in practice).

The longer term impacts and critical features of a worthwhile use of arts based initiatives still remain unaddressed.

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Research objective

Developing and testing approaches, models and specific tools to support the evaluation of the effects generated by ABIs, with a specific focus on organisational performance improvement
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Research questions

➢ How can arts-based strategies and initiatives be designed (and/or selected) coherently with organization strategy?

➢ How to evaluate comprehensively the effects (i.e. outputs, impacts/outcomes) generated by ABIs?

➢ How to evaluate the contribution of ABIs to organizational performance and, more generally, to organization’s value creation capacity?

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Maps Kill!

Military targeting maps
Maps have long been used to fight wars, win battles, and kill people.

Thinking Visually with Maps
HIV patients in rural Tennessee

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Two main functions of a map:

**DESCRIPTIVE TOOL**

A map provides a visual representation that can help individuals to elaborate a problem statement, to transform its ambiguous status into an explicit condition, to constrain unnecessary cognitive work, and, eventually to create possible solutions (Larkin, 1989; Scaife and Rogers, 1996; Vekiri, 2002).

**THINKING TOOL**

A map can support the processes of generation and elaboration of ideas, not necessarily connected to an explicit focused question or context frame.

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Stakeholder Value and Value Propositions

Strategic and Operational Objects

Organisation Processes and Performance

Key Organisational Competencies

Organisational Knowledge Asset

Defining arts-based management actions

Source: Schiuma, 2011
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Help decision makers to better define their objectives, the changes they hope to see, the resources they intend to use, and the ways to achieve the desired results.

On going

Provides information on intermediate results and changes

Ex post

Provide a frame to collect data on changes that lead to longer transformation, and allow for a reasonable assessment of the activity’s contribution to targeted desired results.
Mapping is a **complementary approach** to other approaches and tools to assess the benefits of bringing arts in organisations.

- **Quantitative methods** *(decision support methods, statistic techniques, survey...)*

- **Qualitative methods** *(narrative approaches, ethnography, action research, ....)*
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Thanks for your kind attention

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