

Measuring what matters: Social impact and shared data practices in Festivals

Budva, 18 May 2026

Session co-hosted by EXCENTRIC

Speakers

Session Host:

Stefano Russo, EXCENTRIC/Erasmus University Rotterdam

Speakers:

Margarita Vladimirova, Krakow Festival Office

Andy Gawin Warby, EXCENTRIC Researcher-in-Residence / Envoy
Partnership

James McVeigh, Head of Innovation and Marketing, Festivals Edinburgh

Monica Corcoran, Strategic Development Manager, Arts Council Ireland

EFA Expert:

Péter Inkei, Founder, Budapest Observatory

Agenda

- Introduction: EXCENTRIC and the Shift Toward Social Value
- Pilot in Focus: Krakow Festival Office (KBF)
- The “Sparkle” Cases: Realities from the Road
- Panel Discussion & Q&A, incl. Expert Commentary

EXCENTRIC

Excelling Human-Centric Collaborative Ecosystems
for Smart Digital Transformation in CCI



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This project is funded by the European Union under HorizonEU
research and innovation programme. Project ID 101178180



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Festivals are not isolated organisations

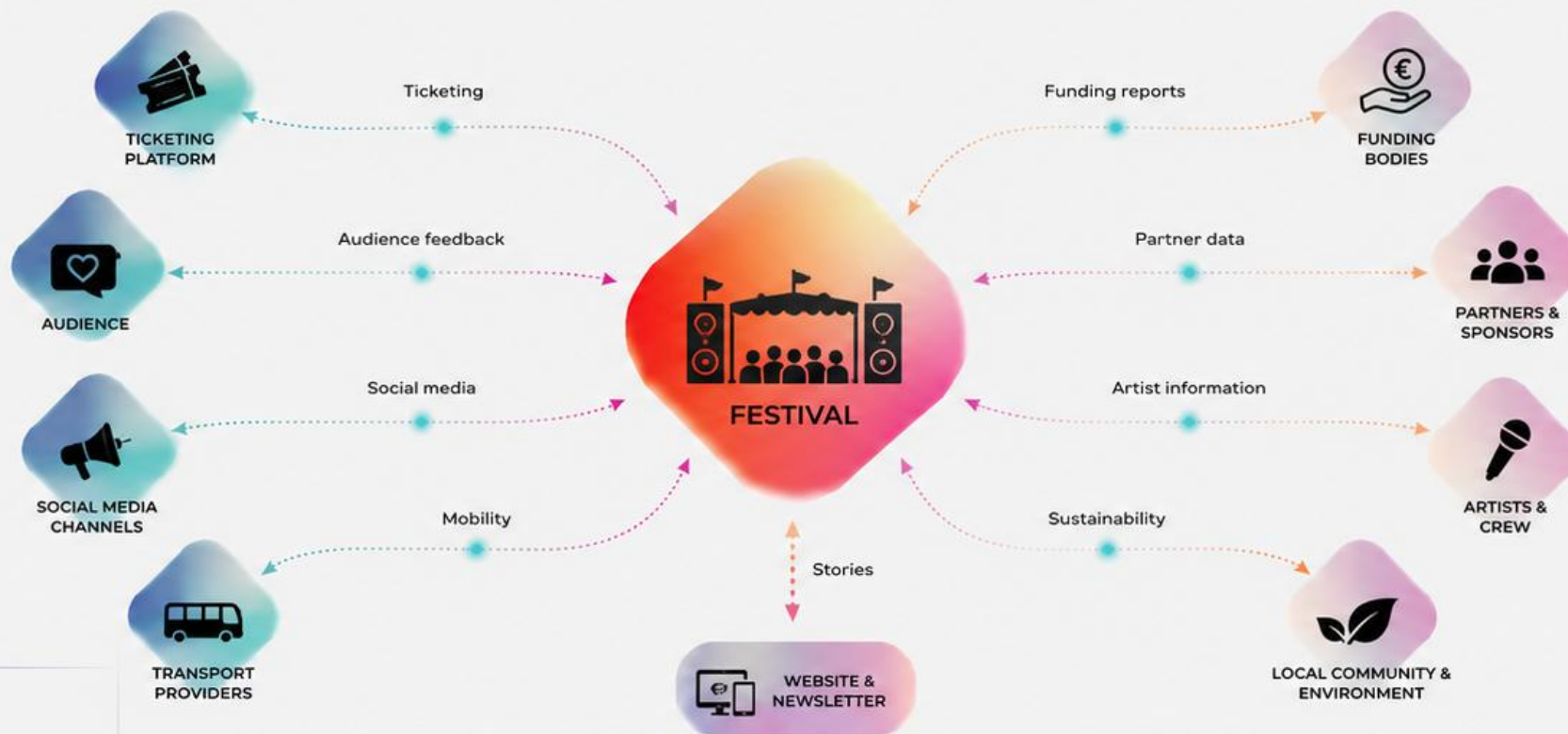
Festivals as actors within wider cultural ecosystems



A festival creates value through the connections it activates.

Data already flows through the ecosystem

From fragmented traces to meaningful connections



The issue is not whether festivals have data, but how data is connected, interpreted and used.



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What EXCENTRIC tries to do

From fragmented data practices to collaborative data ecosystems



EXCENTRIC is not only about tools, but about more collaborative and meaningful data practices.



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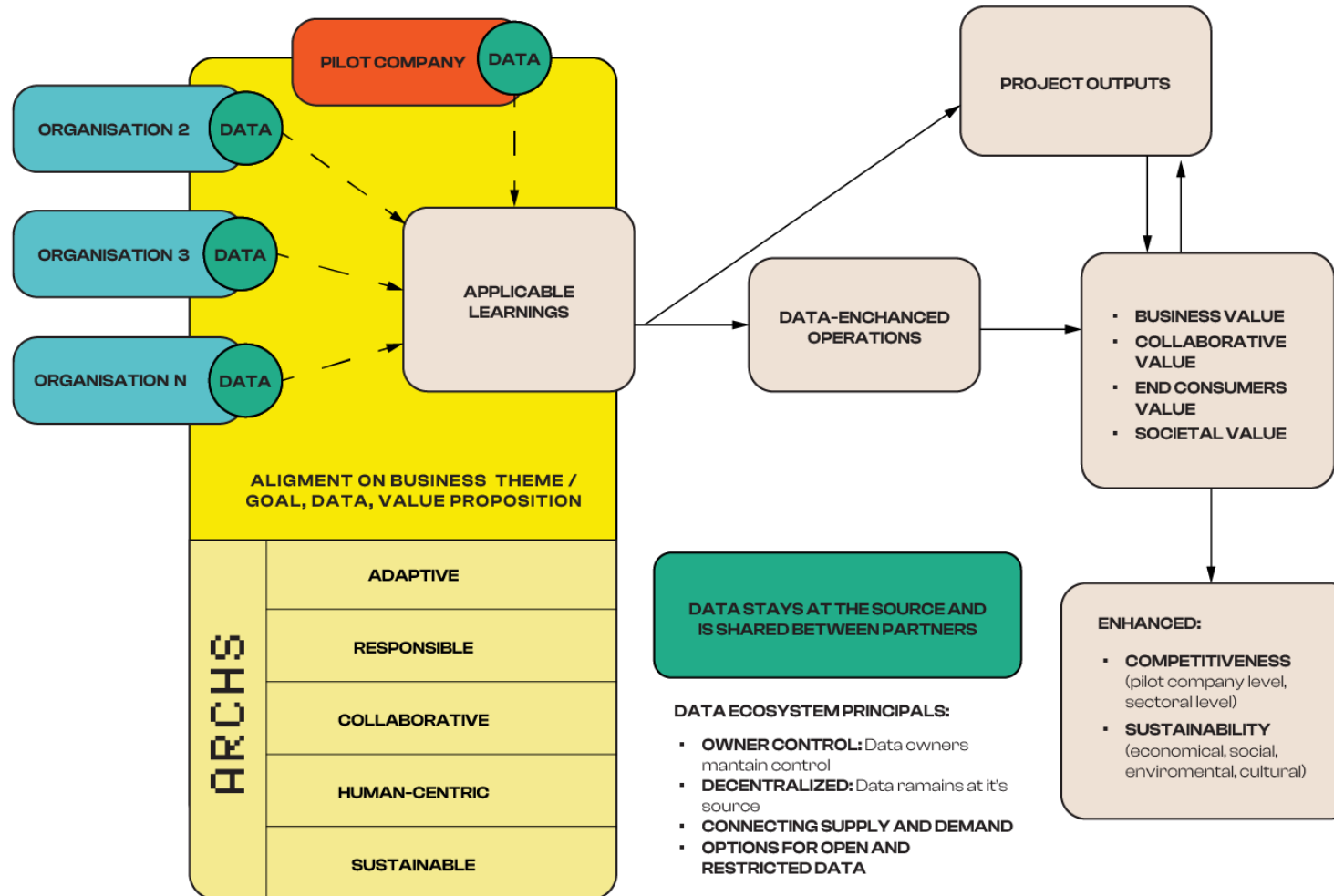
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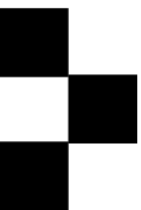


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Collaborative Data Ecosystems

Networks of multiple organizations and entities sharing and managing data to generate and capture new value, which would not be achievable within isolated, siloed systems.





Project Objectives

1

**Develop collaborative
data ecosystems and
data practices**

2

**Develop and test tools
and practices with
pilots**

3

**Support Digital
Transition of CCSI
guided by the ARCHS
Framework**

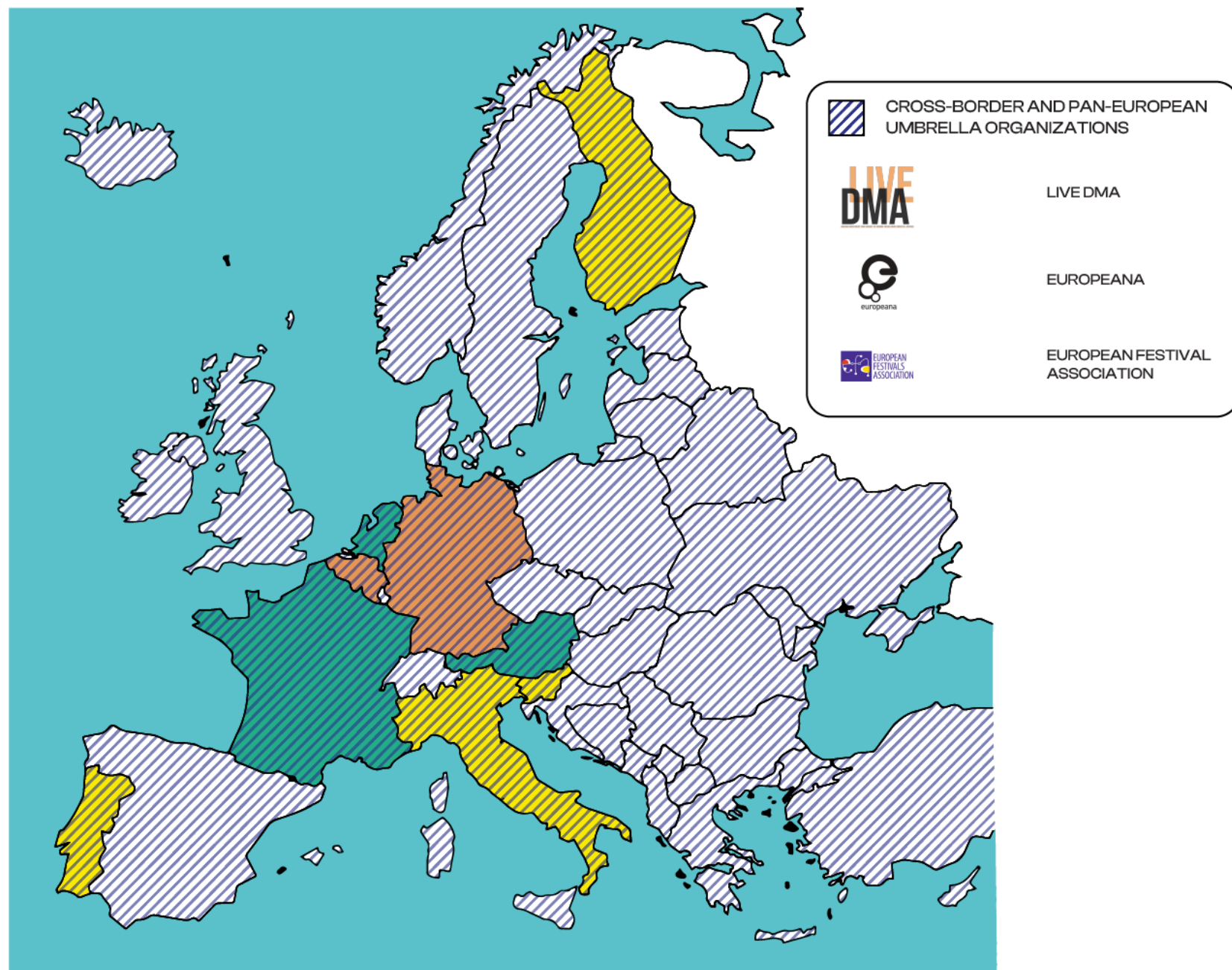
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**Generate evidence for
future cultural policy
and practice**



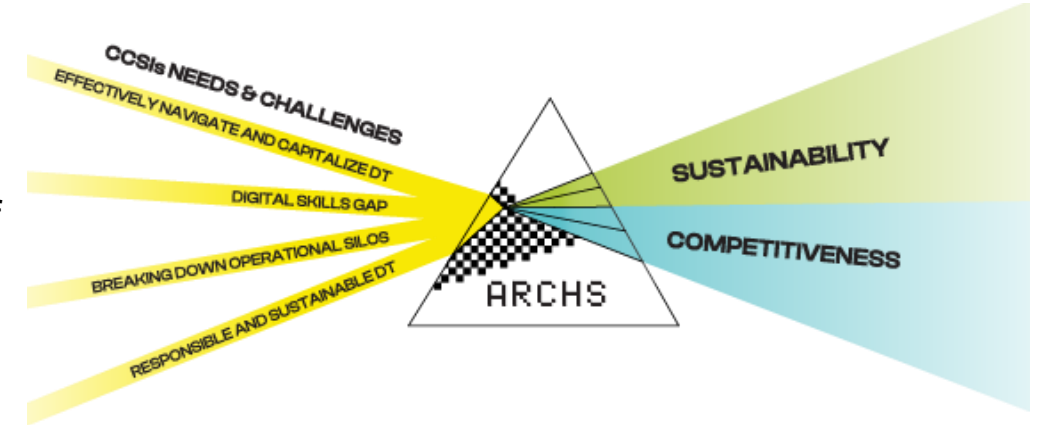
	AUSTRIA ARS ELECTRONICA LINZ GMBH & CO KG MUSEUM BOOSTER GMBH
	BELGIUM EUROPEAN FESTIVALS ASSOCIATION KEA EUROPEAN AFFAIRS
	FINLAND OULUN KULTTUURISÄÄTIÖ SR
	FRANCE LIVE (DEVELOPING MUSICAL ACTIONS)
	GERMANY STADT DORTMUND ACADEMY FOR THEATRE AND DIGITALITY
	ITALY FONDAZIONE ROMAEUROPA ARTE E CULTURA
	NETHERLANDS ERASMUS UNIVERSITEIT ROTTERDAM STICHTING WAAG SOCIETY
	PORTUGAL CTL CULTURAL TREND LISBON PRODUCTION & MANAGEMENT LDA
	SLOVENIA DRUŠTVO RAČUNALNIŠKI MUZEJ

	PILOTS
	RESEARCH AND OTHER PARTNERS
	BOTH PILOT COUNTRIES AND REASEARCH, OTHER PARTNERS



ARCHS Framework

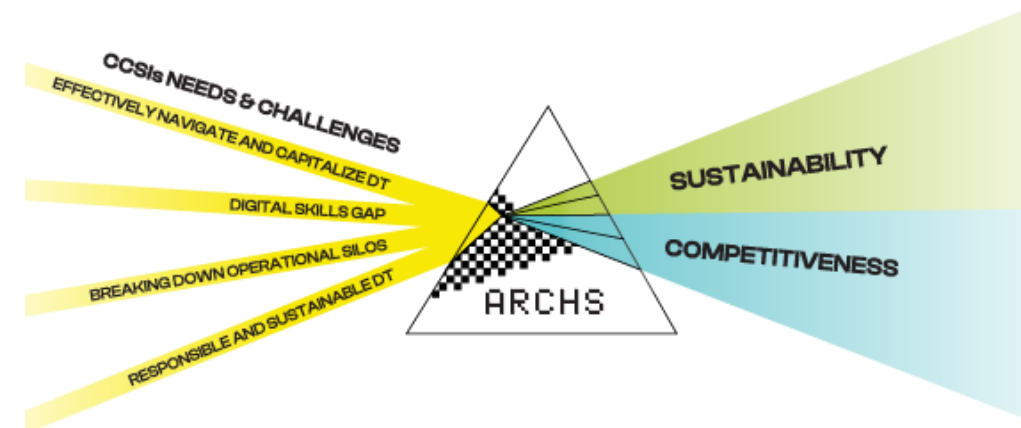
- **Adaptive** – an accelerator approach; considers the need for flexibility in the dynamic landscape of CCSI. The digital transformation aims to empower CCSI to benefit from, develop, and adapt to emerging technological solutions, evolving market demands, and varying organizational contexts.
- **Responsible** - ensuring and enabling ethical and legal governance of data processing (storage, use, sharing, access) for innovation within the project(s),
- **Collaborative** - fostering active partnerships and synergies among diverse stakeholders, both internal and external, to enhance collective problem-solving and knowledge-sharing,



ARCHS Framework

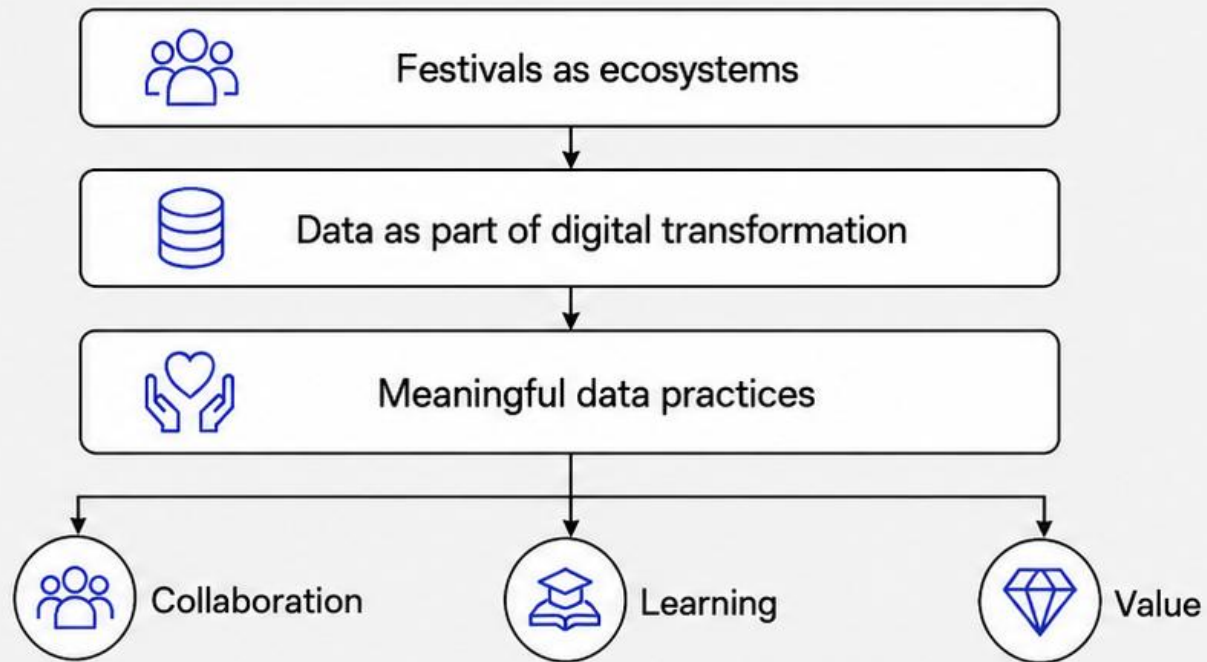
EXCENTRIC

- **Human-centric** – embracing a human-centric approach involves placing the needs, experiences, and well-being of CCSI professionals at the forefront of design and implementation.
- **Sustainable** – incorporating socially, culturally, environmentally, and economically sustainable values by ensuring that smart digital transformations become integrated into the operational routines of European CCSI beyond the project's life cycle.



The question for festivals

From more data to more meaningful data practices



How can festivals use data in ways that remain collaborative, value-sensitive and culturally grounded?

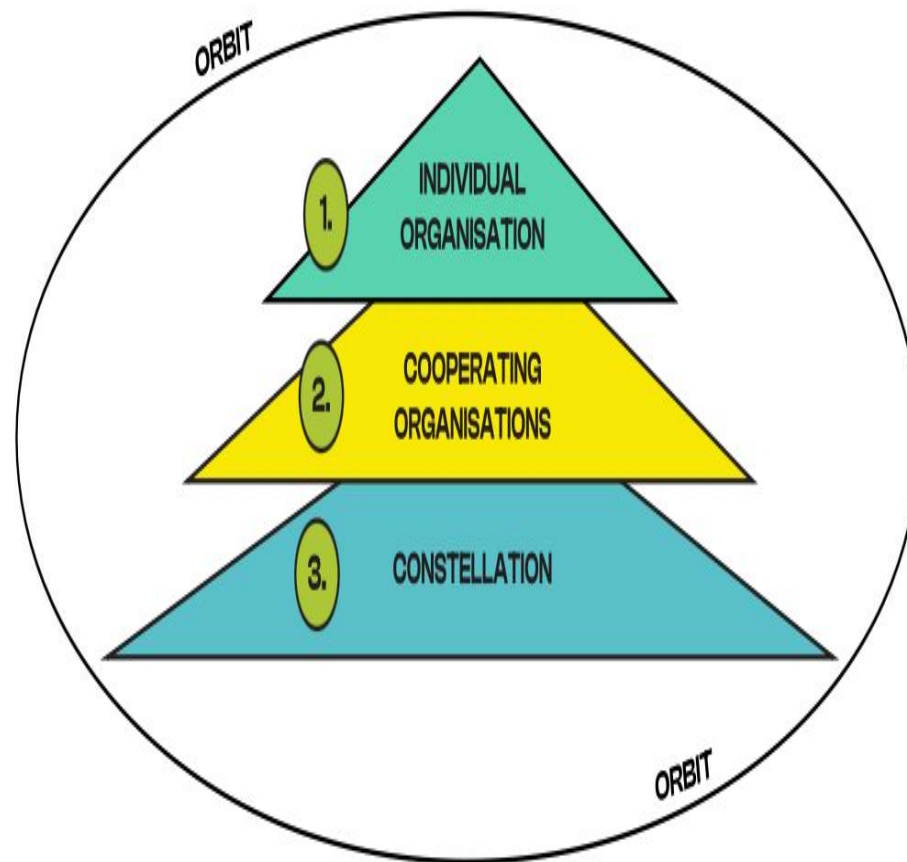
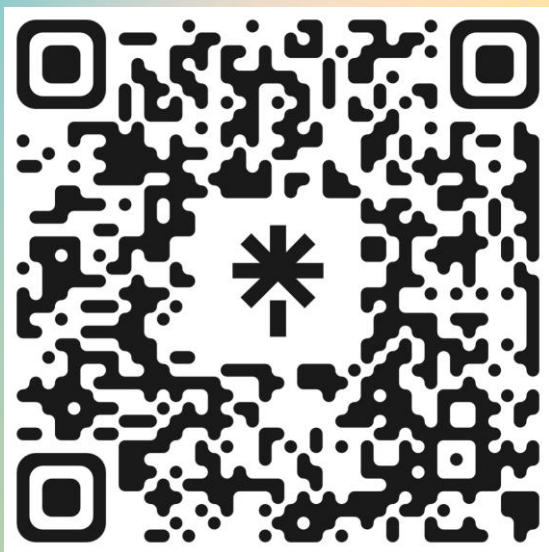


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The goal is not simply more data, but **better data practices** for the cultural sector.



EXCENTRIC LEVELS OF COLLABORATION

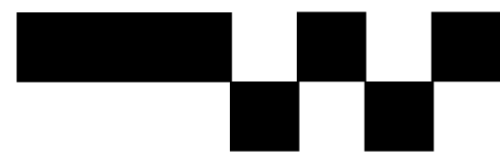


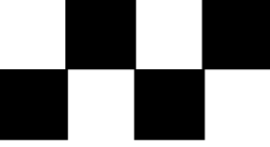
Pilot in Focus: Krakow Festival Office

Margarita Vladimirova, Krakow Festival Office,
Andy Gawin Warby, EXCENTRIC Researcher-in-
Residence / Envoy Partnership

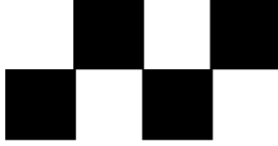


Programme development and Social Return on Investment





What do you love about
your favourite artist /
musician / writer /
sports person?

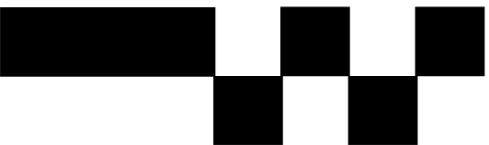


Why outcomes?

Outputs: Quantification of the activities that have taken place

Outcomes: Changes that are created for stakeholders

- Outputs:
 - Measures about the amount of activity taking place
 - Not necessarily telling us about ***effectiveness***
- Outcomes:
 - Demonstrate the actual *change* experienced
 - Gives insight on the effectiveness of the programmes
 - What is most worthwhile to ***stakeholders***





Return on investment: “Biosphere Fest”

Audience Event 1	Audience Event 2
Cost: £9.5 million	Cost: £10.9 million
Financial returns: £22 million	Financial returns: £23 million

ROI for Event programme 1: £2.2 million / £9.5 million = 2.3

ROI for Event programme 2: £2.3 million / £10.9 million = 2.1



Return on investment: “Biosphere Fest”

Audience Event 1	Audience Event 2
Cost: £9.5 million	Cost: £10.9 million
Financial returns: £22 million	Financial returns: £23 million
Financial benefits to local municipality: £1 million	Financial benefits to local municipality: £1 million
Environmental impact: -£1.5 million	Environmental impact: -£0.6 million
Wellbeing and economic value to local community: £3 million	Wellbeing and economic value to local community: £7 million
Environmental value to local wetlands: £0.3 million	Environmental value to local wetlands: £2 million

ROI for Development 1: £24.8 million / £9.5 million = 2.6

ROI for Development 2: £32.4 million / £10.9 million = 3.0

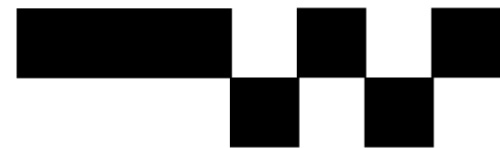


Social Return on Investment

- SROI is a form of cost-benefit analysis that considers triple-bottom-line benefits and investments (economic, social, environmental)

$$\text{SROI} = \frac{[\text{Value of benefits}]}{[\text{Investment}]}$$

- It is an *outcomes* based evaluation
- It measures change that matters to stakeholders
- It places a monetary value on all outcomes
- It can be *evaluative* or *forecast*



Principles of reporting Impact and SROI



1. Involve **stakeholders**
2. Understand what changes (outcomes)
3. Value the things that matter
4. Only include what is material
5. Do not over claim
6. Be transparent
7. Verify the results
8. Be responsive



What ?

where ?

who ?

why ?

kbf:







Krakow Festival Office aka KBF

**Municipal cultural
institution born from
Kraków's European Capital
of Culture 2000**

music, literature, film, design,
technology and urban culture

25 years of journey with the city,
audiences, and cultural sector

from large-scale productions and
major names to more responsive
public value?

KBF has built, tested and carried both major and minor city functions over the years. Some of these roles have changed, moved elsewhere or disappeared, but the knowledge has stayed within the institution: its memory, strategic understanding, cultural expertise and sense of public responsibility.



What culture means to us?

- ☐ Democratic dialogue
 - ☐ Space for experimentation and innovation
 - ☐ Connective tissue of the city
 - ☐ Ecosystem for development
-
- ☐ Imagination training for creating futures
 - ☐ Wellbeing and regeneration
 - ☐ Narrator of city identity
 - ☐ Translator of change

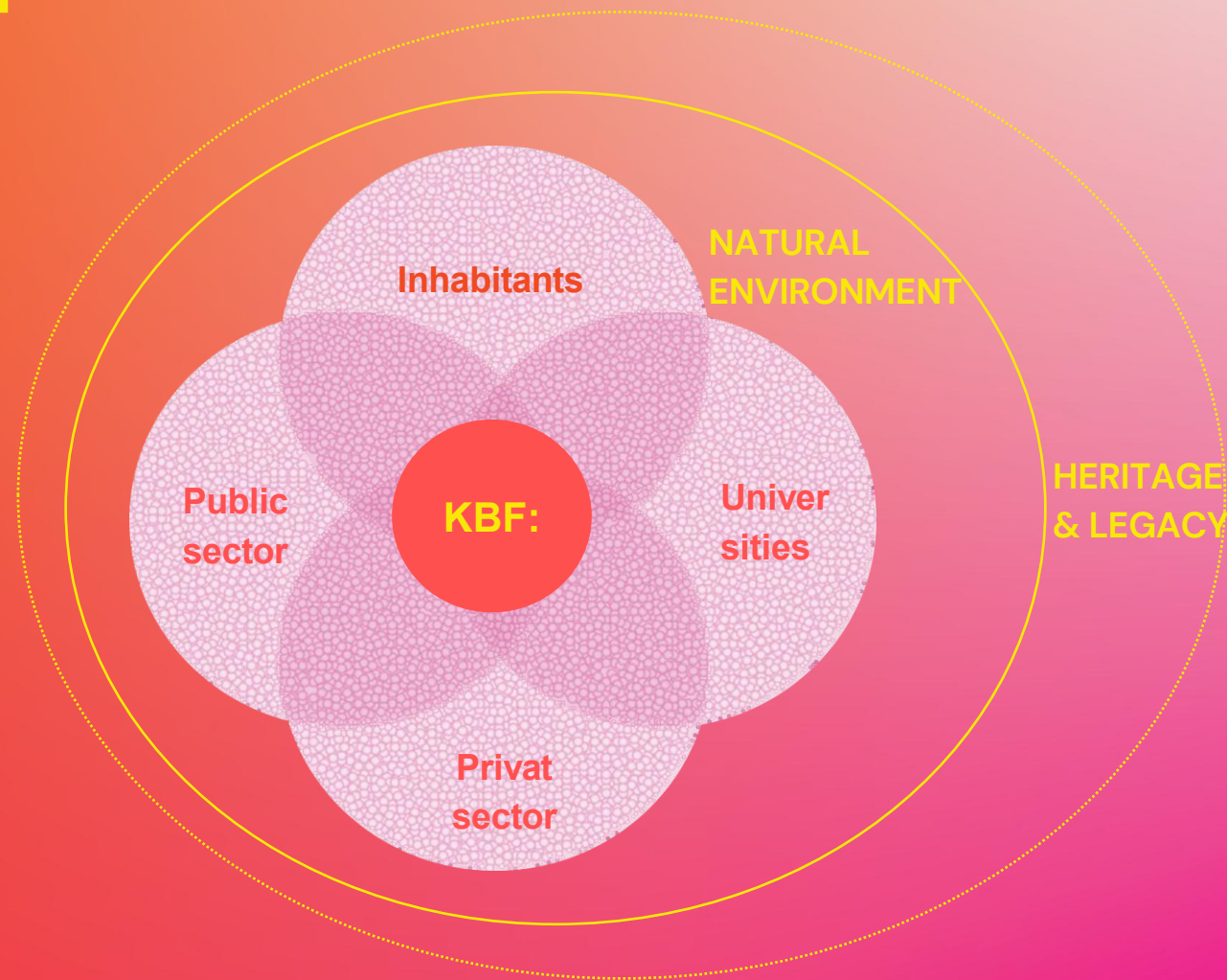


25 years of evolution

- ~ Changing city
- ~ Changing audiences
- ~ Changing artists
- ~ Changing resources
- ~ Changing social needs

FROM: What can we organise?

TOWARDS: What is needed, for whom, and what value does it create?





The scale we can count...

946+

events



300k

participants



Czas Literatury

2,000

creators



WESŁA



120+

partnerships





The numbers we can tell...

Misteria Paschalia

- ✓ 17 cultural events
- ✓ 200 artists
- ✓ 15 accompanying events
- ✓ 20 promotional activities
- ✓ 5,000 audience members

Film Music Festival

- ✓ 9 cultural events
- ✓ 445 artists / guests
- ✓ 36 accompanying events
- ✓ 2 promotional activities
- ✓ 13,479 audience members

Wianki - Midsummer city festival

- ✓ 16 cultural events
- ✓ 70 artists
- ✓ 30 accompanying events
- ✓ 10 promotional activities
- ✓ 10,000 audience members

Miłosz Festival – International poetry festival

- ✓ 64 cultural events
- ✓ 113 artists
- ✓ 3 accompanying events
- ✓ 1 promotional activity
- ✓ 3,307 audience members

Conrad Festival - International literary festival

- ✓ 74 cultural events
- ✓ 136 artists / guests
- ✓ 12 accompanying events
- ✓ 3 promotional activities
- ✓ 6,032 audience members

Sacrum Profanum - contemporary music

- ✓ 28 cultural events
- ✓ 92 artists
- ✓ 7 accompanying events
- ✓ 3 promotional activities
- ✓ 1,437+ audience members



What the numbers do not tell us...



Who felt included, moved, inspired or challenged?



Which experiences created belonging, wellbeing or creative courage?



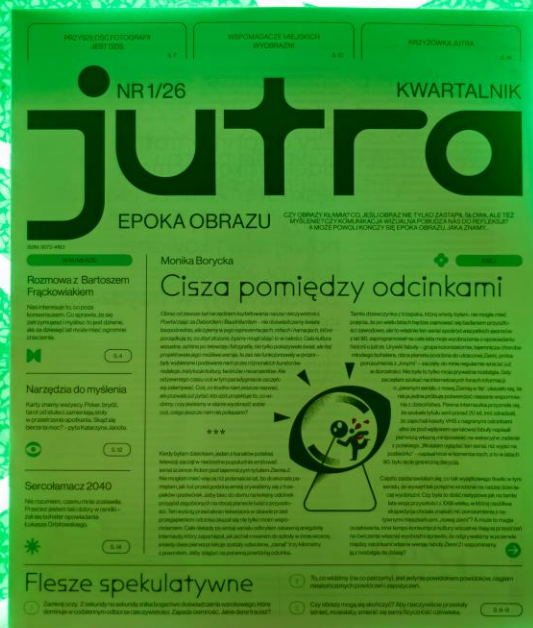
What changed in people's skills, confidence, networks or decisions?



What value did the festival create for the city beyond attendance?



Thinking of possible tomorrows





The journey from festival producers to future (re)serchers

☐ OBSERVATORY FOR CULTURE TRENDS:

research, foresight, residents' needs

☐ WESOŁA

Creative district, placemaking, participation, living labs

☐ FEST FORUM:

knowledge exchange for festival organisers

☐ TECH-ON!:

culture, technology, science and innovation

☐ SUSTAINABLE CULTURAL TOURISM HUB

co-designing sustainable cultural tourism





kbf: òtk

NARRATIVES FOR THE FUTURE AND INNOVATION

Examples,
benchmarks
and trends



kbf: òtk

Kraków
Tourism
Alliance.

KRAKOW: A NICE AMUSEMENT PARK

Everything, everywhere, all at once – or chaos is king as long
as you can walk.

A story about how tourists visiting Krakow for 1-3 nights
experience the city.

kbf: òtk

PLACES OF CULTURE FOR NEW IDENTITIES

Examples of benchmarks,
good practices, and trends





Why SROI, why now?

- ☒ to help our team move through fear of change and future uncertainty
- ☒ to give language to what we feel matters, but struggle to explain
- ☒ to reconnect an overworked team with the meaning of its work
- ☒ to communicate value more clearly to business partners
- ☒ to show partners what they support beyond visibility and numbers
- ☒ to build trust with decision-makers
- ☒ to be treated as a strategic partner, not only an operator
- ☒ to support braver decisions in uncertain times
- ☒ to move from fatalistic narratives to tested possibilities
- ☒ to turn future anxiety into future imagination



KBF SROI pilot: MVP scope

pilot:

TECH-ON!

Conrad Festival

Sacrum Profanum

pre-testing:

Film Music Festival

Wianki

Miłosz Festival

stakeholders:

artists

volunteers

audiences

local partners

outcome areas:

Wellbeing

Skills

social connection

economic impact

kbf:



The “moment of change”

A specific experience that triggers a meaningful shift in thinking, emotion, behaviour or decisions.

reflecting >> storymaking >> storytelling

Not only: what happened?

But: what changed, where did it begin, and how long might it last?





From moment to impact

Activities → Participation → Moments →
Outcomes → Impact

qualitative stories + survey data + participation metrics + economic data

financial proxies and adjustment factors only after we understand the change

outcome areas:

wellbeing, skills, social connection, economic impact



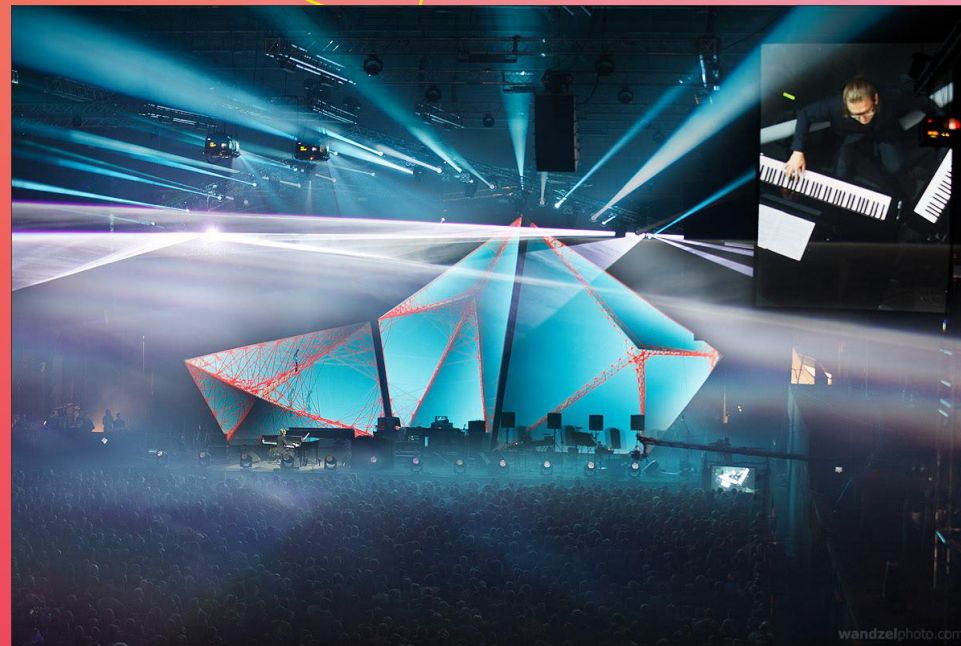
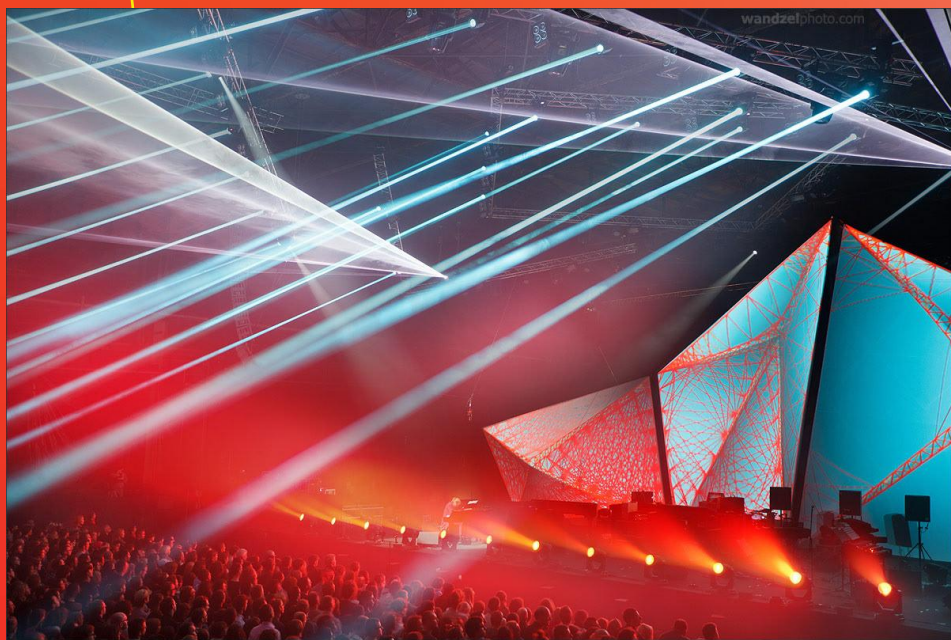
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My personal moment of change

- ❖ Volunteering as a doorway into culture
- ❖ From nostalgia to future imagination
- ❖ Community, inspiration and creative courage



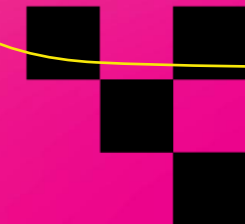


Think of a festival-related moment that changed something in you, your work, your relationships, your creativity, or your sense of the future. It can be small or significant, emotional or practical, personal or professional. To help you reflect on it, you will be asked five short questions about this moment of change.

Moment of Change KBF:
EXCENTRIC



kbfbf:



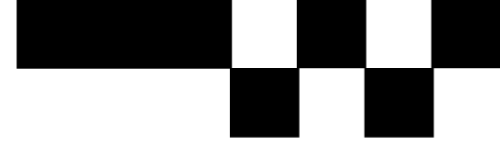


Benefits of mapping Stakeholder outcomes

- Use qualitative feedback to determine indicators and measurement options



- Build a deeper understanding about **motivations** and **what is really changing**
- Focus evaluation **priorities: measures to use and what changes matter most**
- Account for **the input of other actors** and other factors



Theory of Change / Logic Model

Outputs:		Outcomes:		
Activities	Participation	Short Term	Medium Term	Long Term
The actual tasks we do	Who we serve; participants, service users & stakeholders	Learning: awareness, knowledge, skills, motivations	Action: behaviour, practice, decisions, policies	Consequence: social, economic, environmental etc.





Outcome data types

Forms of Value/Capital creation

Income, revenue, demand multipliers

Resource savings, avoiding waste

Cash savings

Nature and environment

Subjective health, wellbeing, quality of life

Institutional infrastructure, power-sharing assets, platforms/exchanges, networked ledgers

Outcome data

Economic data, spending, revenue, investment, output, productivity

Employment data, Jobs, work hours, training and skills, apprenticeship/trainees

Episodic frequency, throughput, footfall, visitor/user flow

Diversity, inclusion goals

UX, quality of life, wellbeing, power, access, loyalty

Nature data, environmental performance, carbon

Ledger data, usage data, compliance data, participation strength/intensity

MUSEUM IMPACT REPORT

April 2023-March 2024



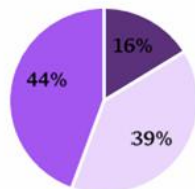
IMPACT OF VISITS

Visiting the museum has positively impacted our visitors' wellbeing. People felt that they were doing something really worthwhile and declared a stronger connection to their own or another community, compared to before the visit. They also felt more relaxed, optimistic and energised to make a positive difference in the world.



44% of our visitors expect this positive impact to last more than 1 year.

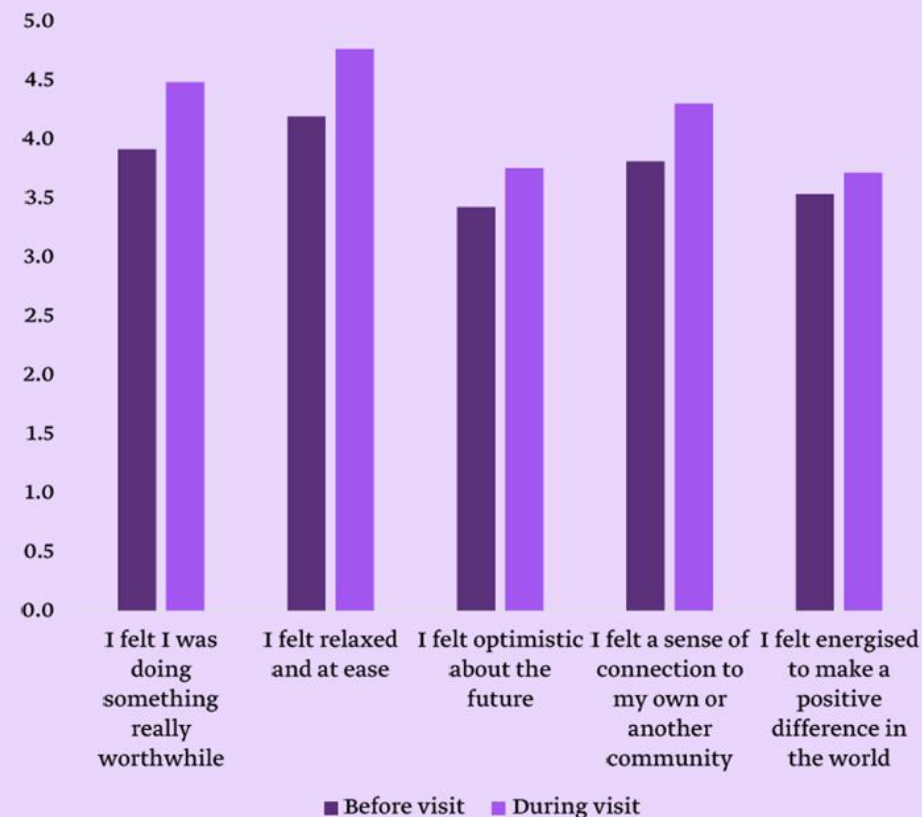
How long do you think any difference made by your recent experience might last for you?
Please take a guess.



■ Up to 1 month ■ Up to 1 year ■ More than 1 year

Around £2 added social and economic value per £1 new capital expenditure

Think about the experience you may have had, please rate how frequently you felt the following statements before and during your visit:

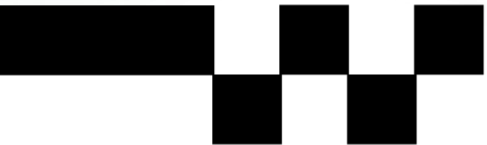




What impact is of value to us?

Gross National Product counts air pollution, and cigarette advertising, and ambulances to clear our highways of carnage. It counts special locks for our doors, and the jails for the people who break them. It counts the destruction of the redwood and the loss of our natural wonder in chaotic sprawl... It counts napalm, and nuclear warheads... Yet the Gross National Product does not allow for the health of our children, the quality of their education, or the joy of their play. It does not include the beauty of our poetry or the strength of our marriages... It measures everything, in short, except that which makes life worthwhile.

Robert Kennedy, 1968



The "Sparkle" Cases: Realities from the Road Arts Council of Ireland

Monica Corcoran

Social Impact Measurement with Festivals:

Learning from three-year pilot project

Arts Council of Ireland

May 2026

OVERVIEW

- About the Guidebook & Framework
- The Festivals Pilot
- Key Outcomes Measured
- Festivals' learning from the process
- Key enablers for this practice



An Comhairle Ealaíon

The Arts Council

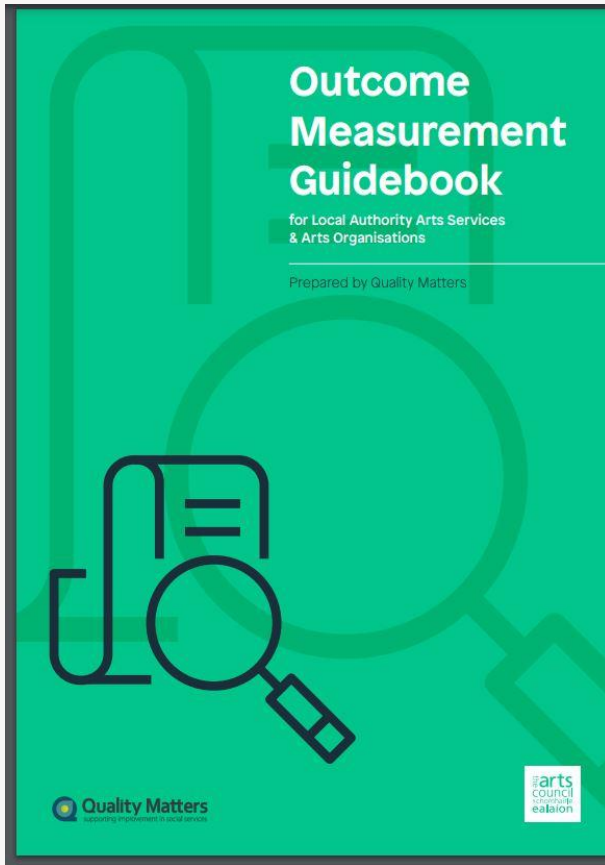
The national
development
agency for the
arts in Ireland



OUTCOME MEASUREMENT GUIDEBOOK (+ FRAMEWORK)

An overview of the resource for local authority
arts services and arts organisations

Outcome Measurement Guidebook + Framework for Irish Arts Organisations



The guide is designed for local authorities and arts organisations to support their arts work with effective outcome measurement.

The guide aims to help:

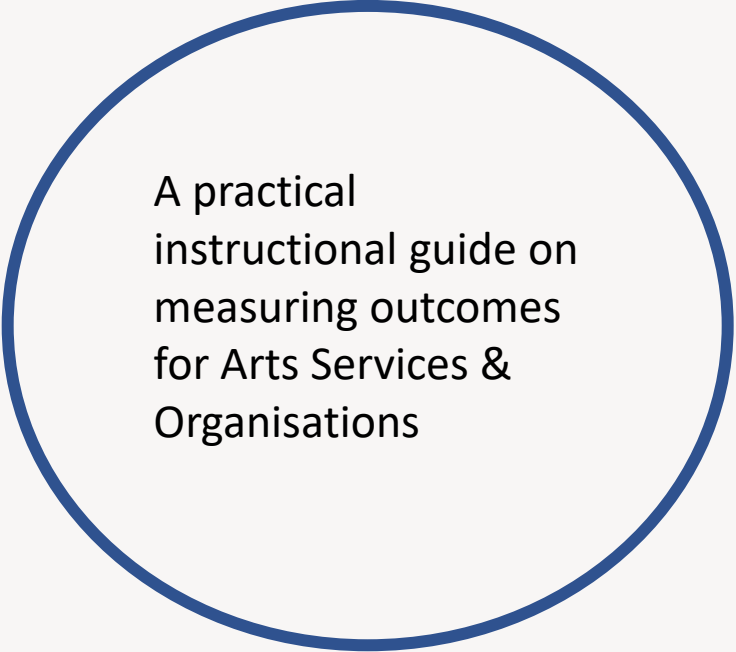
- ❖ Identify opportunities to improve the activities and impact of Irish arts organisations
- ❖ Demonstrate the value of the arts and the benefits they create for participants and communities and wider society

How was this resource developed?

- Desk research on outcomes for arts sector and organisations
- Semi-structured interviews with arts organisations and Arts Officers across three pilot sites
- Development of initial Guidebook and Outcome Framework
- Pilot of Guide and Outcome Framework with pilot sites
- Review of pilot with Arts officers and pilot sites
- Additions made to the Guidebook and Framework

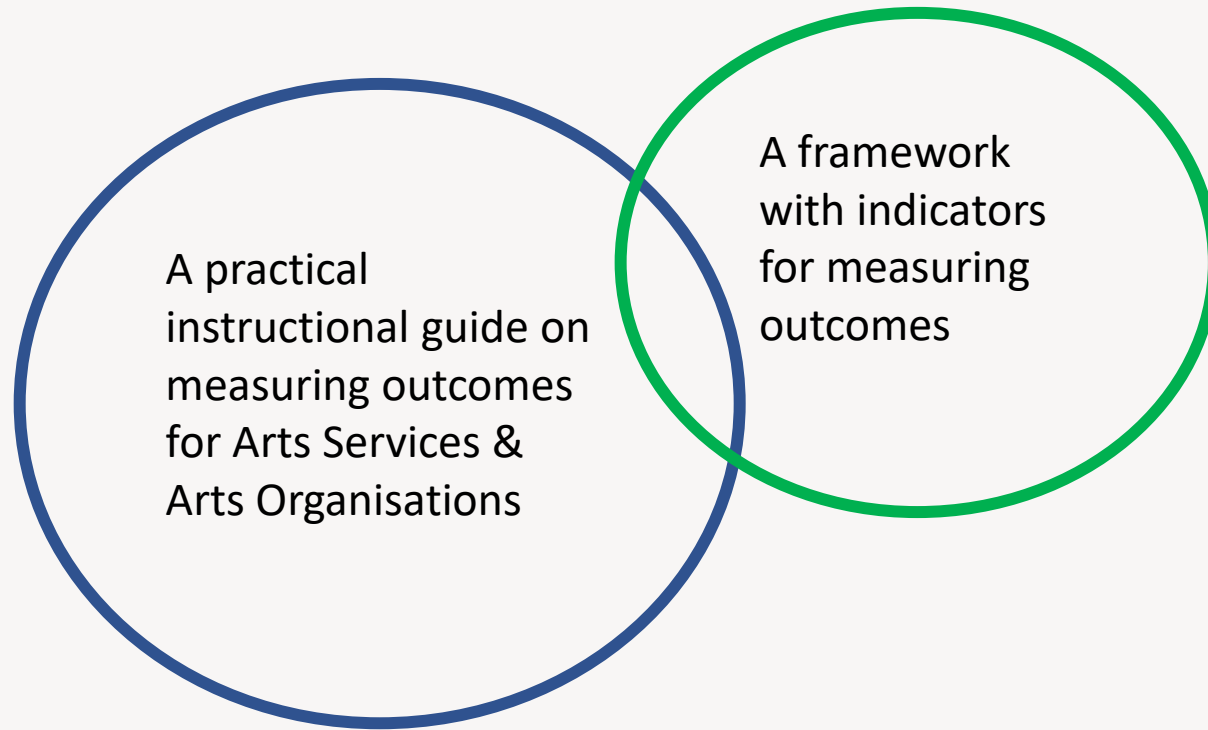
A live organic resource that we will continue to grow.....

This resource is comprised of 3 components:

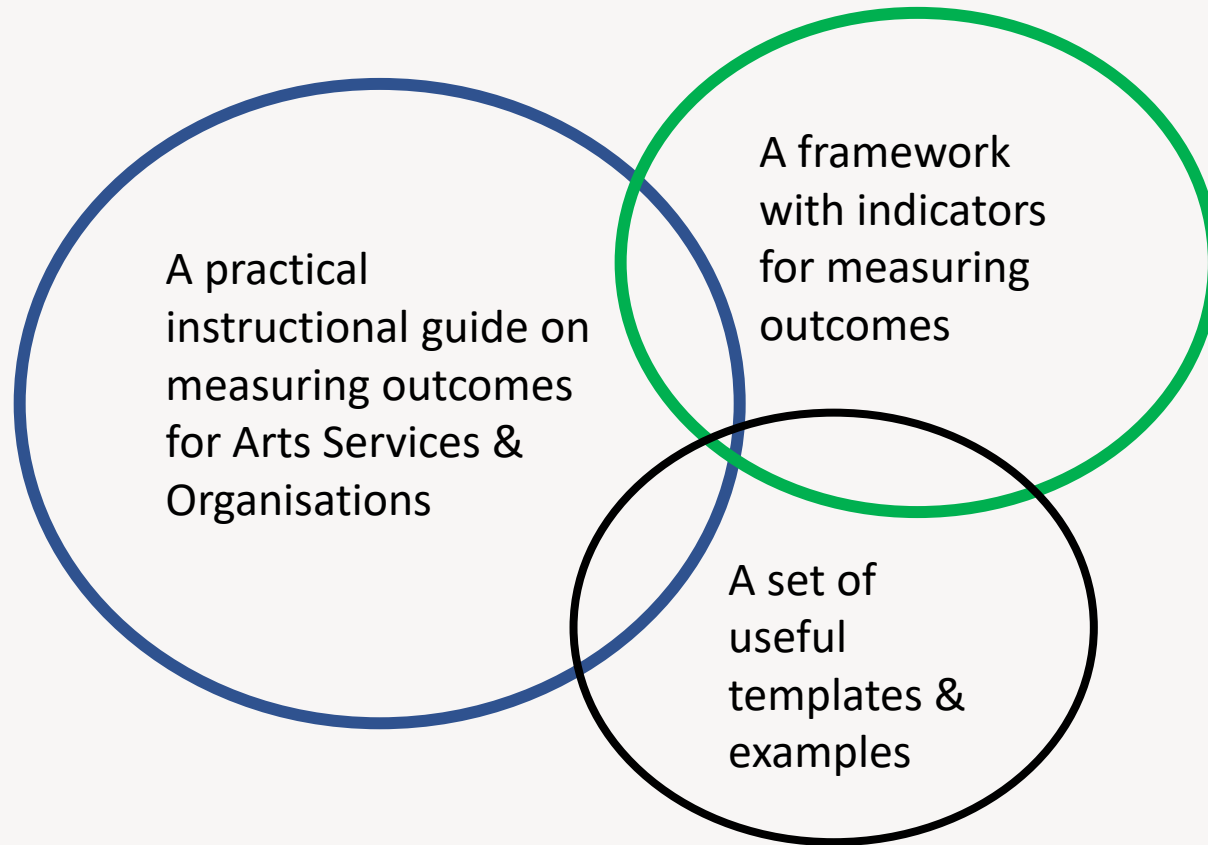


A practical
instructional guide on
measuring outcomes
for Arts Services &
Organisations

This resource is comprised of 3 components:



This resource is comprised of 3 components:



About the **GUIDEBOOK** for arts services & organisations

This guidebook is designed to be a practical instructional manual to **enable** arts organisations and projects to develop their own outcome-focused approach.

Topics covered:

- Information on key concepts and techniques for outcome measurement
- Practical advice and guidance regarding implementation
- Case studies, examples and exercises
- Examples of indicators that can be used to measure outcomes

About the **OUTCOME FRAMEWORK** for arts organisations

The **framework** contains relevant outcomes and indicators for Irish arts services and organisations.

The framework can **assist** with measuring the impact of projects and activities funded by the Arts Council and local authorities working in the arts sector.

Areas covered:

1. Increased support for artists
2. Improved community cohesion
3. Increased diversity of audience(s)
4. Improved appreciation of the arts
5. Increased cultural appreciation
6. Improved skills and capacity
7. Increased wellbeing
8. Improved local economy

The Guidebook and Framework are not intended to be **prescriptive** about what an organisation should measure;

rather designed to be a **starting point** to think about ways outcomes can be measured in the arts sector.....

FESTIVALS PILOT 2023-26



Festival Pilot Objectives

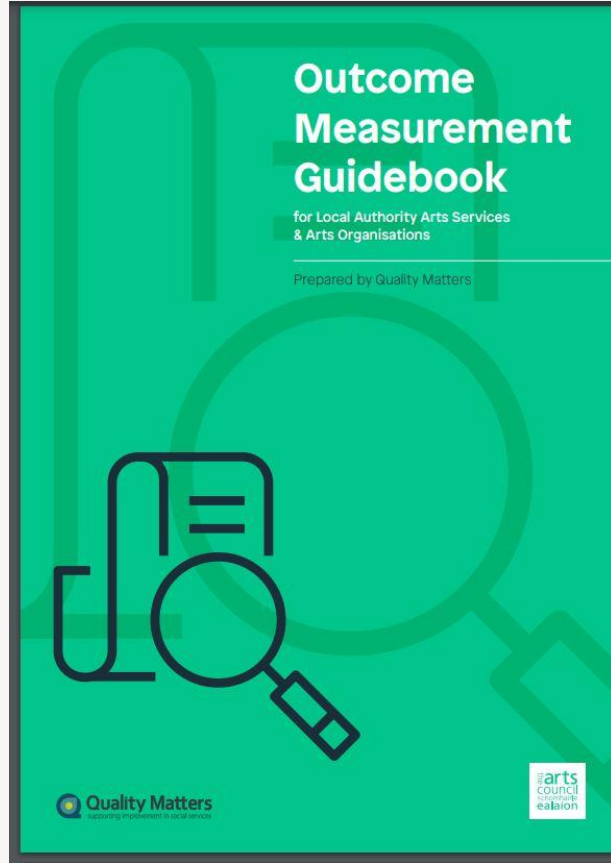
- ❖ Further **pilot and enhance the Arts Council Outcome Measurement Guidebook and resources** to support organisations to be successful in a self-guided approach.
- ❖ Develop **additional supporting tools, templates, and resources** on impact measurement for the Irish arts sector based on the learning from the pilot
- ❖ **Enhance capacity of festival teams** to be able to undertake outcome measurement processes and more fully understand and explain the impact of the work they do
- ❖ Develop **ambassadors of impact measurement** in the arts in Ireland. Pilot sites will be able to speak to the benefits of embedding an Impact Measurement process into their work and will be able to offer peer to peer learning on this topic.

Festivals Participating in the Pilot

- Earagail Arts Festival, Donegal
- Sligo: Year 1: Consortium of **three** festivals (Cairde Sligo Arts Festival, Sligo Baroque Festival, Sligo Jazz) *Year 2 Cairde only
- Babaró International Arts Festival for Children
- Galway International Arts Festival
- Dublin Fringe Festival
- Carlow Arts Festival
- Kilkenny Arts Festival
- Cork Midsummer Festival

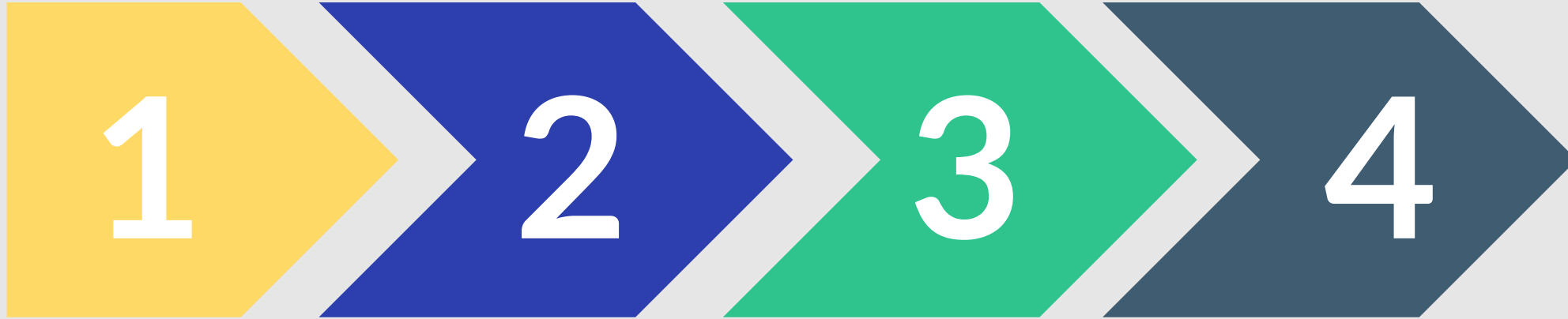


Topics Covered in the Guidebook



- Information on key concepts and techniques for outcome measurement
- Practical advice and guidance regarding implementation
- Case studies, examples and exercises
- Examples of indicators that can be used to measure outcomes
- Supporting tools and templates

Four Stages of Outcome Measurement



Identify outcomes and stakeholders

Deliverables:

- A. Scope
- B. Stakeholder map(s)
- C. Logic model(s) or Theory of Change

Creating tools & gather data

Deliverables

- A. Outcome measurement tool(s)
- B. Data collection plan
- C. Collect data

Analyse data

Deliverables

- A. Cleaned dataset
- B. Findings from data analysis
- C. Findings report with a set of recommendations in findings report

Respond to the data

Deliverables

- A. Implementation plan for any recommendations in report and other general improvements identified for enhancing future programming and/or Impact Measurement

Overview of the process for festivals

- Training modules on each stage of the process + Leading Change
- Individualised mentoring to support with deliverable development for each stage
- Teams practice applying theory and produce deliverables for each stage of the guidebook x 2
- Shared lessons learned with each other, and then wider....
- At the end of the pilot, the guidebook/ framework will be updated to include additional information, tools, and resources developed in response to learning from the pilot

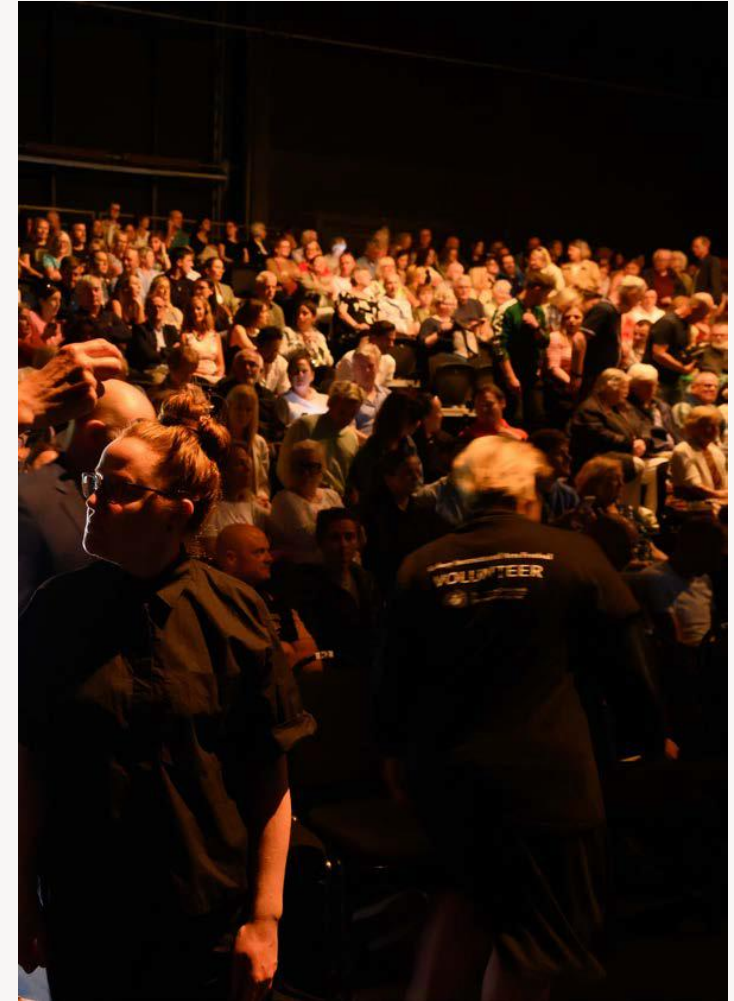
What programmes and groups did they measure?

	Festival General Audiences	Festival Volunteers	Festival Artists (Performers / Facilitators)	Wider Community	Outreach Programme	Artists Development Programme
Galway International Arts Festival	Year 1 & Year 2	Year 1 & Year 2			Year 2	Year 1 & Year 2 - multiple programmes
Carlow Arts Festival	Year 2			Year 2	Year 1 & Year 2 - multiple stakeholders	
Sligo Consortium	Year 1 & Year 2		Year 1	Year 1		
Dublin Fringe	Year1 & Year 2	Year 1 & Year 2				Year 2
Kilkenny		Year 2			Year 1	
Babaró	Year 2 - subgroup of schools				Year 2	Year 1
Earagail	Year 2				Year 1 & Year 2	
Cork Midsummer					Year 1 & Year 2 - multiple programmes	

Common Outcomes Measured

- Increased participation in the arts / likelihood of future engagement
- Increased appreciation of the arts
- Increased social connection / sense of community or belonging
- Increased pride of place / local identity
- Increased exposure to new artforms, artists, or cultures
- Becoming advocates for the arts
- Increased wellbeing (improved mood, reduced stress)

Festival Audiences



AUDIENCE MEMBERS AT *REUNION* GALWAY INTERNATIONAL ARTS FESTIVAL

SLIGO FESTIVALS CONSORTIUM – CAIRDE MDA; BAROQUE; JAZZ

440 survey respondents (1 to 1 interviews post attendance)

1. Increased exposure to new artist or artform **84%**
2. Increased access to high profile or unique artists that they would not otherwise get to see **42%**
3. Increased opportunities to meet new people **74%**
4. Increased exposure to different cultures/diversity **85%**
5. Increased sense of belonging to a local and/or arts community **84%**
6. Increased pride in Sligo community (locals 247) **90%**
7. Improved sense of wellbeing **75 - 80%**

*Life is about the togetherness
of people and cultures.
If we cannot come together as
a people in harmony and equality,
then what good is it to live.
I am in love with Sligo! Sligo is
forever in my heart!*

[Sligo Jazz Festival audience survey respondent]

Common Outcomes Measured

- Increased participation in the arts
- Increased appreciation of the arts
- Development of transferable skills
- Increased sense of community and belonging / social inclusion
- Increased confidence / resilience
- Increased sense of achievement or pride
- Increased wellbeing / improved mood
- Becoming advocates for the arts

Festival Volunteers



VOLUNTEER DUBLIN FRINGE FESTIVAL

'As an asylum seeker I received a lot of love and respect while working as a steward at the Big [Top]. [And] I made social media friends, thanks to GIAF and the Big Top it was my first concert while I was at work too. I am so grateful about the opportunity I got to volunteer and be part of the community festival Galway art Festival.'

VOLUNTEERSURVEYPARTICIPANT

'I feel that this has helped me in my rehabilitation from my illness. I felt so welcomed by everyone and it was a pleasure to be part of an amazing team of volunteers.'

VOLUNTEERSURVEYPARTICIPANT

I enjoyed the inclusion through the silent discos, talks and debates and how many volunteers got the opportunity to experience new activities. Especially with the changes made to the Druid Theatre with accessibility where each venue should be across Ireland. Thank you.'

VOLUNTEERSURVEYPARTICIPANT

'Reconnecting with previous GIAF volunteers and meeting new volunteers and being part of GIAF. Spending time with friends.'

VOLUNTEERSURVEYPARTICIPANT



Common Outcomes Measured

- Increased participation in the arts / (especially among under-served groups)
- Increased confidence / self-esteem
- Increased creativity or creative practice
- Increased social connections / sense of inclusion and belonging
- Increased sense of empowerment
- Increased skills in various artforms
- Increased engagement with education

Outreach Programmes



CARLOW ARTS FESTIVAL PHOTO CREDITS: BRIAN CREGAN & PATRICK BRAMLEY

Common Outcomes Measured

- Increased professional skills / artistic practice
- Increased networking with artists and arts professionals
- Increased career progression / visibility
- Increased confidence as an artist
- Increased opportunities to showcase work
- Increased knowledge of the arts sector / professional pathways
- Increased sustainability of career (income, opportunities, viability)
- Increased inclusion/diversity within the arts sector

Artist Development



WEFT STUDIO ARTISTS DUBLIN FRINGE FESTIVAL

Common Positive Outcomes Across all Groups

- Participation in the arts
- Confidence and personal development
- Wellbeing / improved mood or sense of self
- Social connection and belonging or inclusion
- Skills development in various artforms or professional development
- Advocacy for the arts

Festival Sites Key Learnings



Key Festival Learning: Increased core understanding of impact measurement and its value

- Shift from satisfaction or marketing data → measuring **outcomes and change**
- Ensure outcomes are realistic and **proportional to programme**
- Use logic models /TOC for **programme planning as well as evaluation**
- **Engage stakeholders** to improve relevance and response rates
- Evaluation is **iterative: test, learn, and refine**
- Use data to **inform decisions and improve programmes**

Key Festival Learning: Data collection and quality

- Keep surveys **short, simple, and accessible**
- Adapt methods — **one size does not fit all**. Interview style is better for literacy issues or language barriers
- Use **multiple data collection methods** (online + in-person)
- **Anonymous surveys** get more honest feedback
- **People collecting data need to be bought in** for higher response rates
- **Consortium presents challenges to common outcomes** and tools, unless same artforms or also multi-disciplinary
- Plan for timing to **account for challenges in busy periods**

Key Festival Learning: Sustainability

- Requires significant time and upskilling, **schedule and budget for this. Gets easier over time if you can repeat tools**
- Start small (**focus on 1–2 groups**) and scale over time
- **Use volunteers** to support data collection
- **Staff turnover** presents significant challenges
- **Embed evaluation early** and into everyday workflows (SOPs)
- **Team approach can spread workload** by strengths -hard for small teams
- **Need buy in at all levels** including board
- Hiring external support requires **onboarding + special skills** - not a silver bullet
- Be strategic and measure *what matters* (align with strategy and/or funder)

Recommendations From Pilot Sites - What is needed moving forward

What is needed moving forward

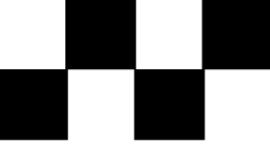
- Clear value proposition - understanding why it matters and how it can be used
- Clarity on Arts Council expectations (is this or will this be a requirement?)
- Funding for staff time needed – acknowledgement of investment required
- Ongoing upskilling and training (access to instructional videos) for refreshers, ongoing improvement, and staff turnover
- Access to examples and case studies on how it has been applied, and examples of best practice reports.
- Access to peer network of others trained and applying the guidebook
- Ongoing access to a mentor or expert for feedback on drafts and troubleshooting
- Possibilities around shared resources (e.g. dedicated expert employed by a number of festivals)
- Recognition / Possibly a recognition mark

TESTIMONY

Outcomes Measurement Festivals Pilot

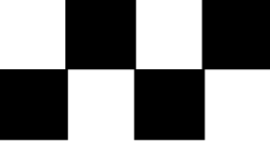
The "Sparkle" Cases: Realities from the Road Edinburgh Festival

James McVeigh



If social impact measurement is so resource-intensive, is it unintentionally becoming a privilege only larger or better-funded cultural organisations can afford?

How do we stop social impact measurement from becoming 'extra work' and instead make it part of how cultural organisations naturally operate?

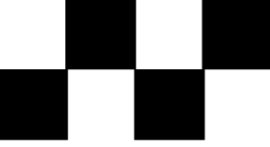


Which societal groups are still least visible in social impact measurement — and what does that say about the way we define ‘evidence’ and ‘impact’?

Whose voices are missing, filtered, or translated in social impact evaluation processes — and how does that shape the outcomes we measure?

Are current evaluation models capable of capturing the experiences of underrepresented or vulnerable groups, such as children, or do they systematically exclude them?

How can we meaningfully measure impact for groups whose voices are often mediated by institutions, caregivers, or other intermediaries?



What is the real barrier preventing organisations from starting their SROI journey: lack of evidence, lack of capacity, or fear of what the evidence might reveal?

What would make organisations confident enough to begin measuring social value?



THANK YOU
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