



The  
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Comparing the value of different types of culture: a study focusing on the perceptions  
of the Derbyshire public and managers within the Derbyshire cultural sector

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## Abstract

**Background:** The PhD was funded by an Arts and Humanities Research Council Collaborative Doctoral Award and involved working with Derbyshire County Council to investigate the perceived value of culture in Derbyshire, and to explore the wider debate on the value of culture in the literature. Although often mentioned, the use of the term 'intrinsic value' in the literature on the value of culture is inconsistent, and further research could help clarify its most suitable meaning for culture. One current meaning proposed that is worth exploring further is that it relates to the emotions involved with culture. Instrumental value is usually considered to mean social and/or economic forms of value; these are often considered ancillary to culture, although this is itself contentious. 'Instrumentalism' refers to a focus on instrumental forms of value but also to the evaluation of culture and accountability for funding. There is much criticism of perceived excessive instrumentalism in the literature, but there is a lack of research that collects people's views on the issues. Although still not part of mainstream thinking on the value of culture, several studies have reported results indicating that the 'non-use value' of culture might presently be being undervalued when assessing the total value of culture.

There are several studies looking at how people perceive the value of culture, but there are no such studies that compare perceptions across several types of culture within the same study and across the same themes – an approach that would allow similarities and differences between types to be observed. There is also a scarcity of culture research that involves both a public and a manager sample. And there are no such studies that involve a manager sample taken from a diverse range of types of culture.

**Aim:** To increase understanding of how people in Derbyshire perceive the value of culture and how these perceptions compare across different types of culture. In order to do this, the PhD focused on three main value concepts: intrinsic value, instrumental value and non-use value.

**Methods:** A mixed methods approach was adopted, considered the most suitable to answer the research questions primarily because the complementarity of methods could give a fuller picture than one alone, the weaknesses of each method could be offset by each other, and the qualitative results could be used for illustration of the quantitative

results and for instrument development (Bryman, 2012). This was coupled with a paradigm of pragmatism. The design of the research was a “partially mixed sequential dominant status design” (Leech and Onwuegbuzie (2007, p. 270), with the qualitative side being the dominant. There were three stages of data collection: the first stage was with managers from the Derbyshire cultural sector and involved three focus groups (n=26) and a qualitative questionnaire; the second stage involved five focus groups with the Derbyshire public (n=34); the third stage involved a quantitative online questionnaire with the Derbyshire public (n=181). Because of very large differences between them, and because of sampling bias towards users, user and non-user results for the public online questionnaire were separated at the analysis stage, with the emphasis thereafter being on users. The data collection focused on five types of culture that are of significance for Derbyshire: public libraries, museums, arts festivals, stately homes and Derwent Valley Mills World Heritage Site.

**Results:** Because of ambiguity and inconsistent use, ‘intrinsic value’ is not a suitable term to be used in relation to culture and should ideally be replaced by ‘emotional value’, with emotions considered broadly personal or collective emotions. Certain emotions were rated prominently and consistently in the public online questionnaire for participants’ emotional associations with each type of culture – enjoyment in particular, but also relaxation and inspiration; other emotions were more variable, such as excitement and pride. For the public’s perceived contribution of the types of culture towards social-instrumental value, education/learning was the most consistently highly rated. Community pride and community identity were also prominent across the five types of culture. Physical health was rated low across all types. There were some interesting differences between the public’s perceived social-instrumental value of the five types, usually highlighted by prominence in both the public online questionnaire and public focus group results: libraries rated very highly for social inclusion, for instance; libraries and arts festivals for bringing people together; stately homes for Derbyshire prestige; and libraries and museums for education/learning. Stately homes were perceived to have the highest economic value and role, libraries the lowest.

There was more manager acceptance of instrumentalism than expected based on the literature review. But there were still many manager criticisms of the extent and nature of

evaluation. All forms of non-use value were considered applicable for each type of culture by almost all participants, both public and manager, but there was some manager criticism of the lack of financial contribution that non-use value makes towards maintaining the existence of culture.

There were more differences than similarities between the manager and public focus group results. As would be expected because it is part of their jobs, evaluation of culture was the most obvious difference, the most mentioned theme for managers but not mentioned at all for the public. Other differences were unexpected with no apparent explanation, such as the public mentioning the value of libraries and museums for education/learning far more than managers did, and mentioning far more the value of stately homes for the economy. Nonetheless, managers consider their type of culture to have non-use value, and the public online questionnaire results showed that almost all of the public agree.

**Conclusions:** The comparative methodology proved successful in showing relative results between types of culture, as well as having the potential for each type's results to be analysed in isolation. Important to note is that taken in isolation, each type was overall rated very positively. Several similarities across the types of culture for perceived emotional value, instrumental value and non-use value, indicate that some perceptions of value could be common to several types of culture beyond the five covered here; a similar methodology could be used to investigate this. Lack of perceived value is not always a criticism because not all types of culture will be intending to create that value; and the public did not see every value as part of the role of every type, for example libraries and the economy. Collaboration with Derbyshire County Council enhanced the research process and arguably the quality of the findings. There were several benefits for the Council, such as showing how public perceptions of the value of culture compare to the Council's and other stakeholders' intended impact on the public, and indicating why the public might use/visit one type of culture rather than another. The results are a starting point for further research in several areas, such as on the link between culture, emotions and wellbeing, and on Derbyshire arts festivals and social capital.



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## **Codes used for focus group participants**

### **Manager focus group participant codes**

A	Arts
D	Derwent Valley Mills
H	Heritage (stately homes)
L	Libraries
M	Museums

Letter: area of culture in which the manager works

First number: number of group (1-3)

Second number: number within each group's 10 places (not all were filled)

For example, arts manager in group 1 and place 5 would be A15

### **Public focus group participant codes**

1	First group
2	Second group
3	Third group
4	Fourth group
5	Fifth group

Number: number of group (1-5)

Letter: number within each group's 10 places (not all were filled)

For example, public participant in group 3 and place 4 would be 3D



# 1. Introduction

## 1.1. Introduction

This introductory chapter provides the relevant background information to the PhD, both the academic justification and its development with Derbyshire County Council; outlines the aim, research questions and objectives; defines the meaning of culture being used, and the general meaning of value; explains the culture focus for the data collection; and describes the data collection stages and overall thesis structure.

## 1.2. Background literature

Within the cultural policy literature, the literature on the value of culture (in general) and on specific areas of culture (the arts, libraries, museums and so on), certain concepts of value are frequently used. Two examples are ‘intrinsic value’ and ‘instrumental value’ – terms that originated within philosophy.

‘Intrinsic value’ is mainly used within philosophy to mean value ‘for its own sake’ (Harold, 2005; Mason, 2000; Kagan, 1988, Korsgaard, 1983) and/or value ‘in itself’ (O’Neill, 1992; Mason, 2000; Kagan, 1988; Moore (1993[1922])). The concept of intrinsic value has been applied to culture (Hewison & Holden, 2011; Snowball, 2011; Lamarque, 2010; Lee, 2010; Gee, 2006; Throsby, 2003), but often the term is used inconsistently, and meanings are proposed that differ from its meaning within philosophy (Anderson, 2009; Rogerson & Visse, 2007; Martin, 2003). Indeed, several authors have attempted to conceptualise intrinsic value specifically in relation to the emotions involved with cultural experience (Hewison & Holden, 2011; Brown & Novak, 2007; Scott, 2007; McCarthy, Ondaatje, Zakaras & Brooks, 2004). In any case, the questions of what intrinsic value means in relation to culture and how it can be applied to research on culture remain unresolved.

Within philosophy, ‘instrumental value’ means of value because it leads to something else of value, a means rather than an end (Krebs, 1999; O’Neill; 1992; Rolston III, 1988;

Korsgaard, 1983). In reference to culture, the term 'instrumental value' is often taken to mean culture is of value because it contributes to specific goals, often divided into social and economic and not typically considered the main purposes of culture (Snowball, 2011; Holden, 2006; McGuigan, 2004). The term is also often linked to a focus on evaluation, accountability and the need to justify funding (Orr, 2008; Levitt, 2008).

The positive economic (Myerscough, 1988) and social (Matarasso, 1997) instrumental value of culture is often reported in the literature. However, there is significant criticism of 'instrumentalism' and culture, with many authors considering instrumental forms of value, and/or evaluation and accountability, to have become too dominant (Belfiore & Bennett, 2006; Mirza, 2006; Holden, 2004; Bestwick, 2003; Hytner, 2003a, 2003b). Despite these criticisms, however, there is a lack of research that actually collects people's views on the issues of instrumentalism and culture.

In addition to intrinsic and instrumental value, the concept of 'total economic value' (Cenoz & Gorter, 2009; Munda, 2008; Pagiola, von Ritter & Bishop, 2005; Turner et al., 2003; Tisdell, 2005; Turner, 2001; Mazzotta & Kline, 1995) within environmental economics provides a potentially useful set of concepts for exploring the value of culture. Indeed, a small number of studies have applied 'non-use value' concepts, which make up part of total economic value, to culture – concepts such as option value, existence value and bequest value – with results that suggest these forms of value are presently undervalued when assessing the total value of culture (Pung et al., 2004; Museums, Libraries and Archives Council cited in Usherwood, 2007; Usherwood, Wilson & Bryson, 2005; Aabø & Strand, 2004; Hansen, 1997). Thus the topic of the non-use value of culture is also worth exploring further. Moreover, almost all of these studies focus on non-users; but users as well as non-users can attribute non-use value to culture (Tisdell, 2005).

There have been many studies looking at the public's perceptions of culture and its value (Aabø & Strand, 2004; Poria, Reichel & Cohen, 2013; Johnson, Schwalb, Webber & Trenton, 2013; Elbert, Fuegi & Lipekaite, 2012; Vakkari & Serola 2012; Jimura, 2011; Becker et al., 2010; Smith, 2009; Pung, Clarke & Patten, 2004; Scott, 2007; Usherwood, Wilson & Bryson, 2005; Maughan & Bianchini, 2004; Packer & Ballantyne, 2002; Throsby & Withers, 1985) and various results are proposed, usually positive results. However, what is noticeable from reviewing these studies is that they focus on one type of culture alone,

such as libraries or museums. But it might be beneficial to take a comparative approach, one that involves studying several different types across the same set of themes, to highlight similarities and differences between the perceived value of different types of culture.

Furthermore, although there are some studies that compare the views of managers and the public on the value of culture (Elbert, Fuegi & Lipekaite, 2012), these are scarce; but results indicate that such studies are useful, partly to highlight similarities and differences in the public's perceptions and managers' aims. In addition, there are no studies that involve a culture manager sample taken from a diverse range of culture areas.

There are, therefore, several topics relating to the value of culture that are currently lacking in academic understanding and thus worthy of further academic study: the lack of clarity about what intrinsic value means in relation to culture; the potential use of the term to mean the emotional experience of culture, and how this meaning could be applied to research on culture; how people perceive the issues of instrumentalism and culture; what social and economic value people perceive culture to have; and whether people consider culture to have the various forms of non-use value.

## **1.3. PhD aim, research questions and objectives**

### **1.3.1. Research aim**

The overall aim of the study is to increase understanding of how people in Derbyshire perceive the value of culture and how these perceptions compare across different types of culture.

### **1.3.2. Research questions**

This overall aim will be approached via five main research questions:

1. How can the concept of intrinsic value be applied to culture?
2. What emotions do people in Derbyshire associate with culture, and how does this compare across different types of culture?



3. To what extent do people in Derbyshire perceive culture to contribute towards the typical forms of instrumental impact, and how does this compare across different types of culture?
4. How do people in Derbyshire feel about the issues of instrumentalism and culture?
5. To what extent do people in Derbyshire agree or disagree that culture has non-use value, and how does this compare across different types of culture?

### **1.3.3. Research objectives**

These five research questions will be answered by following five objectives:

1. To conduct a literature review to understand the nature of the academic debates on the value of culture.
2. To run focus groups with culture managers to collect their views on the value and of their types of culture.
3. To deliver a manager qualitative questionnaire for managers, to complement the manager focus groups.
4. To run focus groups with the Derbyshire public to understand how they perceive the value of culture.
5. To conduct an online quantitative questionnaire with the public to provide a more systematic form of data collection to complement the focus groups.

## **1.4. Background to the PhD**

In 2009, staff from the Cultural and Community Services Department at Derbyshire County Council – recently subsumed into a broader Health and Communities directorate –

approached the University of Sheffield Information School with the idea of creating a PhD project that investigated the value of culture in Derbyshire. Staff from the two organisations collaborated to create a research proposal, which was successful in obtaining funding – a Collaborative Doctoral Award from the Arts and Humanities Research Council. During the early stages of the PhD, and in consultation with the Derbyshire County Council and University of Sheffield supervisors, the PhD was developed and refined to become what it is today, with a focus on people's perceptions of the value of culture.

The initial motivation for Derbyshire County Council to propose an investigation of the topic was partly for its relevance and usefulness to the Culture Derbyshire Board, of which Derbyshire County Council's Health and Communities Department is a key member. The Culture Derbyshire Board includes a wide range of organisations related to culture in the broad sense, both public and private. [Derbyshirepartnership.gov.uk](http://Derbyshirepartnership.gov.uk) (n.d.) describes Culture Derbyshire as:

*A multi-agency partnership which is the delivery mechanism for the Derbyshire Partnership Forum, exercising strategic leadership of the cultural sector in Derbyshire. Culture in this context includes Archives, Arts, Libraries, Museums, Sport and Active Leisure and Tourism. It also has close links with heritage and conservation bodies.*

The PhD also took place within the political context of public-sector spending reductions initiated by central government, resulting in service cuts across the whole of local government. The application for Arts and Humanities Research Council funding was submitted in late 2010, with the PhD itself starting in January 2012. This was the time when the main funding cuts were beginning to take effect, cuts that had been expected for several years since the global and national financial crisis of 2008 onwards. Cultural provision became particularly under scrutiny, often seen as 'non-essential' and therefore more likely to have funding reduced or withdrawn completely. In Derbyshire, public libraries in particular have suffered from budget reductions, and continue to do so.

## 1.5. Description of Derbyshire County Council

The following is taken from the Derbyshire.gov.uk (Derbyshire County Council, 2015) website and provides a useful overall summary of Derbyshire:

*The county of Derbyshire lies in the centre of England and forms the north-west part of the East Midlands region, with an estimated population of 763,700. Derbyshire is a large county which covers an area of 255,071 hectares (630,366 acres), constituting 16 per cent of the land area of East Midlands and nearly two per cent of England. Derbyshire is a largely rural county with no major urban centre. Of the eight districts within Derbyshire, Erewash is the largest urban local authority area, followed by Chesterfield. The Peak District National Park, an area of outstanding natural beauty, accounts for more than a third of the county's total land area and stretches beyond Derbyshire. The county is easily accessible from surrounding areas, with more than 8.4 million people living within 30 kilometres of its boundary.*

Derbyshire County Council is made up of eight district councils: Chesterfield Borough Council, Derbyshire Dales District Council, Amber Valley Borough Council, High Peak Borough Council, Erewash Borough Council, North East Derbyshire District Council, South Derbyshire District Council, and Bolsover District Council. Although geographically contained within the county, Derbyshire County Council does not cover the city of Derby, which is instead run by Derby City Council as a unitary authority. This affects the demographics of the Derbyshire County Council area, in particular reducing what would otherwise be its black and minority ethnic population. It also further reduces the Derbyshire County Council area to largely rural areas: although Derby itself is not a large city, with a population of around 250,000, it is large relative to the rest of the Derbyshire County Council area, where the largest town is Chesterfield, with a population of around 100,000.

Derbyshire County Council employ the word 'Derbyshire' in two different ways, to mean either the geographical or the administrative. The administrative Derbyshire includes those areas of the county that are under the jurisdiction of Derbyshire County Council, which does not include Derby, whereas the geographical refers to the whole of Derbyshire. Therefore for convenience, and because alternatives like 'Derbyshire County Council area' would be cumbersome, 'Derbyshire' will hereafter be used in the thesis; but it should be remembered that it refers to the administrative Derbyshire.

Derbyshire County Council is run by a Labour council. Labour won a large majority – 48 seats compared to the Conservatives with 18 – in the 2013 elections, reversing the previous Conservative majority of the 2009 election, and re-establishing the Council's typical Labour dominance, which, apart from 2009-2013 and 1977-1981, it has always held.

## **1.6. Definition of culture**

Any study of culture has to deal with the troublesome issue of how culture is defined, or at least how it is being defined for the task at hand. One of the most frequently cited quotes on culture, made by Williams (1985, p.87), is that it is “one of the two or three most complicated words in the English language.” Indeed, a recurring theme within the literature is that ‘culture’ is an ambiguous and often contested term (Brooker, 2010; O'Brien, 2010; Gray, 2009; Snowball, 2008; Baldwin, Faulkner, Hecht & Lindsley, 2006; Klammer, 2004; Hawkes, 2001). Different academic disciplines, and also different branches within each discipline, have diverse ideas about what culture means (Nanda & Warrs, 2011; Roberts, 2007; Baldwin, Faulkner, Hecht & Lindsley, 2006; Edles 2002; Swidler, 1986). A seminal work by Kroeber and Kluckhohn (1952) identified over 150 definitions that various authors have proposed. Furthermore, Baldwin, et al. (2006) list 313 distinct definitions of culture. As Baldwin et al. (2006:xii) state, “There is not a single, eternal definition of culture, but rather provisional definitions that will be revised as debates unfold through time.”

Definitions do tend to come under certain broader categories, however. Culture, for instance, can refer to the idea of being ‘cultured’, “a general process of intellectual, spiritual and aesthetic development” (Williams, 1985, p. 90); it can be used in an anthropological sense to mean the shared beliefs, values and behaviour of specific groups (Throsby, 2003); and in an aesthetic sense to mean “the works and practices of intellectual and especially artistic activity” (Williams, 1985, p. 90).

Nonetheless, despite such academic debates over the meaning of culture, authors tend to use fairly pragmatic definitions of culture. Galloway (2006, p. 4), for example, in her literature review on the impact on quality of life of cultural participation, states:

*As the research was commissioned by the devolved Scottish government, the definition of culture used here is an administrative or bureaucratic one, meaning those cultural forms within the remit of the relevant central government department, in this case, film, literature, the performing and visual arts, combined arts (including festivals), and heritage.*

In *Cultural value and the crisis of legitimacy*, Holden (2006, p. 11) uses “a narrow characterisation of culture to mean the arts, museums, libraries and heritage that receive public funding, although many of my arguments apply more broadly into the commercial arts and into other parts of the publicly funded sector.” This is the definition of culture that this study adopts, and the reader should assume that when the word ‘culture’ is used, this is what is being referred to. However, one important point to note is that this PhD focuses on commercial forms as well as those that are publicly funded.

## **1.7. Culture focus for the data collection**

The definition of culture given above of libraries, museums, arts and heritage was still very broad for the data collection parts of the study, so some further narrowing down was necessary. Derbyshire County Council were keen to include as many stakeholder areas as possible from Culture Derbyshire, but this had to be balanced against what was practically realistic. Therefore it was decided that five types of culture would be focused on.

For instance, within the arts it was decided that the data collection would focus on arts festivals, as these are a prominent feature of Derbyshire culture and tourism, with notable examples being Buxton Festival, Wirksworth Festival and Derbyshire Literature Festival. Arts festivals are usually temporary and usually annual, taking place on certain days or weeks of the year. Their scope can also vary, from village festivals to national or international festivals. Given that the focus of the study is on Derbyshire, however, the arts festivals involved are relatively small, based in villages or towns. The arts advocacy

website Animating Democracy (n.d) gives a usefully broad definition of the arts, which also emphasises the lack of elitism, and this is a suitable meaning of the arts for this study:

*all artistic disciplines – visual arts, music, dance, theater, literature, poetry, spoken word, media arts, as well as the humanities and interdisciplinary forms...art encompasses community-based and culturally specific expressions as well as fine art and popular culture. Art may be experimental in nature or more mainstream.*

Within heritage, a focus is on stately homes (sometimes known as country houses or historic houses), of which there are several within Derbyshire, including internationally famous examples such as Chatsworth House. Over the years, stately homes have been influenced by a variety of architectural styles and cultural influences (Montgomery-Massingberd & Sykes, 1994) and therefore their appearance varies. They were often built as places of residence for upper class families, and in some cases members of the families still reside in them, but they were sometimes aimed more at an ostentatious display of wealth and status rather for the practical purpose of residence (Girouard, 1978), hence their frequent grandeur and impressions of opulence. Many have been demolished since 1945 or have been sold and taken on other functions, such as hospitals, hotels, offices or flats (Binney & Martin, 1982). However, many of the grand houses have remained, aided in part by help from the National Trust or other trusts and charities, forms of tax relief, and the formation of the Historic Houses Association (an organisation that lobbies and markets on behalf of stately homes) (Montgomery-Massingberd & Sykes, 1994).

Also within heritage, Derwent Valley Mills, which has been awarded World Heritage Site status by the United Nations Educational, Scientific and Cultural Organization (UNESCO), was included as Derbyshire County Council consider it to be a significant and unique aspect of Derbyshire culture. Derwent Valley Mills is a collection of eighteenth- and nineteenth-century mill buildings and other types of industrial heritage, spread out over several villages and towns along the River Derwent in Derbyshire. The UK has 26 World Heritage Sites, prominent examples of which include Stonehenge and Hadrian's Wall (Blandford, 2006). Rodwell (2002, p. 42) writes that World Heritage Sites "may be inscribed as cultural, natural, or mixed sites (the latter being recognized as 'cultural landscapes')." Derwent Valley Mills is cultural heritage, "defined under the Convention as monuments,

groups of buildings, and sites with historical, aesthetic, archaeological, scientific, ethnological, or anthropological value” (Rodwell, 2002, p. 42).

UNESCO (2015, n.p.) gives two (although they list these as ii and iv) reasons for Derwent Valley Mills being awarded World Heritage Site status, both based on its significance for industrial history and heritage:

*Criterion (ii): The Derwent Valley saw the birth of the factory system, when new types of building were erected to house the new technology for spinning cotton developed by Richard Arkwright in the late 18th century.*

*Criterion (iv): In the Derwent Valley for the first time there was large-scale industrial production in a hitherto rural landscape. The need to provide housing and other facilities for workers and managers resulted in the creation of the first modern industrial settlements.*

Museums and public libraries remained as general and relatively unambiguous categories of culture. Throughout the thesis the word ‘libraries’ or ‘library’ is used, but this should be taken to mean public library/libraries.

The word ‘aspects’ of culture will be used in the thesis to refer to the five types of culture on which the PhD data collection focuses: libraries, museums, arts festivals, stately homes and Derwent Valley Mills. The use of the word ‘aspects’ here to refer to types of culture is not ideal but is advantageous in that it means not having to write ‘types of culture’ in each case, which appears cumbersome, and that, unlike ‘types’, it is a distinctive word that is rarely used in other contexts and can therefore be written simply as ‘aspects’ rather than ‘aspects of culture’.

## **1.8. Definition of value**

Value is a central concept to the PhD, but because the PhD covers several different types of specific value and explains their meanings in some detail in their respective sections, the meaning of value in the general sense will not be covered in great detail here. However, some general points do need to be made.

‘Value’ can take the form of an adjective, verb or noun: valuable, to value, and value/s, respectively (Zimmerman, 2001; Lemos, 1995; Gaus, 1990; Perry, 1926). ‘To value’ means “to be favourably disposed towards”, which could be many attitudes such as love, respect

or appreciation (Zimmerman, 2001, p. 2). People are favourably disposed towards things they consider to be valuable and to have value, what one considers to have utility or that increase wellbeing (Eftec, 2005; Geursen & Rentschler, 2003), either for oneself or for others.

Value as a noun can also refer to one's *values*. Edel (1953) believes that values in this sense are the standards by which one makes value judgements, such as moral, aesthetic or taste judgments. How a person values something might be based on their ideals, what they aspire to be, and what they think they *ought* to value (Anderson, 1993). According to Anderson (1993), a person's ideals may direct them to value some things more than others, to focus on what is most congruous with one's ideals. Different ideals are a reason why people value things differently, she claims.

## **1.9. Data collection stages**

### **1.9.1. Methodological approach**

A mixed approach was used, combining quantitative and qualitative methods of data collection, because this would be the most effective approach for answering the research questions. This was coupled with an overall paradigm of pragmatism; this fitted the nature of the PhD and my own current thinking on the theoretical issues relating to research.

### **1.9.2. Data collection stage one**

Stage one was undertaken in October 2012 and involved three focus groups (n=26) with culture managers, which also included a qualitative questionnaire. The term 'culture managers' or 'managers' will be used because they are frequently referred to in the thesis and writing 'managers within the cultural sector' each time would be cumbersome. The managers were chosen based on having some involvement with the aspect of culture on which the PhD focuses: libraries, museums, arts festivals, stately homes and Derwent Valley Mills.



### **1.9.3. Data collection stage two**

The main focus of the PhD was on the public. This stage involved five focus groups with members of the Derbyshire public, with a total sample of 34, who were recruited via the Derbyshire online Citizens' Panel. This stage of data collection took place in July and August 2013.

### **1.9.4. Data collection stage three**

Stage 3 involved an online quantitative questionnaire (n=181) with the public, distributed to the online Citizens' Panel, which added a statistical aspect to the PhD to complement the earlier qualitative stages. This stage of data collection took place in August 2014.

## **1.10. Structure of the thesis**

### **Chapter 1: Introduction**

Chapter 1 briefly describes the relevant academic background from the literature. The overall aim of the PhD and its research questions and objectives are outlined. The nature of Derbyshire County Council, the collaborative partner for the PhD, is explained. The definition of 'culture' and some basic points on 'value' are clarified, as are the types of culture on which the data collection focuses. In addition, the stages of data collection are briefly described.

### **Chapter 2: Literature review**

This chapter covers the relevant literature that puts the PhD in an academic context, illustrates where gaps exist, and informs the reader of issues, topics and debates that relate to the PhD. There are four main sections: intrinsic value, instrumental value, cultural value and non-use value.

### **Chapter 3: Methodology**

This chapter covers the methodology used for the overall PhD, and the theoretical side of the PhD such as the research paradigm. There is a detailed description of the three stages

of data collection, including sampling and data analysis. Also covered are the issues relating to research quality and ethics.

#### **Chapter 4: Results and discussion: User and non-user results compared**

Chapter 4 outlines a selection of the non-user results for each public online questionnaire question, and compares them to the user results for the same questions. Some literature is incorporated where possible.

#### **Chapter 5: Results and discussion: Intrinsic value**

Chapter 5 discusses the results on research question 1 on the meaning of intrinsic value, including providing some participants' perspectives on its meaning.

#### **Chapter 6: Results and discussion: Emotional value**

This chapter covers the results for participants' personal emotional associations with the aspects of culture, which relate to research question 2.

#### **Chapter 7: Results and discussion: Instrumental value**

The main focus of chapter 7 is on outlining and discussing the results on participants' perceptions of the contribution the aspects make to the typical forms of instrumental value, the focus of research question 3.

#### **Chapter 8: Results and discussion Instrumentalism**

The chapter on instrumentalism outlines and discusses the results for research question 4.

#### **Chapter 9: Results and discussion: Non-use value**

Chapter 6 outlines and discusses the results in relation to research question 5 on non-use value, which is based around four main forms of non-use value: option, existence, bequest and vicarious use.

#### **Chapter 10: Conclusions**

The Conclusions chapter brings together the previous chapters to make some final and overall points on the PhD and its results, including making suggestions for further research, and acknowledging the limitations of the PhD.

## **1.11. Conclusion**

This introductory chapter has outlined the relevant background literature and the academic issues that the PhD will address; covered the PhD's aim, research questions and objectives; provided definitions of key terms and explained the culture focus for the data collection; briefly outlined the three stages of data collection; and finally described the overall structure of the thesis.

## **2. Literature review**

### **2.1. Introduction**

Among other things, a literature review “provides a framework for establishing the importance of the study” (Creswell, 2009, p.25). This chapter covers the relevant literature that provides this framework, including highlighting the key issues relating to the research questions. It also serves as the main form of data collection for research question 1, on the meaning of intrinsic value in relation to culture. There are four main sections: intrinsic value, instrumental value, cultural value and non-use value. The literature review also serves as the main form of data collection for research question 1, on the meaning of intrinsic value for culture.

### **2.2. Intrinsic value**

#### **2.2.1. Two meanings of intrinsic value within philosophy: value in itself and value for its own sake**

A review of the axiology literature shows that there are two concepts often referred to as intrinsic value: (1) value for its own sake and/or (2) value in itself (Harold, 2005; Mason, 2000; Kagan, 1988, Korsgaard, 1983). According to Kagan (1998), the typical and dominant approach within philosophy is to conflate these two conceptions of intrinsic value; however, several authors argue that value in itself is the true meaning of intrinsic value and should be distinguished from value for its own sake (Mason, 2000; Kagan, 1998; Korsgaard, 1983; Beardsley, 1965; Lewis, 1946). It is not possible to explore or attempt to resolve this complex philosophical issue here; the two concepts and how they have been related to culture will be dealt with separately, without making any claim to whether one alone or both combined represents the true meaning of intrinsic value in the philosophical sense.

### 2.2.2. 'Value in itself' and culture

One of the two main conceptions of intrinsic value used in the philosophy literature refers to the value that something has in itself. The most famous proponent of this conception is Moore (1993[1922] , p. 286), who asserts that “to say that a kind of value is ‘intrinsic’ means merely that the question whether a thing possesses it, and in what degree it possesses it, depends solely on the intrinsic nature of the thing.” Thus the intrinsic value of x depends solely on the properties of x and not on any relational characteristics or on the existence of anything else (O’Neill, 1992; Mason, 2000; Kagan, 1988). Kagan (1988) and Mason (2000) note that, philosophically, it is debateable whether anything can have intrinsic value in the sense of value in itself. Indeed, that is a complex debate that is beyond the scope of this section and of this study.

However, the general idea of ‘value in itself’ is sometimes used within the culture literature. Relating to art, for example, Lamarque (2010) appears to merge the two conceptions of intrinsic value: he believes that valuing art for its own sake is sometimes taken to mean that the value is derived from its intrinsic, aesthetic properties. Gee (2006, n.p.) uses the similar phrase of “valuing the arts on their own terms” which he explains to mean value that emerges from contemplation of the ‘intrinsic’ qualities of an artwork, “the images and compositions of arranged lines, colors, textures, shapes, and forms.”

Relating to culture more generally rather than just art, Throsby (2001, p. 27) comments that there is a “long tradition in cultural thought” that sees “absolute value inherent in cultural objects.” Thus, the theory holds, although tastes might change over time and throughout societies, the value of cultural objects still exists even if it is not yet fully appreciated or if it ceases to be appreciated (Throsby, 2001). Throsby (2001, p. 7) states that “a humanist view of cultural value emphasises universal, transcendental, objective and unconditional characteristics of culture and of cultural objects.”

These views are challenged, however, by contemporary schools of thought such as postmodernism (Throsby, 2001), which hold that the way people value art is determined largely by other factors than the characteristics or qualities of an artwork itself (Eisner, 2002). According to Eisner (2002, p. 30), for example, “the Greek verities of truth, beauty, and goodness are relics of the past; it’s one’s perspective that matters.”

Indeed, both Throsby (2009) and Holden (2006) stress that the way that culture affects us is affected by several factors, such as our worldview, beliefs, level of knowledge and education. Mason (2002, p. 8) writes that “Values can thus only be understood with reference to social, historical, and even spatial contexts.” Throsby (2009) also claims that value can also be affected by the social and political context of the item being valued, its history, and by the views of others on it – if it is established as a great work of art, this could affect a person’s valuing of it, for instance.

Several other authors argue that the value of culture is generated by external factors such as socialisation, and cannot, therefore, be said to be intrinsic value, in the sense of value in itself (Justus et al., 2009; Snowball, 2008; Worthing & Bond, 2008; Pinnock, 2006 in O’Brien, 2010; Impey, 2006; Mason, 2002; Parker, 1930). Gibson and Pendlebury (2008) give the example of Stonehenge: its value and meaning has changed over time depending on people’s interpretations, cultural background and beliefs. Likewise, Tucker and Carnegie (2014) and Avrami, Mason and de la Torre (2000) maintain that the principle of ‘universality’ or ‘universal value’ – that a heritage site is of value to all people around the world whatever their background and beliefs, used as a criterion for United Nations Educational, Scientific and Cultural Organization (UNESCO) World Heritage Site status – is hard to justify within postmodern thinking.

Cameron (2006, pp. 71-72) therefore suggests that “the word ‘intrinsic’ is perhaps not the best one, since historic properties do not inherently have values. Historic properties take on value because people ascribe values to them.” Indeed, Timothy (1996) claims that certain heritage attractions may have an emotional, meaningful effect on locals but not on outsiders; and research by Poria, Butler and Airey (2013, 2010) indicates that those who consider a heritage site to represent an aspect of their own heritage are more likely to visit, to consider the site important and to feel an emotional involvement with it. Mason (2002) claims that heritage sites such as the Egyptian pyramids are often considered to have universal value, but he contends that this is because their value is so widely held worldwide rather than because of them having ‘objective’ value.

Similarly, Harding (1999) argues that human experience is central to the value of cultural heritage and thus it cannot fit within an ‘objective’ (or ‘objectivist’) theory of intrinsic value, one that sees value as existing independently of a person valuing. A subjectivist

view of value, in contrast, holds that all value derives from “valuers – in their attitudes, preferences and so on (O’Neill, 1992, p. 120).” Snowball (2008) maintains that within culture and the arts, value is always anthropocentric (i.e., subjectivist), so when one hears about the value of an aspect of culture, one must always ask to whom this value applies.

Throsby (2008) contends that the contemporary discussion of the value of the arts tends to focus on how the user comprehends art. He asserts that value is generated by the interaction of an individual with a work of art, and he is critical of the view that intrinsic value is “somehow stored in artwork like wine in a bottle” (Throsby, 2003, pp. 38-39). Mason, (2002, p. 8) makes a similar point, stating that “Values are produced out of the interaction of an artifact and its contexts; they don’t emanate from the artifact itself.”

### **2.2.3. ‘Value for its own sake’ and culture**

The phrase ‘for its own sake’ is often used in definitions of this form of intrinsic value, as well as ‘final’ or ‘end’ value. For example, Brightman (1943, p. 219) defines it as “an end; it is what we value for its own sake”; Zimmerman (2010, n.p.) as being when “something is valuable for its own sake as opposed to being valuable for the sake of something else to which it is related in some way”; Krebs (1999, p. 12) as “something we seek for its own sake. It is an end in itself, giving meaning to our lives”. Harold (2005, p. 85) illustrates this with an example of how he considers leading a fulfilling life to be of intrinsic value: “I value my car, because I value getting to work; I value getting to work, because I value making money and spending time productively; and I value those things because I value leading a fulfilling life – and that valuing needs no justification.”

The idea that art has value for its own sake has some backing in the literature. The art for art’s sake concept, often considered to mean art is of intrinsic value (Knell & Taylor, 2010), is deceptively ambiguous (Lamarque, 2010; Belfiore & Bennet, 2006; Holt, 2001), but perhaps its most common understanding is that art is of value because of its aesthetic characteristics alone and that it should not be judged in relation to any criteria beyond this (Belfiore & Bennet, 2006) – the “complete separation of the utilitarian and the beautiful” (O’Neill, 2008, p. 296). Belfiore and Bennett (2008) use the term ‘autonomism’: the autonomy is of art from concerns beyond the aesthetic. According to Brighton (1999), this

thinking can be traced back to Kant's philosophy of aesthetics: Kant believed art should not be analysed against moral or rational criteria.

Relating this concept of the intrinsic value to art – and it seems reasonable to assume that this argument could also apply to experiences of other forms of culture – several authors argue it is the experience that art may lead to in a person that is of intrinsic value rather than the art itself (Lamarque, 2010; Vuyk, 2010; Justus, Colyvan, Regan & Maguire, 2009; Stekker, 2005; Carroll, 2002; Brightman, 1943). Thus, it is argued, the art is instrumental to the experience and therefore not of value for its own sake.

Indeed, from a philosophical understanding of 'for its own sake', the arts are of value because they can lead to other things of value and not for their own sake – they are a means rather than an end (Lamarque, 2010; Vuyk, 2010; Justus et al., 2009; Stekker, 2005; Carroll, 2002; Brightman, 1943). Of the famous list of intrinsic 'ends' Frankena (1973, chapter 5) proposes, such as "pleasures and satisfactions of all or certain kinds... happiness, beatitude, contentment", the arts, and indeed culture in whatever of its myriad forms, would clearly not be suitable for inclusion; but they could lead to these things – that is, they could be instrumental towards them.

Because none could be considered ends in themselves, aspects of culture such as arts festivals, stately homes, museums and libraries would seem out of place in a list of things of value for their own sake. A library, for instance, is valued because of what it contains and provides (although they may in some cases be valued for their buildings), such as books, services and other resources. Books could be valued because reading is a source of pleasure. But it would be pleasure that is of intrinsic value rather than the library or the books it contains – pleasure is valued for its own sake, an end rather than a means. The Department of Media, Culture and Sport 2003 Annual Plan (as cited in Ellis, 2003, p. 7) states that "We should not lose sight of the fact that participation in sporting and cultural activities are an end in themselves and enrich people's lives." However, even if it is accepted that sport and culture do indeed "enrich people's lives", they are still a means to a form of value – enrichment of life – rather than "ends in themselves".

From a less purely philosophical perspective, intrinsic value is sometimes conflated with the famous 'art for art's sake' concept (Carnwath & Brown, 2014; Knell & Taylor, 2014),



which does not refer to art being an end in itself, and is perhaps most commonly understood (although as Holt notes, its meaning is ambiguous) to mean that art's value is based primarily on its aesthetics rather than in relation to any other criteria such as moral or political (Holt, 2001). Thus the art for art's sake concept essentially refers to aesthetics as art's main purpose for being.

Applying such abstract concepts to culture may be suited to artworks per se but it is less suitable to, for example, the multi-faceted nature of cultural events (such as arts festivals) or cultural services (such as libraries). However, can we modify the syntax to mean arts festivals for arts festivals' sake? or libraries for libraries' sake? or museums for museums' sake? It seems that when people talk about the value for its own sake of these things what is actually being referred to is not that they are ends in themselves in the philosophical sense but that it is their main or primary purpose. 'Its own sake' could, it appears, often be considered synonymous with 'its primary purpose'. However, as will be discussed in the next section, trying to establish an aspect of culture's primary purpose is also problematic.

#### **2.2.4. 'Intrinsic value' within the culture literature**

Thus far, it has been shown that it is problematic applying the philosophical concept/s of intrinsic value to culture. However, most authors within the culture literature (an exception is perhaps art theorists) do not define and apply intrinsic value in a strict, philosophical way. Although there are some similarities between how 'intrinsic value' is used within the philosophy literature and within the culture literature, authors within the culture literature often use the term somewhat arbitrarily and/or in a way that has developed a meaning specific to their own area of culture. Nevertheless, there are two relatively established, non-philosophical ways in which intrinsic value is used in relation to culture: to mean its primary purpose, and to mean the emotional experience of it.

##### ***2.2.4.1. Intrinsic value as the primary purpose of culture***

If the intrinsic value of culture is considered to mean its primary or core purpose/s, the obvious issue of contention is who decides what this purpose is (or these purposes are)? This point can be illustrated using museums as an example. Anderson (2009, p. 7), for

instance, refers to the intrinsic value of museums as their “basic role of safeguarding relics, artefacts, and artworks...of lasting value to society regardless of who might benefit in the short term.” Anderson is therefore focusing on the preservation side of museums as their primary purpose. In contrast, O’Neill (2008, p. 293) asserts that there “isn’t a unitary museum ‘tradition’ based on the intrinsic merit of objects and the selfless service of those devoted to preserving them.” Indeed, Wilkinson (2008, p. 337) makes a similar argument, asserting that “the museum sector is extremely heterogeneous, and has long been so.”

Furthermore, the perceived purposes of aspects of culture do change over time; Kotler & Kotler (2001, p. 271), for example, maintain that “Change is pervasive in today’s museums.” Gilmore and Rentschler (2002) argue that museums have traditionally focused on collection, preservation and studying of artefacts, but that this has now transformed to an increasing focus on interacting with audiences. The ‘New Museology’ approach from the late 1980s advocated more emphasis on the visitor experience, increased accessibility (museums were often perceived as elitist) and new ways of thinking about education (Everett & Barrett, 2011).

Everett & Barrett (2011, p. 3) write that that during the eighteenth- and nineteenth-century, there was a ‘utopian’ vision of using museums as a means to educating and ‘civilising’ the public. Noting the perception of a pervasive educational role of museums, Wilkinson (2008) claims that although education has always been a facet of museums, it was not always education in the sense that the term is understood today. She uses the example of the Victoria and Albert Museum, arguing that it was created with education of the (working class) public in mind, but that it was a type of education focused on increasing standards and productivity in the manufacturing industry (Wilkinson, 2008).

Kotler and Kotler (2001, p. 271) claim there is opposition from some museum professionals to moving away from the “museum’s integrity as a distinctive collecting, conserving, research, exhibiting and educational institution”, but that over the last fifty years there has been a clear shift towards serving the audience and making their museum experience more informal, informative, comfortable and enjoyable. They suggest that this could be because of the need to increase revenue, the pressure to target the socially excluded, to increase community outreach, the increased accountability of public funding,

and/or the need to compete with the entertainment sector for visitors (Kotler & Kotler, 2001).

McClean (2007), however, is critical of what she considers to be museums' current excessive focus on access and inclusion, arguing that this has meant that the museum's traditional role of collecting and displaying artefacts is being neglected. Belfiore (2002) makes a similar point, stating that the need to be inclusive is possibly conflicting with the academic side of museums. In contrast, O'Neill (2005, p. 123) claims that social inclusion and museums is not the same as "dumbing down" but is about providing access points for those whose educational background might typically prevent them from attending 'difficult' exhibitions.

It is not just museums that these points relate to. Williamson (2000, p. 178), for instance, asserts that the perceived roles of libraries "have changed since 1850, some subtly, some radically and new roles have been incorporated." Moreover, Muddiman (2000, p. 16) contends that libraries have moved through different stages, each with its own ideals and approaches: "Victorian libraries, 1850-1914...the 'welfare state' public library 1927-70...[and] 'community' librarianship, 1975 – 85". Furthermore, McCabe (2001, pp. 38-39) believes that public libraries in America have "moved from a mission of education" to now be focused instead primarily on providing information access, and have moved away from their traditional social impact role to a focus on meeting the needs of individual users. Moreover, in relation to heritage, Strange and Whitney (2003, p. 219) write that "the role and function of heritage conservation is in a state of flux" which is, they claim, evidenced by "the articulation of changing urban needs by policy makers, practitioners and professional urban thinkers."

Snowball (2011, p. 172) writes that the intrinsic value of the arts is their "unique value...it reflects the purpose of producing art in the first place." But there are surely a variety of purposes for producing art – to be controversial, to create something aesthetically pleasing, for propaganda purposes, to demonstrate skill, to express mood or emotions, to make money, and so on. Indeed, Vuyk (2010) notes that until the nineteenth century, when artists gained more freedom, most artists were commissioned to produce works of art, with the nature and intended purpose of the work therefore largely dependent on the wishes of the funder.

Thus the problems with considering the intrinsic value of an aspect of culture to be its primary purpose/s is that it is often contentious what this purpose is – there is clear disagreement and varying opinions on this issue, and it varies between stakeholders – and that the perceived purpose/s changes over time depending on trends and developments in thinking. Therefore the word ‘intrinsic’ is inconsistent and unhelpful when used in this sense in relation to the value of culture, especially because ‘intrinsic’ has connotations of being some kind of universal, ageless form of value, which is clearly not the case.

#### **2.2.4.2. Intrinsic value as the emotions involved with culture**

Holden (2006, p. 14) describes one conception of intrinsic value applied to culture as “the set of values that relate to the subjective experience of culture intellectually, emotionally and spiritually.” This conception of intrinsic value is not based on a philosophical concept; however, it does seem to refer to things that are of intrinsic value in the sense of ‘for its own sake’, such as emotional states of mind, things that could be considered ends in themselves. Young (2001, p. 18), for instance, argues that “an artwork can function to cause mental states with intrinsic value [emphasis added].”

According to Bourgeon-Renault (2000, p. 15), the emotional experience of ‘consumers’ has been neglected in the study of people’s consumption of culture, and he argues that research into cultural behaviour should focus on “sensory, imaginative and emotional aspects of the personal experience”, because this is what is the most applicable to people’s consumption of culture such as the arts, he claims. Hewison (2006) asserts that one of the main things the public care about regarding culture is the emotional impact it has on them, and that these impacts can be from the full spectrum of culture rather than just the arts:

*What the public care about are those wonderful, beautiful, uplifting, challenging, stimulating, thought-provoking, terrifying, disturbing, spiritual, witty, transcendental experiences that shape and reflect their sense of self and their place in the world. They find these experiences in libraries as well as in theatres, in museums as well as in concert halls.*

McCarthy et al. (2004, p. xv) contend that the arts appeal to people mainly because of the “distinctive type of pleasure and emotional stimulation” that they offer, which they consider to be a form of intrinsic value, rather than because of instrumental effects.

Similarly, Bourgeon-Renault (2000, p. 4) believes that “The value of cultural products seems to lie more in the subjective response evoked in the consumer rather than their extrinsic functions.” Indeed, Bunting (2008) found that participants generally considered typical intrinsic benefits of the arts, such as pleasure and enjoyment, to be the most important and obvious benefits, whereas typical instrumental benefits were considered less obvious and less important (until the issue of funding was raised). Likewise, Holden (2013, p. 103) states the public are not usually concerned with typically considered instrumental values of culture but instead with their individual experiences:

*Politicians want to pursue economic and social goals for their community or their country – that is, after all, their job – but artists and audiences are more interested in their individual experiences. Members of the public do not sit in a darkened auditorium thinking ‘I’m so glad this theatre is contributing to regional regeneration and tourism targets’. People want laughter, thrills, tears and torment from their art.*

In an article in The Guardian newspaper, Holden (2012, n.p.) writes that “though we can measure the economic and social effects of culture, it is much harder to measure the personal effects; those individual reactions that take us into the realms of emotion and spirituality.” Knell and Taylor (2011), however, advocate measuring intrinsic value because otherwise, they claim, important benefits of the arts, such as the spiritual, social and aesthetic, will not be realised in cost-benefit analysis.

Indeed, there has been research looking at how people directly experience culture in terms of mood and emotion. For example, Carnwath and Brown (2014, pp. 11-12) cover the various ways in which researchers have approached “measuring individual impacts”, one example being “post-event surveying”.

Brown and Novak (2007) used post-event surveying to assess the impact of live theatre performances on audience members, and they consider this to be a measure of intrinsic value. They list six “impact constructs” of intrinsic value: (1) ‘captivation’: how absorbed or engrossed the viewer is; (2) ‘intellectual stimulation’: the mental engagement involved; (3) ‘emotional resonance’: empathy with those performing, how intense the emotional response is, therapeutic emotional benefits; (4) ‘spiritual value’: an experience that is beyond the intellectual or emotional and is instead transcendent, empowering or inspiring; (5) ‘aesthetic growth’: challenges or develops the viewer’s aesthetic

understanding or appreciation; and (6) 'social bonding': connection with audience members or with wider community or society, increased understanding of one's own or another culture, or "a new insight on human relations". (They point out, however, that not all art would aim to meet each type of impact.)

New Economics Foundation (NEF) (2005, p. 25) use a similar approach in their framework for assessing theatre audience reaction, with dichotomous mood states that the audience rate, such as an ordinal rating between "I felt tired and uninterested" at one end of the scale and "I felt lively and enthusiastic" on the other.

Within the field of psychology there has been much 'positive affect' or mood research, and there have been several attempts at scales that can accurately assess emotions and mood. The words 'emotion', 'affect' and 'mood' are frequently used interchangeably in the literature (Cohen & Pressman, 2005, pp. 925), but others make specific distinctions between terms such as feeling, emotions and mood. Mood is sometimes considered a longer-term and more stable state than an emotion, and feelings are considered one component of an emotion (Scherer, 2005).

Typical positive affect terms used include "happy, cheerful, joy, vigor, excited, elated, enthusiastic, interest, content, amused, humor, calm, relaxed, satisfied" (Cohen & Pressman, 2005, p. 927). Cohen and Pressman (2005, p. 925) make a distinction between those emotions that are relatively long-term and stable, which they label "trait PA", and those that are short term and often artificially induced by researchers, which they label "state PA".

Mayer and Gaschke (1988, p. 102) comment that mood research often uses a dual dichotomy rating – there is some debate in the literature over whether positive affect should be assessed on one or two dichotomies (Cohen & Pressman, 2005) – of "pleasant-unpleasant (I) and arousal-calm (II), dimensions crossing at right angles with each other". They propose a "Brief Mood Introspection Scale", including mood states such as lively, caring, loving, grumpy, jittery and tired. Bradley and Lang (1994, p. 49) report on the "Self-Assessment Manikin (SAM)", a technique that uses pictures to assess "the pleasure, arousal, and dominance associated with a person's affective reaction to a wide variety of stimuli." And Reuf and Levenson (2007, p. 286) discuss the "affect rating scale": their research involved using a physical device for experiment participants to rate their

emotional state continuously throughout a social interaction. Several other scales also exist (Cohen & Pressman, 2005).

Carnwath and Brown (2014, p. 11-12) also discuss research that aims to assess “physiological and psychometric responses” to culture. Stevens, Glass, Schubert, Chen and Winskel (2007), for instance, used biometric approaches that captured the physical, unconscious reactions of audience members at live performances. Carnwath and Brown (2014) consider these measures of physiological and psychometric responses to be ‘objective’, presumably because they are, in theory, not affected by the researchers’ subjective judgement or the audience members’ retrospective judgement on their reaction to the work of art. Interestingly, however, Latulipe, Carroll and Lottridge (2011, p. 1845) used “temporal galvanic skin response” to measure audience members’ physical reactions to dance performances and found that the results closely correlated to participants’ self-completion questionnaire results.

In contrast to Brown and Novak (2007), mood researchers studying aesthetic experience do not usually refer to their research as studying the intrinsic value of culture. Conversely, there have been conceptions of intrinsic value proposed that, although not based on empirical research, such as those discussed in this section are, incorporate mainly the individual, emotions involved with culture. Hewison and Holden (2011) are two of the most prominent authors within the literature on the value of culture, and their thinking on intrinsic value (more recent than the other three’s) is therefore worthy of attention, as is Scott’s (2007), who is one of the most prominent authors within the museum literature. However, the most prominent conception of intrinsic value is McCarthy et al. (2004); their Gifts of the Muse report has achieved seminal status in the literature on the value of culture; and Brown (2006), Scott (2007) and Hewison and Holden (2011) all incorporate McCarthy et al.’s thinking, to varying extents.

### **McCarthy et al. (2004)**

In their classification of intrinsic value relating to the arts, McCarthy et al. (2004) argue that it is the subjective experience of art that transmits its intrinsic ‘benefits’. They divide the intrinsic benefits of art into three categories: (1) private, immediate benefits for the individual; (2) private benefits that then confer some additional public benefit; and (3)

benefits that relate mainly to the public. McCarthy et al. (2004) therefore challenge what they see as the common misconception that intrinsic benefits relate only to individuals rather than society and these benefits they should therefore not be a focus of public policy and funding. They see intrinsic benefits as residing on a continuum from individual to social.

For the first category, they list 'captivation' and 'pleasure'. McCarthy et al. (2004, p. 45) describe captivation as "an uncommon feeling of rapt absorption...of deep involvement, admiration, and even wonder." Pleasure, they argue, results from the captivation caused by experiencing the artwork, "the joy of experiencing what the artist is communicating" (p.46).

They argue that their second category of intrinsic benefits – private benefits that then confer some additional public benefit – is relevant to the wider community, because it involves increasing individuals' "capacity for empathy" and "cognitive growth", meaning that people are "more empathetic and more discriminating in their perceptions and judgments about the world around them" (p.47).

The third category given by McCarthy et al. is "benefits to the public [that] arise from the collective effects that the arts have on individuals" (p. 69). They divide these "public sphere" benefits into "creation of social bonds" and "expression of communal meanings" (pp.50-51). The arts, they argue, "allow private feelings to be jointly expressed and reinforce the sense that we are not alone" and "provide the means for communally expressing personal emotion" (p.50).

McCarthy et al. (2004, p. xv) contend that the main appeal of the arts for people is the meaning they offer and the "distinctive type of pleasure and emotional stimulation", rather than any wider social or economic impacts.

### **Brown (2006)**

In his 2006 essay *An Architecture of Value*, Brown (2006) states that he aims to develop a suitable language for describing what he believes is the "transformative power" of the arts. His belief in this power is why he and many others choose to work in the arts sectors, he claims. Brown acknowledges the importance of McCarthy et al.'s (2004) *Gifts of the*

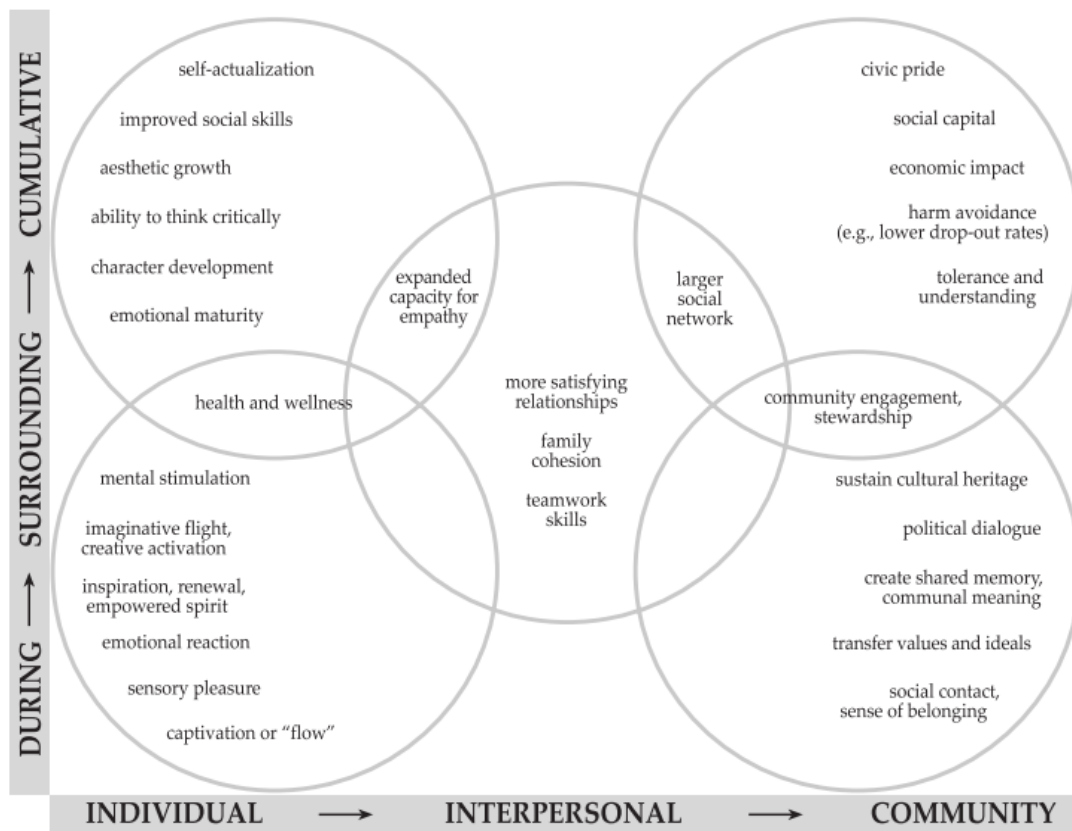


Muse in starting a debate about the value of the arts, but he argues that the ideas they proposed were more relevant to arts at the policy level rather than of practical use for arts managers and practitioners. Brown writes that “The problem is that until the language has taken root and until it is lodged in a simple framework suitable for widespread use, the conversation about benefits will be limited to academics and industry insiders” (p. 18). (Interestingly, Tait [2005, p. 128] believes that “The notion of ‘finding a new language’...has become a cliché’. But that does not make it any the less valid.”)

Brown (2006, p. 21) identifies five main categories of value: the (1) “imprint of the arts experience” is the immediate, personal value, and this leads to (2) “personal development”, which is the cumulative value, but still interconnected with the first. Separate to these are (3) “communal meaning”, at the community rather than personal level, and then (4) “economic and social benefits”, interlinked, but at the communal level. What joins 1 and 2 with 3 and 4 is the fifth category, (5) “human interaction”. Within each of these five, Brown gives several other values.

Brown (2006) provides a visual representation of these five and their interaction, shown in figure 2.1. It is circle 1 (bottom left) that he considers to represent intrinsic value.

**Figure 2.1: Brown's (2006) conception of intrinsic value**



Hewison and Holden (2011) claim that one way, but not the only way, in which 'intrinsic value' is used in relation to culture is to refer to the subjective effects that culture has on individuals, and this is the definition they appear to prefer. Holden (2007, p. 14) describes this as "the set of values that relate to the subjective experience of culture intellectually, emotionally and spiritually." Their focus on 'subjective effects' is similar to how McCarthy et al. (2004) view intrinsic value. Hewison and Holden (2011), however, propose an alternative classification of intrinsic value. A significant difference to McCarthy et al.'s is that Hewison and Holden focus solely on how an individual experiences intrinsic value rather than the potential social effects or benefits.

### **Hewison and Holden (2011)**

Hewison and Holden (2011) propose that intrinsic value can be represented schematically as a triangle (although they stress the interconnectedness of each aspect), made up of 'body', 'mind' and 'spirit'. 'Body' refers to sensations such as sight, smell, hearing and

touch – these can be either pleasant or unpleasant, pain or pleasure. They are sensations that lead to an emotional reaction of some sort. ‘Mind’ refers to actually thinking about something – making connections, analysing and so on. This can facilitate learning and intellectual development, which can be a source of pleasure. (Aesthetic sensation, they claim, is firstly the body, a physical sensation, then leading to emotions; but it is also an information source, leading to knowledge). ‘Spirit’ refers to emotional experience, beyond the mind’s rationality, and thus sometimes referred to as spiritual experience. It is by nature hard to explain and measure, because it is personal and subjective, yet it is a source of knowledge (Hewison & Holden, 2011).

### **Scott (2007)**

Another perspective on classifying intrinsic value is offered by Scott (2007), who studied how people in Australia value museums. Like McCarthy et al. (2004), Scott considers intrinsic value to be both individual and collective; she divides participants’ answers into those experienced by individuals and those experienced collectively. For individual, she subdivides into three subcategories based on what forms of value participants report: (1) ‘cognitive domain’, including discovery and inspiration; (2) ‘empathetic domain’, such as awareness and insight; and (3) ‘well-being domain’, including joy and refreshment (Scott, 2007, pp. 7-8). For collective, she subdivides into four categories: (1) ‘historical value’, such as feelings of belonging and cultural transmission; (2) ‘social value’, such as a feeling of a sense of place and community identity; (3) ‘symbolic value’, such as commemorative events; and (4) ‘spiritual value’, such as meaning, wonder and awe (Scott, 2007, pp. 7-8).

## **2.3. Instrumental value**

### **2.3.1. ‘Instrumental value’ and philosophy**

The philosophy literature contains several similar definitions of instrumental value; the basic meaning is that an instrumental value is a means to something else of value. Mason (2000, p. 43), for instance, writes that something with instrumental value “has value as a means to something else”; according to Rolston III (1988, p. 186), “instrumental value uses something as a means to an end”; things with instrumental value, writes Korsgaard (1983,

p. 70), “are valued for the sake of something else”; Krebs (1999, p. 12) states that an instrumental value is that which is of use for “achieving particular ends”; and O’Neill (1992, p. 119) maintains that “an object has instrumental value in the sense that it is a means to some other end.”

### **2.3.2. ‘Instrumental value’ and culture**

In relation to culture, forms of instrumental value are usually considered to be social or economic (Boehm & Land, 2007; Holden, 2006; McCarthy et al., 2004; McGuigan, 2004; Vestheim, 1994). These forms of value are sometimes considered to be ‘ancillary’ to culture (Holden, 2006; McCarthy et al., 2004; Vestheim, 1994); however, as has been shown in section 3.4.2.1, establishing how forms of value are classed as ‘ancillary’ or ‘primary’ is ambiguous and problematic, and defining instrumental forms of value as ancillary is unhelpful.

In addition to focusing on instrumental forms of value, a focus on evaluation, accountability and meeting targets is considered by some to be associated with instrumental value (Levitt, 2008; Belfiore, 2004). However, as Coles (2008, p. 332) asserts, instrumental value is not synonymous with evaluation; he states there is an “initial confusion” in thinking about instrumental value, based on a false assumption “that measuring performance and instrumental value are one and the same thing.” Indeed, instrumental value refers to forms of value; it does not equate with evaluation.

Nonetheless, they are usually the forms that are used for achieving social and/or economic goals and evaluated to see if they are doing so (Carnwath & Brown, 2014; O’Brien, 2010). And this is where one can see the connection to the meaning of instrumental value within philosophy: culture is instrumental to these goals, being used as an instrument, as a means to achieving them. However, even when social/economic forms of value are not being used or evaluated in this way, the label ‘instrumental value’ is still usually applied to them.

To describe the approach of using culture to achieve social and/or economic goals, together with a focus on evaluation, accountability and meeting targets, the term ‘instrumentalism’ is sometimes used (Bunting, 2008; Coles, 2008; Davies, 2008; McGuigan, 2004) and will be used here. Instrumentalism is often a result of top-down pressure.

### 2.3.3. The development of instrumentalism

It is well established that UK (and before that British) governments have used culture and cultural policy in an instrumental way, as in to achieve certain ends, for hundreds of years (Everett & Barrett, 2011; Gibson, 2008; Newman & McClean, 2004; Belfiore, 2004; Bennett, 1997; Duncan, 1995). Bennett (1997, p. 70), for instance, notes that the idea of using culture to achieve “moral improvement”, “economic benefit”, and “national identity and prestige” have been recurrent since the eighteenth century. In the Victorian period, the ‘high’ arts were considered to have a civilising effect and lead to “moral progress” (Belfiore, 2004, p. 186). This was also the case for museums (O’Neill, 2008) and libraries (Muddiman, 2010), which were considered by many to be a means of educating the working classes in a way that would increase economic productivity (Muddiman, 2000; O’Neill, 2008).

There is, however, a general consensus that instrumentalism has increased – or that it has changed significantly in nature (Belfiore, 2012) – in the last three decades (Hewison & Holden, 2011; Scott, 2010; Gray, 2008, 2007; Boehm & Land, 2007; Mirza, 2006; Holden, 2006; NEF, 2005; Belfiore, 2004; McCarthy et al., 2004; Ellis, 2003; Reeves, 2002). This change is sometimes referred to as ‘instrumentalisation’ (Belfiore, 2012; Gray, 2008); Gray (2008, p. 209) writes that instrumentalisation “has been seen to have taken place in the museums and galleries sector in Britain, and across the cultural sector as a whole.”

One factor given leading to this instrumentalisation is an increased culture of accountability within the public sector in general, with public organisations being expected to prove they are using their funding to produce positive effects (Gray, 2008; Hooper, Kearins & Green, 2005; NEF, 2005; White & Rentschler, 2005; Belfiore, 2004; McCarthy et al., 2004; Selwood, 2002a). Furthermore, several authors argue that there has been a general shift towards evidence-based decision-making, which inevitably led to an increased need to identify targets and evaluate whether they are being achieved (Belfiore & Bennet, 2010, 2008; Stevenson, Rowe & McKay, 2010; Belfiore, 2004; Long et al., 2002). In addition, Belfiore (2004, p. 188) maintains that another factor was the influence of postmodern thought on culture, which resulted in the questioning of the conventional views of artistic quality and in the challenging of the “uncontroversial principles of ‘excellence’, ‘quality’ and ‘artistic value’” on which arts funding had ostensibly been based.

The nature of instrumentalism in the UK has also been hugely influenced by the political environment. In the 1980s, Thatcherism, with its commitment to the free market, and its focus on “efficiency, entrepreneurialism and accountability” (Tlili, 2008, p. 125), led to government subsidies for culture being frozen (effectively a decrease) or cut, and the cultural sector increasingly being expected to compete within a market economy for customers, and therefore funds, in the same way as did forms of entertainment (Coffee, 2008; Tlili, 2008; Boehm & Land, 2007; Brighton, 2006; Holden, 2006, 2004; Jowell, 2004; Baker, Bennett, Campbell, Gilbert, Ladkin and Song, 1998). According to Belfiore (2004), given this political climate, most culture professionals opted to try and prove that they were contributing to the economy, in order to show their instrumental use and therefore maintain their levels of funding. Thus during the period of the Conservative governments of the 1980s and 1990s, the focus was primarily on culture’s economic impact, such as urban regeneration and increasing employment (Hewison & Holden, 2011; Matarasso, 2010; Belfiore, 2004; Hytner, 2003a; Reeves, 2002; Landry et al., 1995).

Although still interested in culture’s potential impact on the economy (Stevenson, Rowe & McKay, 2010; Belfiore, 2004), Labour government policy from 1997 placed more emphasis on the possible social benefits of culture – the potential for culture to assist with government priorities, and in particular social exclusion (Stevenson, Rowe & McKay, 2010; Galloway, 2009; Tlili, 2008; Boehm & Land, 2007; Appleton as cited in Mirza, 2006; Belfiore, 2006, 2004; Holden, 2006, 2004; Long & Bramham, 2006; West & Smith, 2005; Selwood, 2002a, 2000b; Sandell, 2002; Davies & Selwood, 1998).

The Social Exclusion Unit was set up in the early days of the 1997 Labour government, with the explicit aim of making sure ‘inclusion’ was at the forefront of government policies (Belfiore, 2006). Tlili (2008, p. 123) writes that the priority of reducing social exclusion was “rolled out across all regions of public policy under the UK’s New Labour Government.” In addition to the “material disadvantage” of social exclusion, Labour focused also on the “cultural and social dimensions of socio-economic disadvantage” (Belfiore, 2006, p. 22).

Sandell (2003, p. 45) comments that there are “multifarious understandings” of the term ‘social exclusion’, depending on context and environment. However, the authoritative definition for understanding Labour’s conception of social exclusion is given by the Social Exclusion Unit (2004, p. 2): “What can happen when people or areas suffer from a

combination of linked problems such as unemployment, poor skills, low incomes, poor housing, high crime, poor health and family breakdown.”

Labour increased funding for culture significantly but expected a return for this investment in the form of contributions to social inclusion and other governmental priorities (Belfiore & Bennett, 2008; Bunting, 2008; Gray, 2008; Boehm & Land, 2007; Belfiore, 2006; Long & Bramham, 2006; NEF, 2005; Holden, 2004; Hytner, 2003a; Selwood, 2002a, 2002b; Holt & Elliot, 2003; Rudd, 2000). Evidence-based decision-making was overtly adopted by Labour as the source for policy development (Belfiore & Bennet, 2010, 2008; Wells 2007; Belfiore, 2004; Sanderson, 2002; Long et al., 2002), which purportedly meant that decision-making was based solely on evidence, and therefore free from ideological influence (Belfiore [2006], correctly it seems, argues that this is in fact not possible), helping it to “gain legitimisation in a contested area of policy making” (Belfiore, 2012, p. 107).

Selwood (as cited in Mirza, 2006) states that Labour were keen to make cultural policy part of central government’s remit rather than it being dispersed among several quasi-governmental organisations such as the Arts Council. The Department of Media, Culture and Sport (Department of Media, Culture and Sport) was established and played an important role in facilitating Labour’s instrumental agenda (Tlili, 2008).

However, as a result of the global recession from 2007 onwards, many governments, including that of the UK, cut funding in areas such as culture, which are often not considered ‘essential’ areas for government spending (Hewison & Holden, 2011). Knell and Taylor (2011, p. 7), writing before the main cuts in the UK had been implemented, asserted that “Austerity will put brutal pressure on all calls for public investment and the arts will have to revitalise their case.” The arts, museums and libraries were among the areas of local government spending most frequently identified for budget cuts (Hastings, Bramley, Bailey & Watkins 2012). Indeed, Aabø (2005, p. 209) maintains that quantitative studies that assess the economic value of public libraries are essential, “due to the heavy and continuing economic pressure on public library budgets.” Furthermore, Huysmans and Oomes (2013) argue that libraries have been placed under intense pressure to prove their value to society, given not just the reduced levels of public funding available, but also because the internet and digitisation has meant that the necessity of many of the traditional functions of a physical library are being questioned.

According to Belfiore (2012) the campaign set up by culture stakeholders to fight the anticipated cuts of the UK government's Comprehensive Spending Review marked a return to the economic instrumentalism of the 1980s, with arts professionals stressing their potential economic benefits in order to appear relevant and maintain funding. This is how they are being judged, claim Holden and Baltà (2012). Indeed, what this section has shown is that during both relatively high and low levels of funding, and during different political environments, instrumentalism has been a constant factor in the UK since at least the 1980s.

#### ***2.3.3.1. Arguments for instrumentalism***

With unlimited funds, it is argued, deciding what can and cannot receive funding would not be of concern, but with limited funds – as is the case for public services such as libraries – it is essential for decision-makers to have criteria by which they can make funding decisions (Hewison & Holden, 2011; Snowball, 2011; Knell & Taylor, 2011; Bakhshi, Freeman & Hitchen, 2009; Outspan, 1999), especially during economic recession, as is currently the case (Knell & Taylor, 2011; Aabø, 2009).

Indeed, Bunting (2008), reporting on a qualitative study of how the public in the UK value the arts, reports that when the issue of public funding was raised, participants were more likely to think instrumentally, in terms of using culture as a means to achieve tangible benefits. Chris Smith (2003), a former Secretary of State for Culture in the Labour government, acknowledges that he emphasised instrumental values when trying to acquire funding from the Treasury; if he had not, he argues, culture would have received less funding, and thus he feels justified in taking this approach.

Several authors (Bakhshi, Freeman & Hitchen, 2008; Gibson, 2008; Holden, 2004) reject as elitist and exclusivist the idea that funding does not need to be justified or accounted for because "certain people 'just know' what is worthy" (Gibson, 2008, p. 250). Selwood (2005, p. 116) believes that the art for art's sake concept "in today's world sounds patronizing, exclusive and undemocratic." Ridge, O'Flaherty, Caldwell-Nichols, Bradley and Howell (2007, p. 16) claim that a recurring idea in the literature is that culture's true value is often unappreciated by the public and that therefore valuation by experts is necessary.



This is indeed what McMaster (2008) seems to suggest: that the ‘excellence’ of culture should be judged by a group of knowledgeable professionals via a peer-review process. McMaster’s report was certainly influential: Knell and Taylor (2011, p. 12), three years after its publication, claimed that the “unedifying reality is that for the last two years the sector has been fleeing in relief from instrumentalism – hugging the McMaster report to its chests – using the shield of excellence to assert the death of ‘targetolatry’ in the arts.”

O’Neill (2008), however, criticises McMaster (2008) for not making a case for the arts, no matter how ‘excellent’ they may be, to be publicly funded. O’Neill, (2008, p. 304) argues that with the approach McMaster advocates, “authorization is basically to say that experts should be allowed to get on with it, with no interference” and with this approach, O’Neill believes, the public’s trust, so essential for public funding, cannot be maintained. Indeed, Holden (2006, p. 13) contends that advocacy by cultural organisations needs to focus not just on producing evidence for politicians and bodies that provide funding, but also on changing the perceptions of the public about culture, because “politicians fund what the public demands.”

Holden (2004) accepts that judgments on quality and excellence are necessary *to some extent*, but he claims that the problem is such judgements are often not justified beyond mere claims to ‘intrinsic value’ and the subjective claims of certain experts. Similarly, Jowell (2004) maintains that although it is unavoidable for governments to make value judgments when deciding on funding for culture, such decisions do need to be justified and explained to the public. Alan Davey (as cited in Carnwath & Brown 2014, p. 2), the chief executive of Arts Council England, asks rhetorically, “Would it ever be meaningful to talk about funding an excellent museum that had no effect on the world around it?”

Vuyk (2010) questions why there is so much scepticism about the idea of using the arts to bring about something of benefit to society. According to Davies (2008) there are in fact a significant number of people within the cultural sector who are in favour of (some degree of) instrumentalism, in the sense of using culture to achieve the typical forms of instrumental value. He argues that within the museum sector, for example, from the late 1990s there has been a “powerful lobby” advocating valuing museums based on the impact they have on people’s lives rather than the “quality of their collections” (Davies,

2008, p. 262). Davies (2008) notes that this was instrumentalism that came from within the sector rather than from external pressure.

Furthermore, Coles (2008) is critical of the way the word 'instrumental' is often used in a derogatory way. He argues that instrumental value has come to be seen as somehow less important than intrinsic value, and that so-called instrumental forms of value such as education, health and wellbeing should be considered core values of culture rather than seen as 'ancillary' effects – which, Coles notes, is how Holden (2006) refers to them.

### ***2.3.3.2. Arguments against instrumentalism***

Several authors believe that instrumentalism has negative consequences for the cultural sector (Belfiore & Bennett, 2006; Mirza, 2006; Holden, 2004; Bestwick, 2003; Hytner, 2003a). Belfiore and Bennett (2006, p. 6), two of the most prominent critics of what they perceive as the excessive instrumentalisation of culture, claim that among practitioners there is "growing criticism of the explicitly instrumental nature of contemporary cultural policy", with the arts being seen as "a mere tool for the achievement of governmental targets." Holden (2006) also reports increased dissatisfaction among the cultural sector on instrumental measures deciding funding.

A common criticism is that instrumentalism has led to a proliferation of bureaucracy and targets, which, it is argued, hamper the work of culture managers (Bestwick, 2003; Hytner, 2003a; Tusa, 2002). A theatre manager quoted in NEF (2005, p. 8) makes a similar point, stating that there are "always far too many questions, far too much paperwork, and often in language that we don't use in the arts."

Belfiore and Bennett (2010, p. 122) lament the emergence of a "toolkit mentality" among politicians, the civil service, and culture funders and administrators – a mentality they consider to be an inevitable response to governments' (purported) use of evidence-based policy. This mentality, they believe, rests on the false assumption that it is possible to create a "straightforward method of impact evaluation, easily replicable in different geographical contexts and equably applicable to different art forms and diverse audiences" (Belfiore & Bennet, 2010, p. 122). Several authors claim that such a "one-model-fits-all" (Reeves, 2002, p. 45) methodology is neither possible nor desirable (Belfiore & Bennett, 2010; Galloway, 2009; White & Rentschler, 2005). Belfiore and

Bennett (2010, p. 125), for example, assert that “matters of value...are more complicated and politically sensitive than any toolkit or one-size-fits-all approach could ever hope to deal with.” In addition, Galloway (2006) maintains that there is a need for researchers to persuade policy-makers that outcomes are unpredictable and that it is not possible to generalise across all populations and all forms of culture.

Jowell (then the Labour Secretary of State for Culture, Media and Sport) stated in a 2004 essay that “When we undertake policies in Government, the first thing we do is look at the evidence” (p. 13). For several authors, however, their resistance to instrumentalism is also based on what they perceive as a lack of evidence for the instrumental benefits often claimed of culture (Belfiore & Bennet, 2010; Stevenson, Rowe and McKay, 2010; Belfiore, 2006; Galloway, 2006; Mirza, 2006; Holden, 2004; Ellis, 2003; Jensen, 2003; Selwood, 2002a, 2000b). Thus, it is argued, with a weak evidence base, there is a gap between the rhetoric of politicians and the actual evidence to support the rhetoric, meaning that policy-makers are often not using the evidence-based approach they claim to follow (Davies & Selwood, 2012; Belfiore & Bennett, 2010, 2008; Mirza, 2006; Selwood, 2002b). Holden (2013, p. 108) argues that the idea that the Government bases its funding decisions purely on evidence is spurious; he cites the example of education policies, describing them as often “quixotic” rather than evidence based.

In order to receive or increase funding, culture advocates are often attempting to show that culture contributes to wider social and economic goals (Radbourne et al., 2010:308; Newman & McClean, 2004; Galloway, 2006; Cameron 2006; Belfiore, 2004; Gray, 2002). A NEF (2005, p. 8) report contains this quote from a theatre manager: “You can make new, exciting work, but you have to dress it up as focusing on some social objective or other.” Gray (2002) refers to this as the ‘attachment’ of culture to wider policy areas and other governmental departments, used as an advocacy tool for increased public funding by attempting to show that culture contributes to important government aims – a point also made by Galloway (2006) and Cameron (2006). Belfiore (2012) believes that Gray’s (2002) concept of attachment is the best explanation for the development of the instrumentalism of the early Labour government after 1997. She argues that urban regeneration, the economy and social inclusion are the main areas to which culture has been “attached” (Belfiore, 2004).

Gray (2002) argues that although this attachment approach has benefited the arts in that they have received increased attention and funding because (as was intended) their importance to local government has increased, this could lead to politicians neglecting the aesthetic basis to the arts, something Belfiore (2006) claims is in fact happening. Indeed, Caust (2003) is critical of governments focusing on economic impact: he believes that it leads to a market-driven approach to the arts, which neglects the “art for art’s sake” principle – a principle sometimes associated with the intrinsic value of art (Knell & Taylor, 2011). Baker et al. (1998, p. 231) make a similar point in relation to museums, asserting that a focus on economics is “alien to the spirit in which most museum curators prefer to work.”

Moreover, it is frequently argued that advocacy is often the basis for culture impact and value research and that this reduces its credibility (Belfiore & Bennett, 2010, 2008; Newman & McClean, 2004; Mirza, 2006; Selwood, 2002a; Madan, 2001). Sometimes this advocacy agenda is made explicit. Matarasso (1997, p. 1), for example, writes at the beginning of *Use or Ornament?* that “It is beyond question that art has a profound impact on society.” In addition, Mowlah, Niblett, Blackburn and Harris (2014, p. 47) specify that their report is intended as advocacy in that it is “building the holistic case for arts and culture”. And a report by Carnwath and Brown (2014, p. 27) includes the statement “This literature review has been commissioned by Arts Council England in order to gain a better understanding of the ways in which arts and culture enrich our lives.” The assumption being, of course, that arts and culture do enrich our lives and it is simply a case of finding the evidence to prove this. Another example is a report for the Department of Media, Culture and Sport by McMaster (2008, p. 6), stating “This report is founded on the belief that excellent culture goes to the root of living and is therefore relevant to every single one of us.”

Jensen (2003, p. 65), however, contends that there is a need for arts advocates to stop making “grandiose and unsubstantiated claims about the instrumental good that art can do.” Appleton (2006, p. 69) gives a frank description of what she considers to be the value of public art: “Everybody should be realistic about what public art can and cannot do. It can’t give people identity, or make up for the lack of neighbourhood services; [what it can do is]...make streets more attractive and meaningful.” Regarding museums and galleries,

their exhibitions and community work, Newman and McClean (2004, p. 167) claim there is little evidence they do in fact “change the lives” of attendees and participants, something they note is often claimed of them. Falk (2000, p. 5) is also modest about the evidence of the impact of museums: “We would like to think that museums make a difference; we would like to assert that museums are important educational, social, and economic community resources. At the moment, all we can do is just that, assert it.”

Boylan (2006, p. 12) acknowledges the merit of trying to tackle social exclusion via culture, but he questions whether this should be dealt with by cultural policy and whether museums are actually able to make a meaningful contribution towards it. Indeed, Jensen (2002) and Merli (2002) maintain that social and economic issues should in fact be dealt with directly rather than via investment in culture. Knell and Taylor (2011) believe that even if it is the case that the arts can bring about benefits such as educational attainment, this shows that they should be funded by the education department, and thus is not an argument for arts funding.

Several authors make the point that instrumentalism falters if it can be shown that other approaches are more effective, or equally effective but less costly, at achieving the same benefits: in such cases the culture itself would be redundant if its value was considered purely instrumental (Snowball, 2011; Clements, 2007; Galloway, 2006; McCarthy, Ondaatje, Zakaras & Brooks 2004; Jensen, 2003; Belfiore, 2002; Guetzkow, 2002, Bennett, 1997). Indeed, Ellis (2003) argues that because other methods may be more effective at tackling the same issues, overstating the social and economic benefits of the arts for the purpose of advocacy can in fact be detrimental to society.

Stevenson et al. (2010, p. 258) maintain that the focus on accountability and measurement has “skewed funding” towards culture that can appear to offer the instrumental rewards that funders are seeking. According to Holden (2004, p. 21), there is a risk that both managers and funders will play it safe when considering projects, leading to a prevalence of “cultural mediocrity” and to funding being allocated to those who are best able to “work the system”. It is this approach that McMaster (2008) appears to challenge, with his emphasis on a peer-review process establishing the excellence of the arts, with risk-taking being one of the key criteria.

Ellis (2003) maintains that, although they are debatable, value judgements on the arts are justified, and he is critical that instrumentalism negates the idea that there are varying quality levels within the arts and that there should be some connection between quality and funding rather than only between funding and achieving quantifiable social and/or economic goals. Similarly, Hutchinson (2005) is critical of the postmodern idea that all judgements on quality and value are subjective; he contends that in the arts, as in every profession, there are experts whose opinions deserve respect, who are able to make value judgements and explain clearly the basis for them

Matarasso (1997) argues that the main aim of the arts should be social: improving societal stability, cohesion and confidence. However, Merli (2002) criticises Matarasso's view as simply a variation on the old idea that culture could be used as a tool for 'civilising', advocated in the nineteenth century by authors such as John Ruskin and Matthew Arnold (Smith & Riley, 2009). Furthermore, Belfiore (2004, p. 187) claims that governments' focus on social inclusion or cohesion is in fact a continuation of ideas from the Victorian era: "What was once referred to as 'social order' is now preferably spoken of in terms of 'social inclusion' and 'social cohesion', but this does not alter the identical substance of the various claims."

Brighton (1999, p. 33) is also critical: he argues that although Labour's overt aim was to reduce social exclusion, this had the "covert effect" of negating "not just dissenting culture but also aesthetic integrity." He claims that Labour's "idea that art and social good should converge and serve the people and human progress" is similar to Soviet thinking on the arts (p.27). Vuyk (2010, p. 174) maintains that although in the period after the Second World War when the UK's rationale for arts funding appeared to be based on an automatic acceptance of the art for art's sake principle, they were in fact being used as a "politicians' toy" for political propaganda. (Other authors also suggest that the term 'culture' can have connotations of totalitarianism and oppression [Knell & Taylor, 2011; Vuyk, 2010:175-176; Belfiore & Bennett, 2008; Boylan, 2006; Jowell, 2004; Throsby, 2003; Matarasso, 1997].)

### **2.3.4. Social-instrumental value of culture**

Much of the research on the social instrumental value of culture involves social impact and social impact studies, of which a summary of the main terminology will now be given, followed by discussion of social impact evaluation and the issues surrounding it.

#### **2.3.4.1.1. Social impact terminology**

Several online guides, frameworks and toolkits exist that aim to help organisations understand and/or carry out social impact evaluation. Indeed, around 25 are listed on the arts advocacy website Animating Democracy (n.d.), and several are also mentioned by Wavell, Baxter, Jonson and Williams (2002). These often focus on a specific context, such as environmental issues or arts programmes, but they usually share some common ideas about the social impact evaluation concepts and process, and some examples from these online resources will be incorporated into this section.

There are several terms that need considering in order to understand social impact evaluation and its use in relation to culture. For example, ‘inputs’ refers to the resources the evaluand has available, such as staff, finances and materials; ‘outputs’ are what is ‘exported’, such as opening hours, use of materials and resources, number of users/visitors, or book issues (Huysmans & Oomes, 2013; Kyrillidou, 2002; Wavell et al. 2002). Myers and Barnes (2005, p. 9) write that outputs are essentially the “objectively quantified measures such as attendances, number of families accessing a service etc.” The objective nature of outputs is also reported by Levy, Meltsner and Wildavsky (1974), who argue that there is usually little disagreement about what an output is, how it can be measured and the quantity of an output; but, they add, there often is disagreement over the relative importance of certain outputs.

Outputs can *to some extent* be useful for an organisation as a basic measure to prove they are being efficient (Huysmans & Oomes, 2013; Missingham, 2005; Wavell et al. 2002). Holt and Elliot (2003), however, are critical that simple library outputs, such as the number of books borrowed, are often used as a measure to rank libraries. Indeed, outputs do not actually show the outcomes they may lead to (if any) (Pung, Clarke & Patten, 2004). Although most organisations traditionally focused on outputs as a measure of success, recently this has shifted to a focus on trying to establish the actual effects of the outputs –

outcomes and impact (Huysmans & Oomes, 2013; Radin, 2006; Durrance, Fisher & Hinton, 2005; Holt & Elliot, 2003; Hernon 2002; Morris, Hawkins & Sumson, 2001; Rudd, 2000).

‘Outcome’ is sometimes considered a relatively immediate effect, whereas ‘impact’ is usually considered to mean a longer-term or broader effect (Bamberger, 2012; Madan, 2007; Issel, 2009; Wavell et al. 2002). As Issel (2009, p. 192) notes, however, in the literature the two terms are often ascribed different meanings, so the reader should “look beyond the words themselves” to see what meaning is being attached to them in each specific case.

For example, Social Impact Scotland (2015, n.p.) state that, broadly speaking, social impact refers to “the effects on various people that happen as a result of an action, activity, project, programme or policy.” Whereas this definition of social impact focuses on people, an Arts Council of Northern Ireland framework defines outcomes as the effects on people and impact as the subsequent effects on communities or organisations (Annabel Jackson Associates, 2004, p. 13). In contrast, Centre for Social Impact (n.d., n.p.) combine people and communities, defining social impact to mean “the net effect of an activity on a community and the well-being of individuals and families.”

Wilks (2013, p. 1) does the same, stating that social impact “can be at individual, family, group, or community level”, and she gives several examples of potential impacts: “The development of social networks, community pride, feelings of inclusion or exclusion, social integration, increased mutual understanding, changes in perceptions of attitudes, and the development and preservation of traditions.” Wilks (2013, p. 3) comments that, as is shown by “feelings of exclusion” in this list, impacts can be negative as well as positive.

Social outcomes or impact are often assessed based on their contribution to certain predefined ‘indicators’. Western Australian Centre for Health Promotion Research (WACHPR) (2010, n.p.) claim that indicators “monitor the progress of achieving the program’s objectives.” Animating Democracy (n.d, n.p.) state that “indicators are specific measurable changes that can be seen, heard or read to demonstrate that an outcome is being met.” In addition, UnLTd (n.d) note that the type of indicators used will depend on the audience for the research – the public or the government, for example. Social Impact Scotland (2015, n.d.) describe an indicator simply as “an indication that a particular outcome has occurred.” A problem with this definition, however, is that an indicator can



be an indication that an outcome is being met without necessarily being proof that it has occurred.

Wavell et al. (2002, pp. 74-75) describe several indicators frequently used within the museums, libraries and arts literature: “length of time spent interacting with exhibit”, “return visit”, “use of equipment”; “enjoyment, enthusiasm or motivation”; and “professional achievements” for staff within the organisation. WACHPR (2010, n.p.) also list several potential indicators:

Changes in awareness, knowledge and skills; Changes in intended behaviour; Changes in individual capacity, i.e. confidence, self esteem, social skills, problem solving skills, increased help-seeking behaviour, coping skills and optimism; Increased confidence; Increased social networks; Improved relationships.

It seems, however, that some of the indicators Wavell et al. list, such as “use of equipment” or “length or time spent interacting with exhibit”, could be considered outputs. In addition, some of the indicators given by WACHPR, such as “increased confidence” and “increased social networks”, could be considered outcomes. In any case, these examples illustrate that there is often an ambiguous divide between the concepts used. Indeed, Madan (2007, p. 4) states that “even experts in the field make mistakes with terminology” and that “part of this is caused by the significant gray areas between many of the terms.”

The Museums, Libraries and Archives Council (2008, n.p.), with the aim of assisting evaluation and creating some level of standardisation within the sector, provided a set of “generic learning outcomes” (GLOs), each with their own subsections: “knowledge and understanding”, “skills”, “attitudes and values”, “enjoyment, inspiration, creativity”, [and] “activity, behaviour and progression”. Brown (2007:26), however, argues that the GLOs do not actually measure performance in an objective way but measure the subjective perceptions of learning, such as self-reported perceptions of having an increased understanding of something as a result of visiting a museum. Whether or not Brown’s (2007) criticisms are justified, this example illustrates that outcomes cannot always be assumed to be objective and universally accepted as proving what is claimed of them.

#### **2.3.4.1.2. Social impact and culture**

Matarasso's (1997) seminal *Use or Ornament?* study focused on the social impact of participatory arts and used a range of evaluation methods and a large sample spread across several geographical areas. Matarasso (1997, p. 74) concludes that "participation in the arts does bring benefits to individuals and communities", benefits he grouped into six main themes: personal development, social cohesion, community development and self-determination, local image and identity, imagination and vision, and health and wellbeing. He argues that impact studies tend to neglect the main aim of the arts, which, he believes, should not be wealth creation but should be social benefits. *Use or Ornament?* had a clear social instrumental agenda: Matarasso (1997, n.p.) states in the foreword of the report that he "focused on areas of impact which relate to broad public policy objectives." Interestingly, however, neither of the words 'instrumental' nor 'intrinsic' are used anywhere in the report.

Since the 1990s, there have been numerous specific studies on the social impact and outcomes of culture; the Case database, for example, compiles several thousand (The Evidence for Policy and Practice Information and Co-ordinating Centre [EPPI], 2015). Given the very broad focus of this study, covering several aspects of culture and several forms of value and impact, it is not possible to provide here a comprehensive review of the literature on the social impact of culture, but there have been reviews published, such as Mowlah et al. (2014), Ruiz (2004), Guetzkow (2002), Reeves (2002) and Taylor and Coalter (2001).

In common with Matarasso (1997), these reviews tend to categorise forms of social impact. Although not identical, there are often similarities between the categories different authors give. White and Rentschler (2005, p. 7), for example, list "health and well-being, social inclusion and cohesion, community identity, community empowerment, and education and learning." Taylor and Coalter (2001a, 2001b) group the social impact of libraries, and for arts their categories are similar, into similar categories: "personal development; social cohesion; community empowerment and self-determination; local image/identity; [and] health and wellbeing" (n.p.). Coles (2008:331) gives "educational achievement...social inclusion, health and well-being" as typical forms of social instrumental impact. Bunting (2008, p. 325) lists "bringing people together, enlivening a

neighbourhood, [and] encouraging a sense of local pride.” And Wavell et al. (2002) also identify similar main areas of social impact mentioned in the library literature: personal development, social cohesion, community empowerment, local culture and identity, and health and wellbeing.

#### **2.3.4.1.3. Criticisms of social impact research**

Several authors argue that evaluating the social outcomes and impact of culture is problematic. The issue of causality is perhaps the biggest hurdle for impact research to overcome in order to convince sceptics of its validity (Madan, 2007). The central issue is how one can prove that, for example, an arts programme caused a certain outcome or impact, given that there are so many variables affecting people’s lives that could also have caused or contributed towards it (Galloway, 2009; Gray, 2009; Madan, 2007; White & Rentschler, 2005; Belfiore, 2006; Hernon, 2002; Holden, 2004; Guetzkow, 2002, Merli, 2002). Thus what is being shown might merely be a correlation rather than a cause (McCarthy et al. 2004)

Establishing the counter-factual – what would have happened anyway – is central to evaluation, something usually done by using control groups (Epstein & Yuthas 2014; EPPI Centre, 2010), but this is problematic with social impact research (Fujiwara, Cornwall & Dolan, 2014) because it “cannot cope with the infinite variability of the body of society” (Matarasso, 1996, p. 20). Indeed, Holden (2006, p. 17) asserts that “when it comes to instrumental benefits, culture creates potential rather than having a predictable effect.”

In these cases, Rubin (2007, p. 5) comments regarding libraries, one has to make “assumptions of cause and effect”, which are not “concrete scientific evidence”. Similarly, Hernon (2005) contends that although impact cannot be proven definitively, it is possible to make inferences of causality, and these inferences will vary in credibility depending on how direct or indirect they are. It is up to the evaluator, he argues, to justify inferences.

Rudd (2000) acknowledges that there are several factors that influence people and that could have contributed to an outcome; however, she claims the purpose of evaluating library outcomes is not to show that the library was the exclusive cause of an outcome but to show that the library played a significant part in the outcome. Usherwood (2002) also accepts that there are several ‘agencies’ involved in outcomes, but based on the results

from his 'social audits' of libraries he confidently asserts that libraries can at least set the process in motion for individuals and communities. Selwood (2010, p. 14), in relation to museums, makes a similar point, asserting that "moments of wonderment or epiphanies are probably rare. But...museums can, nevertheless, play a crucial part in the evolution of [an] individual's thinking."

A further issue relating to proving causality is that even if it could be proven that the arts programme caused a certain outcome, it is not necessarily proven what part of the programme led to the outcome, and therefore the programme would only have internal validity rather than construct validity; construct validity answers the question of "why an outcome was achieved or not achieved – that is, why something failed or succeeded" (Trochim, 2006, n.p). For this reason, Matarasso (1996) claims, both the casual link and the causal mechanism should be analysed, and Khandker, Koolwal and Samad (2010) believe that qualitative data can help to explain this mechanism. Bamberger (2012) and Garbarino & Holland (2009) advocate the use of mixed methods impact evaluation because of the complementary nature of qualitative and quantitative data. And Usherwood (2002, p. 120) asserts that "To expect to understand the complex outcomes of public services such as libraries through numbers alone is an exercise doomed to failure."

Matarasso (1997, n.p. [Introduction]) is accepting of the limitations of arts impact research in proving causality, but for his *Use or Ornament?* report he dismisses an overreliance on quantifiable evidence and stresses the worth of the "cumulative power in the hundreds of voices...in vastly different circumstances, explaining again and again how important they feel participation in arts projects has been for them." Similarly, Guetzkow (2002, p. 20) comments that "perhaps there's an argument to be made that a mountain of anecdotes serves as some kind of evidence." Moreover, Durrance et al. (2005, p. 10) advocate that "stories, testimonials, and user feedback can be used as outcome indicators" for libraries, and that when such accounts are multiplied, they "can leave the realm of the anecdote and become patterns that indicate the impact that a programme has on its participants."

Belfiore (2006, p. 31), in contrast, is critical of the evidential value of anecdotes, arguing that quotes from participants do not represent robust evaluation data. Indeed, despite these positive sentiments, Butler (as cited in Fujiwara, 2013, p. 5) claims that policy makers are more likely to be convinced by quantitative rather than qualitative data, despite its

advocacy potential in influencing “hearts and minds”; and, although O’Brien (2010, p. 42) advocates incorporating “narrative accounts” to understand the value of culture, he concedes that on their own they are not seen as acceptable by the government as a basis for funding decisions because they do not give a value that is comparable with other spending options, as is required by the UK Government’s Green Book policies.

Another common criticism of social impact research is that definitions of key concepts such as ‘art’ and ‘culture’ are often used inconsistently between studies, meaning that the reader is not sure exactly what is being measured, and that different studies’ results cannot be compared (Carnwath & Brown, 2014:10; Gray, 2006; White and Rentschler 2005; Guetzkow, 2002). This is summarised by Carnwath and Brown (2014, p. 10): “Due to the idiosyncrasies of the conceptual frameworks and the terminologies, it can be difficult to determine when authors are describing the same phenomena with different words.”

There are other concerns as well. It is argued that there is a lack of longitudinal data and that this means longer-term impacts cannot be captured (Clements, 2007; West & Smith, 2005; McCarthy et al., 2004; Belfiore, 2002; Jermyn, 2001). As Belfiore (2002) notes, impact evaluation is usually done shortly after what is being evaluated, but impacts can take time to come into effect (a point also made in relation to the arts by Vuyk [2010]), especially the ‘life-changing’ impacts some advocates speak of (e.g., McMaster, 2008). Indeed, McCarthy, et al. (2004) claim that the literature on the instrumental benefits of the arts shows that sustained involvement is needed in order to realise the full benefits. According to Hewison (2006), it is hard to produce longitudinal data because culture organisations are frequently changing their evaluation approach to meet their changing required targets.

Social outcome and impact research is, therefore, at an incipient stage: in relation to the quality and consistency of evaluation methods, in its development of consistent use of key terms, and in relation to its acceptance and adoption by academics and culture professionals. Regarding museums, for example, Selwood (2002b) claims that there is a lack of fairly straightforward data such as the number of museums in the UK, and of simple outputs such as the number of visitors, and that being able to produce strong evidence of outcomes and impact is therefore a long way off.

### **2.3.5. Economic value of culture**

In the literature there are several forms of economic value covered, as well as various methods for the evaluation of the economic value of culture (Allan, Grimes & Kerr, 2013; BOP Consulting, 2012; O'Brien, 2010). These cannot all be covered here, but two approaches to measuring economic value that are particularly of relevance to this PhD's research questions will be discussed: economic impact studies and contingent valuation.

#### **2.3.5.1. Economic impact**

Largely as a result of the Thatcherite economic climate, economic impact studies flourished during the 1980s and 1990s (Belfiore, 2002) and have continued to be used since then. The rationale behind such studies is that culture leads to measurable economic impact, which is usually "measured in terms of additional employment or additional expenditure generated" (Ruiz, 2004, p. 83). Myerscough's (1988) *The Economic importance of the arts in Britain* is one of the most well-known economic impact studies. Using a very broad definition of the arts that included the publishing, film, television and music industries – a common criticism of economic impact studies is that in order to show the biggest possible economic impact they use a very broad definition of culture/the arts and do not fully acknowledge this (Ellis, 2003) – he concluded that the arts have numerous economic impacts, such as increasing tourism and reducing unemployment.

Subsequent economic impact studies have focused on, among other things, theatres, operas, heritage sites, galleries and museums (Snowball, 2008). According to Snowball (2008), arts festivals in particular have been the subject of many economic impact studies, as they are often seen primarily as a source of tourism and financial benefit to the local area (see also Arcodia & Whitford, 2006; Quinn, 2005; Waterman, 1998). In addition, Plaza (2010, p. 155) argues that certain museums are also primarily focused on generating economic benefits for the local area; he gives the examples of "the Tate Liverpool, the Tate Modern London, [and] the Guggenheim Museum Bilbao."

Bedate, Herrero and Sanz (2004, p. 102) comment that the economic impact of culture is often not based primarily on direct spending on culture but on externalities, the "commercialization of products related to the visit, and on the economic benefits to the area." Indeed, several authors make the point that users/visitors often also use local

accommodation, restaurants and shops, and that this money is frequently used for the purchase of services or goods within the local economy, or used for staff wages, which are in turn also often spent in the local area (Centre for Economics and Business Research [CEBR], 2013; BOP Consulting, 2012; ERS, 2011; Aabø, 2009; Guetzkow, 2002; Baker et al., 1998; Mowlah et al., 2014). This is known as the 'multiplier effect' (Baker et al., 1998; Mowlah et al., 2014), a "measure of the degree to which direct spending 'ripples' out into the wider economy" (BOP Consulting, 2012, p. 35), and economic impact studies on culture aim to incorporate the various forms of this effect into their valuation (ERS, 2011).

However, several authors argue that economic impact studies usually suffer from serious flaws and are critical that despite these flaws they continue to have an influence on cultural policy and funding decisions (Sterngold, 2004; Belfiore, 2002; Madden, 2001; Seaman, 1987). Seaman (1987, p. 44), for instance, asserts that "[economic] impact studies are focusing on the wrong issues, using an inappropriate tool, and [are] perhaps reaching false conclusions." Moreover, Madden (2001, p. 165) claims that "nearly every economist who reviews 'economic' impact studies of the arts expresses concern over the technological and practical limitations of the methodologies." In addition, given the plethora of different models for evaluating economic impact, comparability between studies is limited (Outspan, 1999). Furthermore, the way in which the multiplier effect is evaluated is often contentious and open to different interpretations (Allan et al., 2013).

There is also the possibility of 'leakage', where money generated is spent outside of the local area, such as by staff that live in other areas/towns (BOP, 2012; Outspan, 1999), or by local area residents who travel outside the area and spend their money on culture there (ERS, 2011). Baker et al. (1998) make an interesting point here: they argue that many UK museums are free of charge, subsidised by the government on the assumption that access will be of wider social benefit to the local community and to wider society. For some UK museums, however, foreign tourists will make up a significant number of their visitors; thus any benefits they gather from the museum experience will be taken out of the area, meaning government funding will not be getting a return on its investment in these cases (Baker et al., 1998). Ridge et al. (2007, p. 37) refer to "leakages" as "benefits which occur outside of the area that we are concerned with. For example we may not be interested in the benefits that the Baltic [Centre for Contemporary Art, located in Gateshead] provides

to overseas visitors.” (From an alternative perspective, Boylan [2006] is critical that museums in developing countries are often used mainly as attractions for wealthy tourists rather than for the benefit of the local population.)

Sterngold (2004) and Ridge et al. (2007) maintain that most economic impact studies do not take into account ‘substitution’: that when spending is increased on one cultural service or event, such as a theatre, it usually means spending is decreased on another in the region; thus the same money is spent in the region but is simply being redistributed and does not, therefore, represent a total increase in spending. This is similar to what is referred to as ‘deadweight’: spending on culture by local residents that would have occurred anyway without the existence of the form of culture on which the money was spent (Belfiore & Firth, 2014; BOP Consulting, 2012; Ridge et al., 2007).

Because of issues such as these, economic impact studies are most suited to culture that is funded by spending from outside the local area (BOP Consulting, 2012; Guetzkow, 2002). Indeed, Sterngold (2004, p. 171) contends that genuine economic impact on a region comes only from “exogenous spending increases” – although he notes that what counts as exogenous to a region is itself ambiguous and contentious. (ERS [2011, p. 19] suggest administrative boundaries are the most practical way of distinguishing localities.)

A report by the CEBR (2013) focuses on foreign tourism to the UK, which could certainly be counted as ‘exogenous’. They estimate that the arts, by which they mean “theatre, dance, literature, visual arts, music and combined arts” (p. 1), generate £7.6 billion economic impact from foreign tourism (p. 2), including the multiplier effect. However, they narrow this down further to ‘additionality’, meaning economic impact that “would not have been generated elsewhere [in the UK] in the absence of the [arts] industry” (p. 2). With additionality taken into account, they estimate the real economic impact of the arts from tourism is far lower: £856 million.

By taking into account additionality, the CEBR report is therefore negating some of the common criticisms of economic impact studies. However, it is still easy to see how figures such as these could be misleading to the uninitiated, and how they could be misrepresented, perhaps unknowingly, for the purposes of advocacy by using the larger figure without a full explanation. For example, Laurie Magnus (as cited in Clare, Melville & Stacey, 2013, p. 1), Chair of English Heritage, states that there is “new research showing



that heritage based tourism contributes around £26bn to [UK] GDP and heritage.” He does not, however, cite this research, nor does he give details about how the figure was calculated.

#### **2.3.5.2. *Contingent valuation***

Economic impact studies are in fact just one method used in the study of the economics of culture. Frey (2008) argues that arts professionals tend to favour economic impact studies but that economists focusing on the arts consider impact studies to lack the necessary methodological rigour and instead focus mainly on contingent evaluation studies (an approach advocated by Seaman [1987]).

Contingent evaluation was developed in the field of environmental economics in the 1980s (Hider, 2008) but is “now well established as a means of measuring the nonmarket demand for cultural goods and services” (Throsby, 2003, p. 275). In contrast to economic impact studies, contingent evaluation studies are able to incorporate non-market values (Plaza, 2010; Frey, 2007; Outspan, 1999) such as non-use value, especially important for culture given that it is often not exchanged in a financial market – public libraries, free museums, heritage sites in the open countryside and so on – and in such cases no conventional financial value can be established (Plaza, 2010).

Contingent valuation – “contingent on stimulating a hypothetical market for the goods” (Asafu-Adjaye, 2005, p. 113) – is a common form of stated preference method. Stated preference methods are those that gather preferences for a hypothetical situation, what someone says they would pay for something; this is in contrast to revealed preference methods, which measure the amount that someone actually paid for something (Fujiwara et al., 2014; Asafu-Adjaye, 2005; Pagiola, von Ritter & Bishop, 2005).

There are also revealed preference methods used to assess the non-market use value of culture such as hedonic pricing method, where market spending on similar items or services is examined to try and determine an appropriate amount for the non-market value; and the travel cost method, where travel expenditure is considered a proxy for willingness to pay to use/see the aspect of culture (Fujiwara & Campbell, 2013; Snowball, 2007). But it is contingent evaluation that is the most frequently used for valuing culture

(Snowball, 2007), especially for establishing the value of non-market values (Allan et al., 2013)

In the hypothetical market of contingent evaluation, value is usually measured financially in terms of the amount the person is willing to pay (WTP) for something, or in terms of the amount the person is willing to accept (WTA) as compensation for the loss of something (Fujiwara et al., 2014; Mazzotta & Kline, 1995; Pearce, Markandya & Barbier, 1989). Although the WTP value is in the form of a monetary figure, this figure does not represent an actual amount of money that is generated or exchanged: it represents the monetary value a person attributes to the utility or wellbeing they feel they receive or would receive (Fujiwara & Campbell, 2011; Dong, Zhang, Zhi, Zhong & Li 2011) from, say, visiting a free museum or heritage site.

Contingent evaluation is also used for market goods, such as a museum or arts festival that charge an entrance fee, to show whether people's WTP is higher than what they actually paid. In these cases there would be a 'consumer surplus' – the economic welfare that people report above what they actually pay (Pung et al., 2004). Several studies have reported that people's WTP is higher than the amount they are indirectly paying through taxes; see, for example, Pung et al.'s (2004) study on the British Library; Jura Consultants' (2005) study on museums, libraries and archives in Bolton; and Throsby and Withers (1986) on arts funding in Australia. This is usually represented as a ratio of costs invested to \$1 (or other currency) in benefits.

Johnson, Schwalb, Webber and Trenton (2013) used contingent evaluation as part of their return-on-investment study of Florida public libraries, and they claim that for every \$1 of taxpayers' money invested, \$10.18 worth of benefits are generated – a total of \$5.55 billion in benefits for Florida from the actual funding of \$496 million, benefits such as the "considerable contribution to education, the economy, tourism, retirement, [and] quality of life" (Griffiths, King, Tomer, Lynch & Harrington, 2004, p. 1). Most return-on-investment studies on libraries do indeed report a higher level of return than is invested, usually between four and five times the amount (Aabø, 2009). Hider (2008) cautions, however, that because different designs are likely to produce different results, these ratios can only be compared with surveys that used the same design.

As well as being useful for advocacy (Aabø, 2009; Pearce, Markandya & Barbier, 1989), monetary figures for non-market goods serve as a common metric to compare the value of non-market goods to market goods (Fujiwara et al., 2014; Ferres, Adair & Jones, 2010; Hider, 2008; Lockwood, 2006; Pearce, Markandya & Barbier, 1989), and they enable the value of non-market goods to be taken into account in cost-benefit analysis, the approach the UK government uses to make funding decisions on culture (Baker et al., 1998), as specified in the Green Book (O'Brien 2010).

However, contingent evaluation, and its application to culture, has also been criticised (Noonan, 2003; O'Brien, 2010; Kahneman & Knetsch, 1992). Indeed, although recognising its potential if the quality of methodologies and research improve, Noonan (2003, p. 172), in his meta-analysis of contingent evaluation studies on culture, refers to contingent evaluation at present as a "regrettable necessity" (a necessity because it can measure non-market values of culture).

For example, what people would be willing to pay cannot always be assumed to be what they would actually pay (Holden, 2004; Hider, 2008; Baade, 2010). People may give a very low figure as a protest response, perhaps being unhappy with the nature of the hypothetical situation being put to them or having the belief that what they are valuing should be free (Hider, 2008), or they may overstate because of the "moral satisfaction of contributing to public goods" (Kahneman & Knetsch, 1992, p. 57). In addition, people's valuations are affected by their level of information and understanding about what they are valuing, and if their understanding is limited or erroneous then their valuation may not be valid (Hider, 2008; Noonan, 2003; Throsby, 2003). O'Brien (2010) believes that valuation may depend on the level of information participants are given, with more information generally eliciting a higher valuation. The way in which the question is framed as either WTP in cash or in increases in tax may also affect responses (O'Brien, 2010). Furthermore, Kahneman & Knetsch (1992, p. 58) consider WTP results to be "arbitrary" because of the "embedding effect": they claim that WTP differs depending on whether the good is being valued on its own or as part of a larger group of goods.

## 2.4. Cultural value

‘Cultural value’ is often used in a general sense to refer to the value of culture, but it is also used more specifically to refer to certain conceptions of the value of culture; the three most prominent conceptions of cultural value in the literature will now briefly be discussed.

### 2.4.1. Throsby’s conception of cultural value

Throsby (2001) argues that by ‘disaggregating’ the concept of cultural value, which he contends should be treated as separate to economic value, it is easier to understand it and its multi-dimensional nature. He uses the example of a work of art to illustrate the variety of possible cultural value as he defines it: (1) aesthetic value, meaning form, beauty and harmony; (2) spiritual value, meaning either religious in the formal sense, or informal relating to inner spirit, emotions and feelings; (3) social value, meaning connecting with others, understanding something about society, or a sense of social identity and place; (4) historical value, meaning, for example, the historical context of an artwork, the life it depicts, the connections it makes between then and now; (5) symbolic value, the meaning conveyed by the artwork to viewers of it and as a repository of value; and (6) authenticity value, the value that an artwork has for being the original and authentic.

Although he appears to link this mainly to heritage, Throsby (2010) later added the concept of (7) locational value, the value that something has because of its connection to its location. He gives the example of parts of a historic urban area that take on increased value because of their proximity to similar parts, and of a field that takes on value because it was the venue for a significant historical battle.

### 2.4.2. Klammer’s conception of cultural value

Klammer (2009) agrees with most of Throsby’s categories of cultural value but comments that he differs significantly from Throsby in that he (Klammer) explicitly makes social value a distinct category to cultural value. Social values, he writes, are those “pertaining to the relations between and among people”, such as “identity, social distinction, freedom, solidarity, trust, tolerance, responsibility, love, [and] friendship” (Klammer, 2004, p. 149).

Klamer's (2004) reasoning for omitting social value from his conception of cultural value is that, he claims, cultural value is used in the anthropological sense of culture to describe social values, those to do with relationships between people. In contrast to this, Klamer (2009, p. 259) defines cultural values as values that "evoke a quality over and beyond the economic and the social"; thus cultural value transcends social values and can include feelings of wonder or awe. He relates this to Kant's thinking on cultural value as "ability to evoke an experience of the sublime" (Klamer, 2009, p. 151). This is similar to Throsby's concept of spiritual value.

#### **2.4.3. Throsby and Klamer on cultural capital**

Throsby (2001, p. 46) defines cultural capital as "an asset which embodies, stores or provides cultural value in addition to whatever economic value it may possess." To understand the notion of cultural capital, Throsby (2001, 1999) suggests thinking of manifestations of culture as assets. These assets can be tangible, such as a heritage site or artworks, or intangible, such as traditions, beliefs or practices of a group. Cultural capital is distinguished from economic capital, Throsby claims, because it leads to different forms of value: cultural capital can lead to both economic and cultural value, whereas economic capital can lead only to economic value. He argues that cultural capital should be added to the three conventional forms of capital within economics – physical, human and natural.

Klamer (2004) proposes a different definition of cultural capital to Throsby's. Klamer believes cultural capital to be the capacity to experience cultural value (as he defines it); a capacity that he argues is determined by a combination of socialisation, self-development, and biological factors. He emphasises cultural capital as an ability that allows a person to experience the meaning of life beyond the social and economic realms, and that this can be developed by further involvement with culture.

#### **2.4.4. Hewison and Holden's conception of cultural value**

In his seminal 2004 *Capturing Cultural Value* DEMOS publication, Holden states that he incorporates several 'languages' from other areas in order to articulate the value of culture as he sees it, such as the language of anthropology and of environmentalism, and he argues that this allows 'triangulation' of ideas and concepts (p. 107). Later work by

Hewison and Holden (2011, 2006), Hewison (2006) and Holden (2006) explored similar ideas.

For their conception of cultural value, Hewison and Holden (2011) take a different approach to that of Throsby (2001) and of Klammer (2009, 2004). They include instrumental value, divided into social and economic, and intrinsic value, but they add a different form of value: institutional value.

Holden (2006) states that institutional value is similar to the concept of public value proposed by Moore in his 1996 book *Creating Public Value*, a form of value Scott (2007, p. 5) claims is “emerging to join the discussions on instrumental, intrinsic and use values.” Holden’s (2013, p. 106) uses the term ‘institutional value’ to mean “Through their relationship with the public, cultural organisations are in a position to increase – or indeed, decrease – such things as our trust in each other, our idea of whether we live in a fair society, our mutual conviviality and civility, and a whole host of other public goods.”

Hewison and Holden (2011) illustrate how the three types of value can come together into a complete conception of cultural value, a cultural value ‘triangle’ as they conceive it: visitors to a museum may have an emotional experience on viewing certain things, an example of intrinsic value; they may also spend money – economic instrumental value – or also learn something that they later use in an examination – social instrumental value; and they may also feel a sense of community or of civic pride as result of the visit to the museum, an example of institutional value.

They emphasise that the three aspects of the triangle are complementary rather than mutually exclusive, but that in most cases one type will be the most relevant and dominant. Hewison and Holden (2006) argue that instrumental value is the most important to policy makers and politicians, and institutional value to professionals. They state, however, that all three types of value apply in some way to all three groups – public, professionals and politicians. According to Hewison and Holden (2011), in the past the culture dialogue has been too focused on professionals and politicians and too focused on instrumental value at the expense of intrinsic and institutional.

## **2.5. Non-use value**

### **2.5.1. ‘Non-use value’ within environmental economics**

The ideas relating to the non-use value of culture have their origins in the environmental economics literature, where non-use value has received considerable attention. Thus it is useful to set the literature in this section on the non-use value of culture in context by firstly giving an outline of the concepts within environmental economics.

#### **2.5.1.1. *Total economic value***

Environmental economists use the concept of ‘total value’ or ‘total economic value’, meaning value made up of all forms of use value and non-use value (e.g. Ceno & Gorter, 2009:59; Munda, 2008; Pagiola, von Ritter & Bishop, 2005:9; Turner, Paavola, Cooper, Farber, Jessamy & Georgiou, 2003; Tisdell, 2005; Mazzotta & Kline, 1995). There is some disagreement over the origin of the concept of total economic value, with Pearce (2002) claiming it emerged in the 1980s and Albani & Romano (1998) claiming the 1960s. There appears to be consensus, however, that its emergence was a reaction to what was seen as an excessively narrow approach to economic value.

#### **2.5.1.2. *Use value***

Within the environmental economics literature, use value is usually subdivided into ‘direct’ and ‘indirect’. A frequent example used to illustrate this distinction is an ecosystem such as a forest: the direct use value would be food, timber, medicinal plants and other resources, whereas the indirect use value would be secondary effects such as the effect of the forest on carbon dioxide levels or weather regulation (Kramer, 2007; Pagiola, von Ritter & Bishop, 2005; Kägi, 2000; Pearce, 1992). Kramer (2007, p. 173) defines indirect use value as “services that users get indirectly and often some distance away from where they originate.”

Direct use value can be further categorised into ‘consumptive’ – use involving the actual consumption of the resource, such as fishing, hunting or harvesting – or ‘non-consumptive’, use that does not involve consumption of the resource, such as bird watching, hiking or admiring the view (Kramer, 2007; Pagiola, von Ritter & Bishop, 2005;

Albani & Romano, 1998; Huppert & Kantor, 1998; Brookshire & Smith, 1987). An important distinction between the two is that consumptive use activities have a physical effect on the deterioration of an environment, whereas non-consumptive activities do not (Huppert & Kantor, 1998).

#### ***2.5.1.3. Option value***

Weisbrod introduced the concept of option value in his seminal 1964 article *Collective-Consumption Services of Individual-Consumption Goods*. Weisbrod (1964) argued that a significant part of the value of a National Park for the public is the value of having the option to use the park sometime in the future – its option value. He compared the option value of the park to the option value of a hospital: although most people will not use a hospital in a given period, the fact that it is there if they do need it gives the hospital great value. He argued that, in the same way that the hospital's value cannot, the park's economic value cannot be assessed based only on the number of users or the amount of entrance fees collected.

Weisbrod (1964) focused the discussion of option value on situations where there is uncertainty whether resources will meet future demand or will exist in the future, and subsequent discussions and definitions of option value within environmental economics have tended to follow this approach (Hackett, 1998; Hubbert & Kantor, 1998; Freeman, 1984; Smith, 1983; Krutilla, 1967). (Randall & Stoll [1983], however, have argued that uncertainty of demand and supply need not be a factor for option value).

Thus option value is usually considered to be what a person would be willing to pay to make sure that the uncertainty is removed and that the resource will definitely be available in the future if the person wishes to use it (Freeman, 1984; Smith, 1983; Talhelm, 1983; Cicchetti & Freeman, 1971). Several authors refer to this as a premium that someone is willing to pay to take away the element of risk (Swanson, Mourato, Swiezbinski & Kontoleon, 2002; Randall & Stoll, 1983; Bishop, 1982; Cicchetti & Freeman, 1971). Weisbrod (1964) notes, however, that whereas the option value of the hospital is great enough to justify subsidisation by taxpayers, the option value of the park might not be considered so; and in the case of a privately funded hospital, without access to funds from



taxation, the funder might not have the mechanism by which to collect money from non-users.

There is some consensus within the environmental economics literature that option value is in fact a form of use value because it relates to potential use in the future (Asafu-Adjaye, 2005; Markandya, Perelet, Mason & Taylor, 2001; Turner, 2001; Kägi, 2002; Hubbert & Kantor, 1998; Pearce et al., 1989). However, some authors classify option value as non-use value (Pittman & McCormick, 2010; Power, 1996; McConnell, 1983). Power (1996), for instance, argues that although option value is related to use value because it refers to possible future use, it is distinguished from it because it involves “no current use or certain future use.”

#### **2.5.1.4. Existence value**

Krutilla’s seminal 1967 article *Conservation Reconsidered* expanded upon Weisbrod’s (1964) thinking and identified ‘existence value’ in addition to option value. Existence value is usually defined as the value ascribed to simply knowing that something exists (Mirovitskaya & Ascher, 2001; Markandya et al., 2001; Power, 1996; Talhelm, 1983; Krutilla, 1967). Power (1996) refers to it as the “pleasure or satisfaction of merely knowing that some resource or quality continues to exist or is enhanced.” Existence value is considered a pure public good, one that is non-rival and non-excludable: consumption of the good by one person does not reduce the amount left for other people (non-rival), and it is not possible to prevent people from accessing the good (non-excludable) (Aylward, 1992).

Several authors illustrate existence value by noting that people donate money to charities that aim to preserve the existence of certain habitats or species, often when the donator knows he or she will never use these things (Mansfield et al., 2012; Hirway & Goswami, 2007; Asafu-Adjaye, 2005; Pearce et al., 1989; Madariaga & McConnell, 1987; McConnell, 1983; Krutilla, 1967). Randall and Stoll (1983), Talhelm (1983) and Aylward (1992) emphasise the importance of information as a factor affecting existence value: people need to know about something to be able to attribute existence value to it, and an increase in information could lead to an increase in existence value. Alternatively, an increase in information could have the opposite effect: information that a species is less

rare than previously thought could lower its existence value, for example (Randall & Stoll, 1983).

Some authors use existence value as a synonym of non-use value (Callan & Thomas, 2007; Pagiola, von Ritter & Bishop, 2005; Kägi 2002). (Non-use value is also sometimes referred to in the literature as 'passive value' [Pearce, 2002; Hubbert & Kantor, 1998; McConnell, 1997]). Furthermore, some have challenged the classification of existence value as non-use value. Madariaga and McConnell (1987), for instance, believe that the distinction between use value and existence value is ambiguous: when someone reads an article about a resource, are they getting use value from that resource? Pearce et al. (1989) and Aldred (1994) argue that watching a video or reading about a resource is a form of indirect use value. Aldred (1994) points out that this form of value could still exist even if the resource ceased to exist – images and videos of an extinct resource or species, for example – and, therefore, indirect use value cannot be considered part of existence value. McConnell (1983, p. 257) appears to sidestep the issue by defining existence value as “non on-site use”.

#### **2.5.1.4.1. Motivation**

The notion of non-use value, and existence value in particular, also involves motives. Madariaga and McConnell (1987, p. 937) refer to this as “unfamiliar territory” for economists; they claim that economists usually dismiss motives as irrelevant to economic behaviour. McConnell (1997, p. 2), for instance, maintains that “for most values in economics, a discussion of motives is immaterial to their credibility”, but he argues that in the case of existence value, its credibility depends on motives, since the more plausible the motive, the stronger the case for existence value.

Madariaga and McConnell (1987) give altruism as one motive for existence value. Randall and Stoll (1983) claim that since existence value implies no current or future use by the valuer, the motivation behind all existence value must be the valuer's altruism, or goodwill to others. Randall and Stoll (1983, p. 268) believe “intergenerational altruism”, which they define as the knowledge that something will be available for generations to come, and “interpersonal altruism”, the knowledge that something is available for use by other

people, generate forms of existence value (they class the bequest motive of intergenerational altruism as existence value).

According to Pearce (2002, p. 69), "Motives such as altruism, stewardship, concern for future generations, etc., have been shown to be important." McConnell (as cited in Freeman, 2003, p. 140) has criticised the notion of existence value, arguing that the real motivation behind it is always bequest or altruistic: "we want resources there because they are valued by others of our own generation or by our heirs", he argues.

However, several authors contend that if the motive behind the altruism is that other people now or in the future receive use value from a resource, this would mean that it is a form of use value rather than existence value (Aldred, 1994; Aylward, 1992; Swanson et al., 2002; McConnell, 1983). The notions of intergenerational and interpersonal altruism are indeed similar to the notion of 'vicarious use value', which is defined as the value in knowing that someone else is receiving use value from an asset (Chevassus-au-louis, Salles, Bielsa, Richard, Martin & Pujol, 2009; Perelet, 2001; Pearce et al., 1989; Aldred, 1994). Aldred (1994) believes that altruism is essentially treated the same as vicarious use value within contingent evaluation. Pearce et al. (1989) claim that altruism is an established and recognised aspect within conventional economics, as a motive that affects economic behaviour.

The other motive Madariaga and McConnell (1987) give for existence value is 'intrinsic'. They see intrinsic values as when someone cares about the existence of something without concern for how that thing affects the wellbeing of humans. Hubbert and Kantor (1998) state that this is also known as 'preservation value'.

The similarities and differences between intrinsic value and existence value have been discussed in the literature. Aylward (1992) claims that the two are often used as if they represent the same concept; Pearce et al. (1989), for instance, argue that intrinsic value is existence value. In contrast, Randall and Stoll (1983) consider intrinsic value to be a category of existence value. Aldred (1994) maintains that intrinsic value and existence value are not identical but that entities with positive intrinsic value overlap with entities with positive existence value. Attfield (1998) disputes this, however, arguing that not all entities with intrinsic value can also be said to have existence value.

#### **2.5.1.5. Bequest value**

Bequest value, like existence value, was a concept introduced by Krutilla (1967). It refers to the value of knowing that something will be available for future generations (Asafu-Adjaye, 2005; Mirovitskaya & Ascher, 2001; Power, 1996; Walsh, Loomis, Gillman, Walsh & Gillman, 1984; McConnell, 1983; Krutilla, 1967). Bequest value, Mirovitskaya and Ascher (2001) maintain, could be focused on an individual's own descendants or on future generations in general. Mirovitskaya and Ascher (2001) and Pearce et al. (1989) comment, however, that bequest value may in fact be inappropriate or unappreciated by future generations, since their values or preferences may be different.

As with option value and existence value, there are conflicting views on bequest value, on how it should be classified and whether it is non-use value. Some authors (Pearce et al., 1989; Aldred, 1994) see bequest value as a form of use value, since it refers, they argue, to future use; Pagiola, von Ritter and Bishop (2005) see it as part of option value; and others consider bequest value to be part of existence value (Hubbert & Kantor, 1998; Randall & Stoll, 1983).

#### **2.5.2. 'Non-use value' and culture**

Although emerging within the field of environmental economics, Randall and Stoll (1983) believe that the principles of non-use value can apply to many other areas, such as historical buildings, opera and other local cultural facilities. There are indeed similarities with how non-use value concepts are used within the environmental economics and the culture literature. Authors within culture usually identify three forms of non-use value, which are also concepts present within environmental economics: option value, existence value and bequest value (Throsby, 2007; ACG, 2005; Bedate et al., 2004; Holden, 2004; Klammer, 2004; McCarthy et al., 2004; Ready & Stale, 2002; Outspan, 1999; Martin, 1994). However, in contrast to most authors within the environmental economics literature, authors within the culture literature usually classify option value as a form of non-use value. In addition, they do not question the classifications of non-use value to the extent that is done within the environmental economics literature.

Several authors stress that financial or commercial value, which is concerned with "use values in the form of tangible financial returns, delivered through the operation of

markets” (Holden, 2004, p. 31), is not the same as economic value, a wider concept that relates to increasing the welfare of people and society (Gibson, Waitt, Walmsley & Connell, 2010; Plaza, 2010; Frey, 2005; Holden, 2004; Matarasso 1997; Pearce et al., 1989). ACG (2005, p. 3) write that “The economic concept of value has been broadly defined as any net change in the welfare of society.”

There is a consensus within environmental economics that stated preference is the only approach that is suitable for measuring the monetary value of non-use values (Freeman, 2003), and it is contingent evaluation, a stated preference method, that is usually used to measure the non-use value of culture. Indeed, Kaminski, Mcloughlin and Sodagar (2007) believe that within the cultural heritage sector, contingent evaluation is the only method that is widely accepted for being able to attribute monetary figures to non-use value. Selwood (2010) and Martin (1994) contend that economic impact studies often undervalue museums because they do not take into account non-use value. And Scott (2007) argues that direct consumption of a museum should not be considered the only source of its value, which is not just based on physical/website visits.

Like Kopp (1992) within environmental economics, ACG (2005) and Frey (2005) claim that because the non-use value of culture affects welfare they should be included in economic analysis. Although an arts project may not make a profit, for example, its existence may lead to an overall benefit to the welfare of society (Frey, 2005). According to Plaza (2010), the economic value of cultural heritage is based on the extent to which it generates market and/or non-market benefits for society. Holden (2004) argues that non-use values apply not only to concrete items such as buildings but also to abstract things such as plays and music.

In addition, Holden (2004) argues that non-use values are “highly significant for the funding of culture, given that so much cultural value rests on the preservation of assets, practices, knowledge or locations through which it can or could be created in the future [therefore having bequest value].” This, he argues, gives a reason for supporting the funding of culture when it appears not to have much immediate benefit, popularity or monetary value. Brooks (2004) makes similar points.

### ***2.5.2.1. Empirical studies on non-use value within culture***

Several empirical studies suggest that the non-use value of culture does make up a significant part of how people value culture. For example, a Museums, Libraries and Archives Council study reported that 76% of respondents – people who had not visited a museum or gallery in the previous 12 months – said that having a gallery or museum in their local area was ‘important’ to them (Usherwood, 2007, p. 105). The meaning of ‘important’ is, however, rather vague and is not clarified by the researcher.

A qualitative study on people’s perceptions of museums, libraries and archives, reported that “high levels of existence value are placed on all of these traditional repositories of public knowledge”; respondents tended to think there was a moral obligation to maintain these services regardless of their own use of them (Usherwood, Wilson & Bryson, 2005, p. 56). This is similar to the notion of ‘stewardship’ – “a sense of stewardship or responsibility for preserving certain features of natural resources” (Freeman, 2003, p. 5) – that several authors within the environmental economics literature consider to be a motivation for existence value (Chevassus-au-louis et al., 2009; Hirway & Goswami, 2007; Freeman, 2003; Hubbert & Kantor, 1998; Aylward, 1992).

Throsby and Withers (1985) surveyed the Sydney public and found that almost all of their large sample answered that the arts (which the authors defined as the typical forms of ‘high’ culture) have general benefits to the community and rejected the idea that the benefits of the arts relate only to a small minority. Examples respondents gave included the arts as a source of national pride, of conservation and of education. Furthermore, Myerscough (1988) surveyed three areas of the UK and reported that over 90% of respondents said that they support arts facilities being available regardless of whether they actually use them personally. Similarly, Pung et al. (2004) report that 84% of all non-users interviewed felt that the British Library has value for society as a whole. And research on museums by Scott (2007, p. 9) reports clear option and bequest value within respondents’ answers: “non-users still value the fact that museums exist, that the option for visiting may lie in the future and that, as a society, we will have something to pass onto our children.”

According to Snowball (2008), contingent evaluation studies do often indicate that people who do not use certain cultural aspects, such as a museum or heritage site, are still willing

to pay for these aspects to remain available. Hansen (1997), for example, conducted a contingent evaluation study of the total value to the Danish population of the Royal Theatre in Copenhagen. He concluded that, despite most of the Danish public not using the Theatre, they are still willing to pay to have the option in the future to use it, and for “the non-use value of the theatre, i.e. educational value, bequest value, prestige value and vicarious consumption” (Hansen, 1997, p. 22). (Educational value is not usually considered a form of non-use value, however.)

Furthermore, Aabø and Strand (2004) surveyed nearly 1,000 members of the Norwegian public, and their results indicate that only around 40% of the value of public libraries relates to their direct use value; non-use value is also 40% and option value 20% (they class option value as distinct to non-use value). Based on this, they stress the importance of including all forms of value in public library cost-benefit analysis; otherwise, they claim, a large amount of the value of public libraries to society will go unrecorded.

As is done within environmental economics, Aabø and Strand (2004) discuss the importance of altruism and motives in non-use value. They consider two main distinctions. First, to whom the altruism is directed: either to one’s close family (local), or to anonymous people (global), who can be any distance away. The second distinction they make is between non-paternalistic altruism, when “one cares for others for their own sake” (p. 365), and paternalistic altruism, where one cares because of others’ consumption of a good. For their study, they conclude that “15–30% of total value is motivated by ‘global’ altruism, directed toward others than the respondents’ own close families” (Aabø & Strand, 2004, p. 351).

In contrast to the seemingly general pattern of positive studies on non-use value within culture, a study by Brooks (2004, p. 281) suggests that bequest value is not relevant to publicly available art: her respondents were more likely to display “intergenerational egoism” rather than intergenerational altruism. Brooks (2004, p. 283) concludes that perhaps the “benefits of public art may not contain an element of bequest value, and as such, we should not assume this to be part of the stated value of the arts.”

## 2.6. Conclusion

The PhD answers five research questions, themselves based on three main value concepts – intrinsic value, instrumental value and non-use value – and the ways in which the literature relates to these five questions will now be outlined.

### 1. How can the concept of ‘intrinsic value’ value be applied to culture?

There is little consensus in the literature on the meaning of intrinsic value in relation to culture. However, the concept of value in itself, a concept originating within philosophy, cannot be applied to culture: value does not simply exist in culture; it is always ascribed to it by someone, and this is uncontested in the culture literature. The concepts of intrinsic value as value for its own sake, also originating within philosophy, and as the main purpose of culture, are of more but still limited use in relation to culture and will be examined closer in relation to the results. The most suitable and feasible concept of intrinsic value and culture in the literature is that it refers to the emotions involved with culture, for which there has been much useful empirical and theoretical research undertaken, and it is therefore this concept that will be the focus of the PhD’s data collection on intrinsic value, relating to research question 2.

### 2. What emotions do people in Derbyshire associate with culture, and how does this compare across different types of culture?

There have been various approaches to measuring emotions and culture, including post-event surveying and biometric approaches. However, approaches such as biometric testing depend on expensive equipment and specific skills, and are based in a laboratory setting, and therefore as a method are of little use for the wider study of cultural activity and emotions. Likewise, post-event surveying would not be suited to this study given that many in the sample are not direct users and therefore there is no ‘event’ to survey. In addition, in contrast to an arts viewing, a visit to a library, museum, arts festival or heritage site could include a number of different ‘events’ and type of experiences.

Nevertheless, what are of most use to the PhD from the literature are the value concepts and categories that such methods involve, for example categories that Brown and Novak (2007) use in their post-event surveying of theatre attendees. Furthermore, theoretical



typologies of intrinsic value by Hewison and Holden (2011), Scott (2007), Brown (2006) and McCarthy et al. (2004) provide a useful framework and set of emotions that can be used for culture, such as relaxation, inspiration and escapism.

### **3. To what extent do people in Derbyshire perceive culture to contribute towards the typical forms of instrumental value, and how does this compare across different types of culture?**

Although worthy of consideration because of their influential status within the value of culture literature, most of Matarasso's (1997) *Use or Ornament*, and similar social impact studies since then, are of limited relevance to the PhD: first because they often focus only on arts programmes or activities, whereas the PhD focuses on five aspects of culture, and also not just on specific programmes; and second because they often focus, as Matarasso does, on participation, whereas the PhD focuses on participation, viewing, use and non-use.

Where they are particularly of use, however, is to act as a reference and starting point on some of the typical forms of social impact that could be used for developing the data collection instruments and as pre-existing codes to analyse the data, such as health, social inclusion and community. In contrast to how some authors label such forms of impact, I would argue that these forms of impact should not necessarily be considered 'ancillary' to culture – the review has shown that establishing what is ancillary and what is 'primary' is highly subjective and problematic. Moreover, instrumental value should be separated from its often negative connotations.

There is a wealth of literature on economics and culture, usually indicating that culture does indeed have economic benefits. Nonetheless, economic studies of culture involve a wide range of topics and methods, so some selection is needed for which can be incorporated into the PhD. The two topics and methods which are most relevant, based on their recurrence in the literature on instrumental value and non-use value respectively, are economic impact studies and contingent valuation, and by covering these there is therefore some literature against which the perceptions on economic value gathered in the PhD can be compared.

#### **4. How do people in Derbyshire feel about the issues of instrumentalism and culture?**

When one starts searching the literature with terms such as (intrinsic value culture) or (instrumental value culture), one soon comes across the issues of instrumentalisation and instrumentalism, and it would therefore be remiss to cover here the intrinsic and instrumental value of culture without considering these issues. Instrumentalism is covered in the literature mainly in relation to professionals and managers within the cultural sector and politicians, and will therefore likely be of more relevance here to the manager rather than public sample. There appears to be a lack of research regarding culture managers' views on the issues of instrumentalism and how or if they affect their jobs. Having culture managers from various sectors together in a group environment will generate unique perspectives on these issues.

#### **5. To what extent do people in Derbyshire agree or disagree that culture has non-use value, and how does this compare across different types of culture?**

The existing non-use value literature is based mainly in the area of environmental economics, and reviewing this literature has been useful to understand non-use value concepts and their development. However, the review of the culture literature on non-use value has shown that in these two academic areas the non-use value concepts are sometimes used differently, or used similarly but not identically. Nevertheless, there are several forms of non-use value that have become *to some extent* established for researching the non-use value of culture, such as existence value, option value and bequest value, and will be used for the PhD's data collection.

There is some empirical research that suggests non-use value is part of the total value of various types of culture for many people, and this study is looking at whether people in Derbyshire hold this view as well, something that Derbyshire County Council has not previously studied. The literature review has also brought to light an important point regarding non-use value: users can ascribe non-use value to culture, not just non-users, but most of the culture research on non-use value either focuses solely on non-users or does not make this distinction. In the PhD the perceptions on non-use value of users as well as non-users will be collected.

## Final points

Because of the broad scope of the PhD, in the literature review I have not attempted to comprehensively cover the literature on the value of libraries, museums, arts and heritage, but focused instead on wider concepts and theories on the value of culture, relating to the main value concepts on which the PhD is based: intrinsic value, instrumental value and non-use value. More empirical and aspect-specific literature will be incorporated where appropriate into the results and discussion chapters, thus representing a significant inductive element to use of the literature for the PhD.

When the University and Derbyshire County Council applied for Arts and Humanities Research Council funding, the proposal had an emphasis on the comparative, on combining several aspects of Derbyshire culture in one study. The literature review shows that there is a lack of comparative studies of the value of different aspects of culture across the same forms of value – an approach that would allow similarities and differences between aspects to be highlighted. This is an important part of the originality of the PhD.

The literature review has also shown that there are few empirical studies on the value of culture that include both a manager and a public sample within the same study. Including two samples like this will allow a broader perspective on the research questions than is possible with one sample alone. It is also possible that some comparisons can be made between the results of the two samples.

Although not directly related to the research questions of this PhD, there are some other value concepts used for culture, such as cultural value and institutional value, and these have been briefly acknowledged in the review because of their increasing prominence in the literature on the value of culture; the PhD does not focus on these as research questions, however, given that its scope is already very broad. The literature review does show, then, that there are value concepts and ideas used beyond the areas of intrinsic value, instrumental value and non-use value, and these will be *to some extent* incorporated where possible and appropriate.

An important point to take from the review of social impact and culture is the problem with proving cause and effect, given that culture research cannot take place in a controlled environment where all variables are accounted for. It is hard to judge someone's

perception of a measurable goal occurring as evidence of that goal occurring, or more importantly of that goal occurring because of a certain perceived cause (in this case an aspect of culture), and this PhD does not intend to. The PhD is thus gathering participants' *perceptions* of the forms of value that culture has (research question 2). It is also asking what emotions participants *personally associate* with culture (research question 3); it is gathering their opinions on what the aspects of culture *should* be doing and focusing on (research question 4); and it is asking their level of agreement that the aspects do have non-use value (research question 5). These questions are all based on people's perceptions, their subjective judgement or feelings.

Finally, another important point that needs emphasising is that the main focus of the PhD, of research questions 2-5, is on *participants'* perceptions rather than my own; I will be relating participants' perceptions on the value of culture to the wider debate on the value of culture covered in the literature.

## **3. Methodology**

### **3.1. Introduction**

This chapter covers the methodological issues of the PhD. The theoretical aspects of the study are discussed first, followed by a description of the mixed methods approach. The literature review is covered, including the approach to searching. There is then a description of the three stages of data collection, including detailed discussion of the issues relating to the three methods used – focus groups, qualitative questionnaire and quantitative questionnaire. The subgroups of the samples are covered, as are the issues of research quality, and finally ethical issues.

### **3.2. Research paradigm used: pragmatism**

According to Morgan (2007, pp. 50), research paradigms are “shared belief systems that influence the kinds of knowledge researchers seek and how they interpret the evidence they collect.” Similarly, Alexander, Thomas, Cronin, Fielding and Moran-Ellis (2008, p. 137) define a research paradigm as “a set of assumptions about how we know the world and what we do when we conduct research.”

One of the central principles of pragmatism as a research paradigm is the rejection of the traditional dichotomies that exist in research and in wider philosophy, such as positivism and interpretivism, objectivity and subjectivity, and deduction and induction (Johnson & Onwuegbuzie, 2004; Tashakkori & Teddlie, 1998). According to Johnson and Onwuegbuzie (2004, p. 17), pragmatism represents a “useful middle position philosophically and methodologically.” Similarly, Teddlie and Taskakkori (2009, p. 94) state that “in the real world of research...continua of philosophical orientations, rather than dichotomous distinctions, more accurately represent the positions of most investigators.” Morgan (2007) maintains that this is a more accurate description of how research is actually conducted; he argues, for instance, that when doing research it is impossible to follow a

completely inductive or deductive approach, and that there will always be some extent of moving back and forth between the two.

Morgan (2007, p. 68) is critical of the “top-down” nature of ‘metaphysical’ paradigms, whereby abstract theoretical issues such as ontology (concerned with the nature of social reality) are considered the starting point from which other aspects must make sense. According to Howe (1988), pragmatism holds that epistemological (concerned with the nature of knowledge) and other conceptual ideas should not dictate the practical and empirical aspects of research. Scott and Briggs (2009, p. 229) claim that with a pragmatism paradigm, “no presupposition about the nature of the social world is needed” and that this mainly emerges from the research itself rather than dictates it.

In addition, pragmatism does not involve selecting methods based on allegiance to a certain paradigm; the correct methods to use are those that are best suited to answering the research questions of the study (Denscombe, 2010; Johnson & Onwuegbuzie, 2004; Tashakkori & Teddlie, 1998). Teddlie and Tashakkori (2012, p. 774) refer to this as “methodological eclecticism”. Moreover, pragmatism does not involve treating certain methods as exclusive to certain paradigms (Alexander et al., 2008; Howe, 1988). Indeed, Howe (1988, p. 15) states that “the pragmatic suggestion regarding research methodology is thus for researchers to forge ahead with ‘what works’.”

It is usually the issue of paradigms that leads to claims of the incompatibility of quantitative and qualitative research (Tashakkori & Teddlie, 1998; Howe, 1988). The “incompatibility thesis” (Howe, 1988, p. 10) – proposed by, among others, Sale, Lohfield and Brazil (2002) and Smith and Heshusius (1986) – holds that positivism is the foundation for quantitative methods and interpretivism the foundation for qualitative methods, and given that positivism and interpretivism are incompatible, it is claimed, so must quantitative and qualitative be (Howe, 1988).

In contrast, however, others advocate what Howe (1988, p. 10) refers to as “the compatibility thesis”, which holds that methods themselves cannot be entirely quantitative or qualitative, and that the divide between the two concepts is flexible and overlapping rather than absolute (Denscombe, 2010; Bryman, 2008; Brannen 2005; Coxon, 2005; Halfpenny, 1997). Qualitative research, for instance, sometimes involves quantification, working deductively, studying behaviour, or collecting data from somewhat

artificial settings (Bryman, 2012; Brannen 2005), what are typically considered traits of quantitative research. Therefore, it is proposed, quantitative and qualitative research are not fixed within certain paradigm categories (Bryman, 2012; Halfpenny, 1997; Howe, 1988).

From my personal research experience, mainly from MSc research, I favoured a pragmatism paradigm for the PhD. I agree with Seale (1999, p. 476):

*People often make strong claims that philosophical, political, or theoretical positions ought to lie behind – indeed ought to determine – the decisions that social researchers make on the ground...I see things differently: Research practice, in fact, should be conceived as relatively autonomous from such abstract and general considerations.*

I did not approach the PhD with a fixed worldview through which the research was conducted, and this seemed especially suitable given that its collaborative nature meant some flexibility and negotiation was needed rather than basing the research on a specific, rigid paradigm. In particular I agree with Howe (1988) in that for the practicalities of much research, abstract concepts are of little use. Scott and Briggs's (2009) argument is that a researcher's view of the social world can emerge from the research rather than dictate it. Indeed, it seems that a researcher's paradigm position is in constant development and is a two-way process, with one's existing views affecting the development and direction of one's research, but then one's research also affecting one's existing views. For a novice researcher, the emphasis would be on the latter, as was the case here.

### **3.3. Research approach used: mixed methods**

It was decided that a mixed methods approach would be used, combining quantitative and qualitative methods of data collection, because this would be the best approach to answer the research questions. This was coupled with the overall paradigm of pragmatism.

#### **3.3.1. Reasons for using a mixed methods approach**

Authors within the mixed methods literature largely agree that in its most basic definition, mixed methods research involves using both quantitative and qualitative approaches within a study. Moreover, all agree on the central points that it is unhelpful and unrealistic

to treat quantitative and qualitative research as incompatible (Denscombe, 2010) and that the two are not “epistemologically incoherent” (Howe, 1988, p. 10). Teddlie and Tashakkori (2012, p. 776) provide a usefully broad definition of the typical characteristics of mixed methods research: “methodological eclecticism, paradigm pluralism, an emphasis on diversity at all levels of the research enterprise, and an emphasis on continua rather than a set of dichotomies.”

Mixed methods research can be an effective way of compensating for the weaknesses of each method (Denscombe, 2010; Creswell & Plano Clark, 2006; Teddlie & Taskakkori, 2009; Bryman, 2012; Onwuegbuzie & Johnson, 2006). Thus, for example, the lack of generalisability of the focus groups could be compensated for by the increased generalisability of the quantitative questionnaire (Denscombe, 2010; Creswell & Plano Clark, 2006). In addition, the lack of depth and subtlety of the quantitative questionnaire could be offset by the nuanced data from the qualitative focus groups (Denscombe, 2010; Creswell & Plano Clark, 2006).

Mixed methods research is “premised on the idea that the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approach alone” (Creswell & Plano Clark, 2006, p. 18). Bryman (2012, p. 637) labels this rationale for mixed methods research as “completeness”, whereby a “more comprehensive account” can be obtained by combining the two.

Qualitative results were also useful for “Illustration”: whereas statistics alone can seem dry, adding qualitative data can put “‘meat on the bones’ of ‘dry’ quantitative findings. (Bryman, 2012, p. 646)”

Mixed methods research might be seen by some audiences as more ‘credible’: including quantitative data could be considered more desirable and authoritative than just qualitative data (Bryman, 2012). Another factor might be ‘utility’: having both quantitative and qualitative data could be of more use for the intended audience – policy-makers, for example (Bryman, 2012). These were both factors for the PhD because Derbyshire County Council were concerned that a purely qualitative study, involving a small sample, would not be respected by Derbyshire culture stakeholders; however, they also wanted qualitative results, to be able to reflect the nuance and complexity of people’s views on the value of culture.



Another benefit of mixed methods research is that it can assist with “instrument development” (Bryman, 2012, pp. 643-644), and the public and manager focus group results were useful to assist with the design of the quantitative questionnaire, with, for example, the categories of value and the language used to describe them.

The concept of triangulation was influential in the development of mixed methods research and thinking (Teddlie & Tashakkori, 2009), with several early, influential publications (Campbell & Fiske, 1959; Webb, Campbell, Schwarz & Sechrest, 1966) frequently cited today. The ‘classic’ (Moran-Ellis et al., 2006) concept of triangulation involves studying a phenomenon by using two or more methods, with the idea that different methods providing convergent results implies that such results are likely to be valid (Moran-Ellis et al., 2006; Kelle, 2001; Greene, Caracelli & Graham, 1989). Denzin (2009) believes that triangulation can in fact take four main forms: data triangulation, investigator triangulation, theoretical triangulation and methodological triangulation. The form adopted here was methodological triangulation.

Therefore the six main reasons for using a mixed methods approach for this PhD were that the weaknesses of the qualitative and quantitative methods could be somewhat compensated for by each other; its ability to give richer and deeper answers to the research questions, through complementarity of methods; the qualitative parts of the study could be used to help with the design of the quantitative questionnaire; the quantitative and qualitative results could be triangulated for convergence which would increase confidence in their validity; qualitative results can be used for illustration of the quantitative results; and to add to the credibility and utility of the results.

There were also potential limitations of focus groups that needed to be considered. For example, mixed methods research can be more time-consuming because it necessitates skills in both quantitative and qualitative research. If the researcher lacks the necessary skills, it could mean one or more of the parts of the study are done poorly – the study may have been better with one method done well. There is also the issue of how to successfully integrate the different methods into one study.

However, in this case, I considered the benefits to considerably outweigh the potential drawbacks. Indeed, I welcomed the chance to develop both qualitative and quantitative research skills and do not feel that one suffered at the expense of the other; and the

integration of the quantitative and qualitative data, done at the analysis stage, did not pose problems in this case.

### **3.3.2. Research design used: partially mixed sequential dominant status design**

Several typologies have been developed for mixed methods research designs, but Leech and Onwuegbuzie (2007, p. 266) argue that the “plethora of designs in existence” is problematic, making the choice of design too complicated for researchers. They thus attempt a new typology that covers the essential aspects of mixed methods research. I decided there was a need to follow a particular typology, and Leech and Onwuegbuzie’s (2007) was chosen because it was the most coherent and concise.

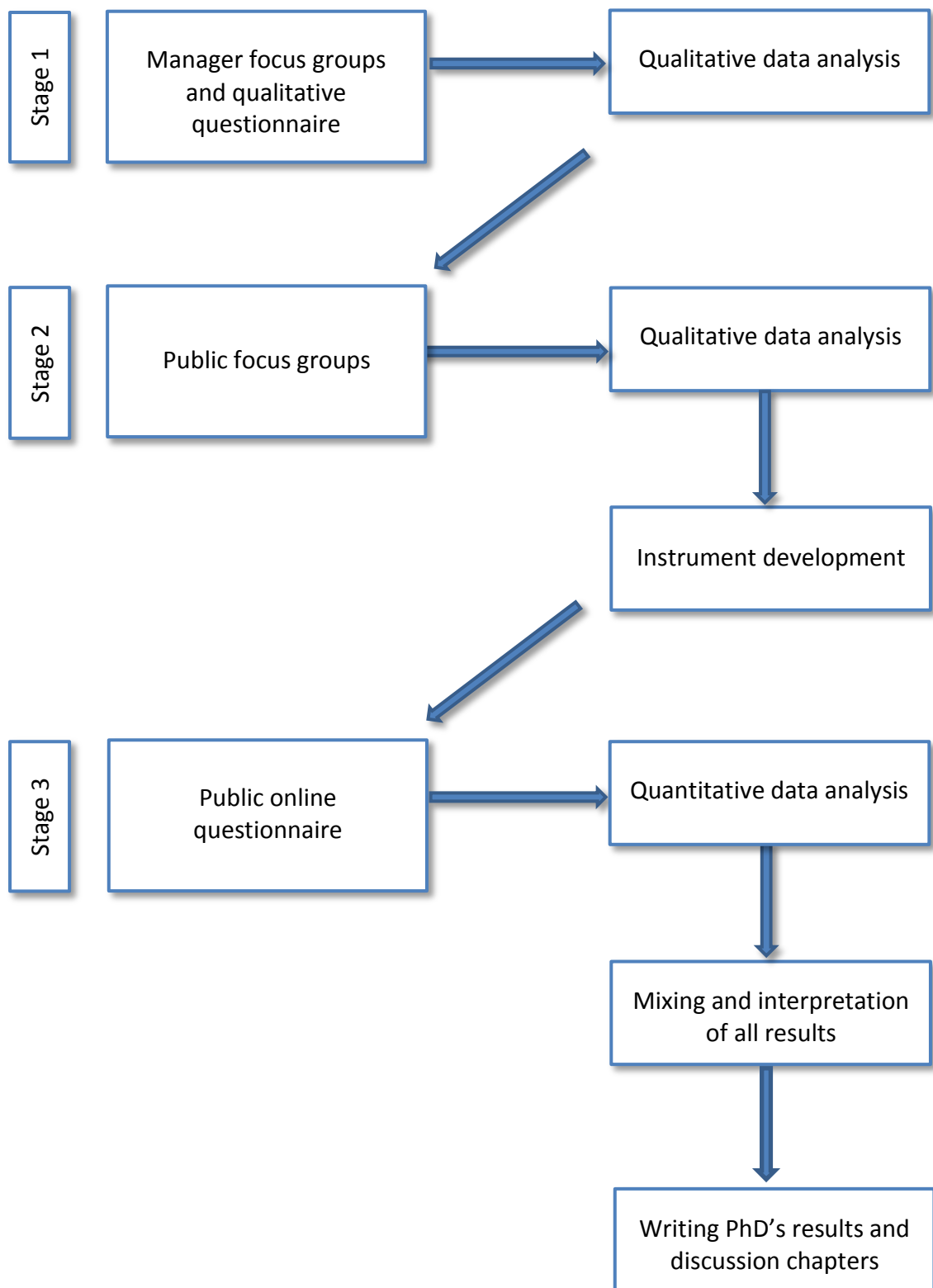
First, it was necessary to decide on the relationship and degree of interaction between the quantitative and qualitative parts of the study. Leech and Onwuegbuzie (2007, pp. 267-268) describe this as either “fully mixed”, where methods are mixed within one or more of the stages of the research, or “partially mixed”, where the qualitative and quantitative aspects are done independently and then mixed at the interpretation stage. Second, there was the need to decide whether the quantitative and qualitative parts of the study run concurrently – during the same phase of the study – or sequentially, where the qualitative and quantitative data collection and analyses are done in separate phases (Leech and Onwuegbuzie, 2007). Third, there was the need to decide how the qualitative and quantitative approaches would be weighted within the study: the two can have equal weighting, or one can have a dominant status over the other (Leech and Onwuegbuzie, 2007).

This study adopted what Leech and Onwuegbuzie (2007, p. 270) refer to as a “partially mixed sequential dominant status design.” It was a partially mixed design in that the qualitative and quantitative data collection stages were run independently of each other. The study’s design was sequential in that each stage was conducted and analysed in itself before moving on to the next stage, but with the qualitative and quantitative sides of the research being interpreted and mixed together in the final stage of analysis. Moreover, it was a dominant design because the emphasis of the research was on the qualitative side, in terms of the time spent on the data collection and analysis and in the level of coverage

in the thesis results and discussion chapters. There were indeed two qualitative stages of data collection and one quantitative.

Mixed methods research designs are typically discussed in terms of two stages, but three or more stages can also be useful for some mixed methods projects (Denscombe, 2010), and this was the case here. Each of the three stages of data collection informed the next (to varying extents) and the results of each were analysed alone but also all three were mixed at the final analysis stage. Figure 3.1 below gives an outline of the three stages of data collection and analysis. The literature was used throughout the process and so is not included in any one place.

**Figure 3.1: Outline of the PhD's data collection and analysis**



## 3.4. Stages of data collection

### 3.4.1. Literature Review

#### 3.4.1.1. *What is a literature review?*

A literature review can serve several purposes: to familiarise the researcher with existing research that is relevant to the topic, including theories, concepts and methodologies (Bryman, 2012); make previous research known to the reader (Creswell, 2009); set the study within an academic area and tradition (Bryman, 2012); provide a rationale for the necessity of the current study, including identifying gaps in the literature, or questions, controversies or inconsistencies that need to be further investigated (Denscombe, 2010; Bryman, 2012); provide “a framework for establishing the importance of the study as well as a benchmark for comparing the results with other findings” (Creswell, 2009, p. 25); and, importantly for PhD research, reviewing the literature is necessary to understand the original academic contribution(s) that the PhD can make (Hart, 1998)

Bryman (2012) stresses, however, that a literature review is constantly evolving, and therefore any literature review done before the data collection part of a study should be considered provisional. The extent to which it is considered provisional will depend largely on the overall approach to the study, however. A qualitative study is typically exploratory and, therefore, includes relatively little literature as the basis for the data collection, placing more emphasis on using literature based on what is discovered from the data collection (Creswell, 2009). In contrast, for quantitative research, the literature review is used more deductively, to develop theories and research questions that are tested by the data collection of the study, with the results then being compared to the literature (Creswell, 2009).

This PhD adopted a mixed methods approach, and Creswell (2009, p. 28) states that “The literature used in a mixed methods project will depend on the strategy and the relative weight given to the qualitative or quantitative research in the study.” The literature review here was fairly equally spread between inductive and deductive. The research questions focused on concepts overarching of culture – intrinsic value, instrumental value and non-use value. Thus the main body of the literature review prior to the data collection

covered these concepts, bringing in some aspect- and value-specific examples from the literature when appropriate and beneficial, such as educational value and museums, and arts festivals and community pride. The literature was used to help develop the questions for the manager focus groups, for the public focus groups and for the public questionnaire. There was, however, a large amount of literature specific to the results incorporated into the results chapters after each stage's data collection and analysis; and this shows a significant inductive element to the literature review.

Although some authors consider a literature review to be a complete coverage of all research relating to the research (Pickard, 2007), because the PhD focused on several aspects of culture and several forms of value it was not possible to do a comprehensive literature review of each specific area. Indeed, the need to be concise was very apparent, and I at times felt that the scope of the literature review was too broad. The PhD covered five aspects of culture (libraries, museums, arts festivals, stately homes and Derwent Valley Mills), covering four main areas of culture: libraries, museums, arts and heritage. It also covered each of these in relation to three main forms of value: intrinsic, instrumental and non-use. Furthermore, within each of these main forms of value there were several subdivisions and forms of value that also needed to be covered, such as social inclusion and economic within instrumental value, and existence, option, and bequest within non-use value.

As Bryman (2012) comments, rather than trying to include everything one has read, it is important to be selective with what one includes in the literature review: the content that is included should help form an argument that shows the relevance and importance of the study. Other authors do comment that their literature review should not be considered all-inclusive. Because of the depth of literature on their topic being studied, Belfiore and Firth (2014, p. 2), for example, describe their literature review as "illustrative rather than comprehensive...to map the debates and identify areas for further discussion rather than provide answers." Huysmans and Oomes (2013, p. 171) write that "We do not aim to offer a comprehensive or even exhaustive review of the broad literature, but to shed light on the breadth of the subject under study." These comments are relevant to this PhD's literature review, as is the definition of a literature review proposed by Hart (1998, pp. 1-

2): “the use of ideas in the literature to justify the particular approach to the topic, the selection of methods, and a demonstration that this research contributes something new.”

#### ***3.4.1.2. Approach to searching the literature***

Several approaches to searching the literature were used. Perhaps the main method was searching online databases, in particular Google Scholar and Scopus. To begin with, certain broad searches were conducted, related to the three main value concepts, such as “value AND culture OR arts”; “intrinsic value”, “instrumental value”, and both these terms with “culture OR art OR arts”, and also replacing ‘value’ with ‘impact’. After these initial searches, more specific search terms developed.

Pickard (2007) notes that reviewing the literature often involves going beyond one’s own initial primary area of interest – which based on the initial searches was mainly within the field of cultural policy – and into several related areas. This was the case with this study: searching the literature led off in several directions, and topics covered included philosophy of value (axiology), cultural theory, psychology, aesthetics and environmental economics. Therefore, search terms specific to each subject area were used. For example, within environmental economics, “non-use value”, “option value” and “bequest value”, as well as then including with each term “AND culture”, “AND art OR arts”, “AND library OR libraries”, “AND museum OR museums”, and so on. Thus the general literature in each concept would be covered as well as any literature that specifically related to culture.

In addition to online databases, there was extensive use of the University of Sheffield’s book collections, as well as several inter-library loans from other institutions.

Citation searching was used extensively. Citation searching was done in two ways: by seeing what other articles cited the article in question (most online databases have a feature that lists these citations), and by checking (manually) what other articles the article in question cited that were relevant to this PhD. The frequency that some articles are cited gave an indication of its prominence or seminal status within the field (although not necessarily its quality). Examples of this included the Weisbrod (1964) and Krutilla (1967) articles within the environmental economics literature, and Matarasso’s (1997) study on the social impact of the arts.

Another search strategy was to focus on the websites of specific journals that were of relevance to the study, and this proved to be a productive way of finding relevant articles. Some of the main journals in this case were International Journal of Cultural Policy; Cultural Trends; Journal of Arts Management, Law and Society; and Journal of Mixed Methods. These are all peer-reviewed journals.

Furthermore, I searched relevant organisations' websites, such as Department of Media, Culture and Sport, Demos and Arts Council England. Thus the literature review involved many documents not peer-reviewed and with the chance that they were based on advocacy, and this needed to be taken into account when I analysed them. They were, however, still useful to illustrate organisations' policies and viewpoints. Moreover, there were also some webpages used, where it also had to be taken into account that they were not (usually) of an academic nature.

The types of literature used were a combination of empirical and theoretical. Certain areas, such as philosophy of value, are typically theoretical rather than empirical; other areas, such as arts impact evaluation, are more empirical.

An important part of reviewing the literature is to understand the methods that have been used in one's area of interest, as this might influence what method/s one chooses to use (Hart, 1998). Indeed, I was steered away from doing a typical impact-evaluation study because of the doubts expressed in the literature over its validity as a method, its appropriateness for academic research, and also its suitability for studying culture.

### **3.4.2. Stage 1: Manager focus groups and qualitative questionnaire**

#### ***3.4.2.1. Reasons for using focus groups for the manager sample***

Focus groups have three main defining aspects. First, social interaction is deliberately used to generate data, which differentiates focus groups from other methods such as interviews or group interviews (Breen, 2006; Morgan, 1997; Kitzinger, 1995). Second, a focus group is 'focused' on a specific topic or topics chosen by the researcher rather than being a completely free discussion (Morgan, 1997). And third, a focus group is guided by a moderator; focus groups are therefore not the same as group discussions that occur naturally (Morgan, 1997). In addition to group discussion, focus groups might involve



participants taking part in group exercises (Kitzinger, 1995), and visual cues might also be used, like video, photos or written articles (Tonkiss, 2008).

Focus groups were used for the manager sample because, as are qualitative methods in general, they are useful to gather participants' experiences and knowledge and to understand why participants think like they do (Kitzinger, 1995). As noted by Kitzinger (1995), bringing together participants from a diverse set of backgrounds, such as in this case different professions within the cultural sector, can be beneficial for a discussion exploring a variety of perspectives. It was anticipated, and proved to be the case, that having participants from different aspects of culture (libraries, museums, arts festivals, stately homes and Derwent Valley Mills) in the same group would lead to a lively discussion, with participants comparing their own views and experiences with those of participants from other types of culture. Indeed, focus groups are useful to obtain detailed understandings of the various ways in which people interpret a particular issue or question (Liamputtong, 2011), and this was also one of the reasons for using focus groups for the manager sample. In addition, another factor was that Derbyshire County Council and I were keen to include as many participants as possible in the qualitative stages, and focus groups can provide a larger sample than other qualitative methods such as individual interviews can (Krueger & Casey, 2009).

It is usually considered preferable to have focus group members who are strangers because, it is claimed, this anonymity will encourage honest sharing of views (Krueger & Casey, 2009; Powell & Single, 1996). However, Krueger and Casey (2009) note that that in reality recruiting complete strangers for a focus group is not always possible. It was accepted that it would not be possible to recruit culture managers who are complete strangers, given that people within the cultural sector often communicate with each other. Nevertheless, participants were deliberately chosen from separate organisations/services in order to reduce the chance that they were well acquainted.

Kitzinger (1995) notes the significance of hierarchies within the group and that the moderator needs to be aware of these. Because the focus groups included managers with different levels of seniority, this was a potential concern. This did not seem to be a problem in reality, however: participants with relatively low level of seniority did not seem to be intimidated by the presence of managers who were more senior.

The ideal size of a focus group is reported with some slight variations between authors, such as between 4 and 8 participants (Kitzinger, 1995), between 5 and 10 (Krueger & Casey, 2009) or between 6 and 10 (Rabiee, 2004; Patton, 2002; Lunt & Livingstone, 1996; Morgan, 1996). Non-attendance can also be a factor, and over-recruiting is often recommended in order to compensate for this (Rabiee, 2004). Although larger groups do offer the potential advantage of collecting a wider range of views and data, they also have their potential drawbacks: they are usually harder to control and to allow everyone to speak freely (Rabiee, 2004), might make participants less comfortable in sharing their views (Onwuegbuzie, Bustamante & Nelson, 2009), and might be harder to arrange and get everyone in the same place at the same time (Denscombe, 2010). Furthermore, more people in the group will, of course, mean there is less time for each participant to speak.

It was intended that for the manager focus groups that there would be 10 participants in each group. Ten participants seemed logical because it would allow two participants from each of the five types of culture. However, in total, 26 participants took part in the manager focus groups: nine in group one, ten in group two, and seven in group three. Although the target was 10 in each group, despite the Derbyshire County Council supervisors' best efforts, there were problems recruiting this number of culture managers, largely because existing work commitments meant that many were not able to attend on one of the fixed dates. Also, in group three, one person could not attend on the day. The groups were held in a meeting room in Derbyshire County Council's main headquarters in Matlock, in October 2012.

#### ***3.4.2.2. Sampling for the manager focus groups***

Purposive sampling was used for the manager focus groups, as is typical (Basch, 1987). The first stage of purposive sampling is to identify what essential criteria participants must meet to be selected to take part (Merriam, 2009). The criteria for the manager sample were that they are working within libraries, museums, arts, heritage or Derwent Valley Mills in Derbyshire. For arts and heritage, managers were chosen who had some involvement with arts festivals and stately homes respectively. The type of purposive sample used for the manager sample was 'expert sampling'; this involves identifying and recruiting those who are experts in the area of research under investigation and therefore likely to provide worthwhile data (Trotter II, 2012). The Derbyshire County Council

supervisors were again helpful for this because they knew most of the potential participants and could judge their level of expertise. The manager sample included participants from a variety of profession types, including heritage and arts organisations; charities; specific museums, libraries or arts festivals; and staff working at the Derbyshire county and district council level. Table 3.1 shows the number of manager participants in each group from each type of culture. The only demographic available for the manager sample was gender, shown in table 3.2.

**Table 3.1: Number of managers representing each aspect of culture in each focus group**

Group	Libraries	Museums	Arts festivals	Stately homes	Derwent Valley Mills	Total
1	2	2	2	2	1	9
2	2	2	2	2	2	10
3	2	2	1		2	7

**Table 3.2: Number of males and females in each manager focus group**

Group	Female	Male
1	5	4
2	6	4
3	6	1
Total	17	9

#### ***3.4.2.3. Moderating the manager focus groups***

Krueger and Casey (2009, p. 6) summarise the moderator's role as "to ask questions, listen, keep the conversation on track and make sure everyone has a chance to share." Two external moderators were used for the stage 1 focus groups. These were people who worked for Derbyshire County Council and had previous training and experience of focus group moderating; because at that stage I had no previous experience of focus groups, I considered them to be better suited to running the initial groups. During these three focus

groups, I took the role of observer, listening and taking notes. However, I met with the moderators before the focus groups to discuss what was required, and I also designed the focus group guide (see appendix 1).

Indeed, Litosseliti (2007, p. 67) describes a “topic guide or questioning route” as essential. The guide may include “topics, questions, timings, prompts and stimulus materials” (Litosseliti, 2007, p. 67). The early set of questions allowed participants to express things in their own terms without the moderator imposing any pre-existing concepts on them; the later questions were based on concepts from the literature, namely intrinsic and instrumental value.

#### ***3.4.2.4. Limitations of focus groups***

Although the social aspect of focus groups has many potential benefits (see 3.4.2.1), there are also several potential limitations to be aware of. For example, certain group members might be too dominant in influencing or coercing the group (Breen, 2006) or not allowing others their chance to speak. There is also a risk that people will be reluctant to express their honest (perhaps minority or controversial) views because of fear about the reaction from the group (Patton, 2002); as Kitzinger (1995, p. 300) writes, “Articulation of group norms may silence individual voices of dissent.”

Thus an important consideration is “social desirability bias”, whereby participants alter their behaviour or answers in order to give a positive impression, based on what they perceive to be socially desirable or acceptable (Sudman & Bradman, 1982, p. 6). Social desirability bias is a potential hazard for focus groups in particular because there are several participants (rather than just an interviewer) who could have an effect on how a participant answers questions or contributes to the group discussion. These issues are discussed in more detail in the section on research validity (3.5.1.).

#### ***3.4.2.5. Reasons for using manager qualitative questionnaires for the manager sample***

This study involved two types of questionnaire, qualitative and quantitative. Although these two are in many ways very different, they do share some common characteristics. Babbie (2013, p. 119) defines a questionnaire as “a document that contains questions and other types of items designed to solicit information appropriate for analysis”, and this

applies to both qualitative and quantitative forms. More specifically, Denscombe (2010) lists three essential characteristics of research questionnaires, which also apply to both. First, they are intended to collect data from participants; they are not intended to influence or change people's views, or to inform people. Second, they contain a standard set of questions, so each participant receives exactly the same questions, written in the same way and in the same order. And third, research questionnaires ask participants in a direct way about issues relating to the research.

In addition, there are some general points on questions that can apply to both qualitative and quantitative questionnaires and indeed to focus group or interview questions. Sudman and Bradman (1982, p. 1) assert, of their book *Asking Questions*, "The central thesis...is that question wording is a crucial element in maximising the validity of survey data obtained by a question-asking process." There are several general rules to follow when writing questions: they should be unambiguous; should avoid using technical terms; should not use negatives, like "does not help with...", where participants may miss the 'not' and answer based on what they think the object does help with; should not be leading, in that they move the participants to answers in a certain way; and should avoid being double-barrelled, where it is actually two things being asked rather than one (Krosnick & Presser, 2010; Lietz, 2010). A further point to note is that 'question', although often used generically (as indeed it is here), is often technically the incorrect term, because what is being asked about might be phrased as a statement rather than a question (Babbie, 2013).

The second part of the managers' focus group sessions involved participants completing a qualitative questionnaire (see appendices 3 and 4). The first questionnaire section included a range of questions based on ideas from the literature, including some of the issues of instrumentalism. The second asked about various non-use value concepts and how/if they apply to the manager participants' aspects of culture.

These questionnaires were self-completion and involved open-ended questions, which produce qualitative data. Compared to closed questions, open-ended questions can increase the nuance with which participants are able to express their opinions, and can allow participants to make distinctions not possible with closed questions (Sudman &

Bradman, 1982). Open-ended questions were necessary because I wanted managers to be able to give detailed and unique answers on complex topics.

The manager questionnaire data and resulting discussions were transcribed and then analysed using Nvivo 10, as were the focus group data. However, the questionnaires were more structured than the focus groups in that they focused participants more firmly on certain issues and questions; at the analysis stage they were therefore analysed less in relation to emerging codes and more in relation to existing coded concepts from the literature.

### **3.4.3. Stage 2: Public focus groups**

#### ***3.4.3.1. Reasons for using focus groups for the public sample***

Stage 2 of the data collection involved five focus groups with the Derbyshire public. As already mentioned, focus groups can be used to collect data on different people's perspectives on an issue or topic (Liamputtong, 2011) and to better understand why they think like they do (Kitzinger, 1995). Focus groups were also used because they can bring people together from a diverse range of backgrounds and can therefore potentially collect a diverse range of opinions. Another reason for using focus groups for the public focus group sample was that they allow a larger sample to be used than other qualitative methods such as individual interviews, and the Derbyshire supervisors and I were keen to include as many people as possible in the PhD.

#### ***3.4.3.2. Sampling for the public focus groups***

Several recruitment options were considered for the public focus group sample, but it was decided that the Derbyshire Citizens' Panel would be the main way used for recruiting participants. The Citizens' Panel is made up of around 8,000 (at the time of the PhD this was 7966) people who have expressed willingness to take part in Derbyshire County Council research, which typically involves postal questionnaires. The Citizens' Panel is balanced to be representative of the demographics of the wider Derbyshire public.

Within the Citizens' Panel, there is a smaller group of around 1,300 (1307 at the time of the PhD) that has agreed to take part in Derbyshire County Council's online research – the online Citizens' Panel. This was chosen as the sampling frame because Derbyshire County

Council have their email addresses and we were therefore able to invite participants via email, far less costly and more convenient than sending postal invitations. An email was sent to all members of the online Citizens' Panel, explaining the nature of the PhD and inviting them to take part in one of the focus groups. 123 people responded willing to take part. Of these 123, 78 were able to attend a group on one of the three specified dates, in June 2013, at Chesterfield Library. It was from these 78 that the public focus group sample was selected.

Sampling was in part purposive for the public focus group sample in that we specifically chose certain people to be included. However, whereas for the manager sample participants were chosen because the Derbyshire County Council supervisor knew them and anticipated that as experts they would provide useful data, this was not the case for the public focus group sample, for which participants were purposefully chosen based simply on demographics – we did not know anything about them and whether they were likely to provide useful data. Therefore it seems like a different type of purposive sampling to that used for the manager groups, but Denscombe (2010) does state that purposive sampling can be used to select participants from different categories of people.

Quota sampling is a form of non-probability sampling and refers to establishing specific categories within the sample population, like gender and age, and selecting participants based on these categories that are in proportion to the wider population (Denscombe, 2010). The approach to sampling for the public focus group sample had *some* similarity to quota sampling in that participants were selected, non-randomly, based on demographic characteristics; this deliberate selection was needed in order to compensate for the respondents to the invitation email being weighted towards certain demographics. However, the public focus group sample was not sufficiently large enough to take a strict quota-sampling approach.

For groups 4 and 5, there were also elements of snowball sampling – “the process of accumulation [of participants] as each located subject suggests other subjects” (Babbie, 2013, p. 74) – for recruiting younger people, not from the online Citizens' Panel but via distributing invitation leaflets in Chesterfield Library. The overall sampling approach to the public focus groups was thus pragmatic, incorporating elements of purposive, quota,

convenience and snowball sampling. This did, nonetheless, achieve the desired aim of collecting qualitative data from a wide range of demographic categories.

#### ***3.4.3.3. Number of public focus groups***

A focus group is not usually run in isolation: several are usually run during the same period in order to obtain views from a wide variety of perspectives and also to see if any patterns emerge (Krueger & Casey, 2009; Patton, 2002). Researchers might continue doing focus groups until they appear to reach ‘theoretical saturation’; that is, the researcher thinks the same ideas are emerging from the focus groups and nothing new is being discovered (Bryman, 2012). Bryman (2012), however, notes that a strict approach to theoretical saturation is generally associated with grounded theory, which was not the approach used in this PhD.

Nevertheless, it is still important to collect enough data to feel confident that a reasonable range of views have been covered and a reasonable number of participants are involved, so that it is likely that similar ideas would be expressed if further groups were conducted. According to Calder (1977), three or four focus groups are usually sufficient to give the researcher the sense that he or she can anticipate what will emerge from further groups. Morgan (1987) holds a similar view.

In the first instance three focus groups were conducted with the public, in June 2013 in one of the meeting rooms at Chesterfield Library. After these three, Derbyshire County Council and I felt that more were needed in order to gather a wider range of views and to be more confident that the data collected were reasonably typical of the Derbyshire population. After a further two groups, I was more confident; this was based mainly on repeated themes and ideas appearing in the groups from the first three, with only occasional new insights, and I therefore considered a reasonable level of saturation to have been achieved. The practicalities of the research were also a factor here: although doing even more groups might well have been beneficial methodologically, this had to be balanced against time constraints in order to fit in three stages of data collection.

As for the manager sample, 10 participants was the target for each public group. This was, however, based on the assumption that non-attendance would be a factor, as often happens (Rabiee, 2004). This proved to be the case: for each of the focus groups, at least



one person did not attend who had indicated that they would, and for the fourth and fifth groups in particular there were problems recruiting participants. Thus the number of participants in the public focus groups ranged from five to ten, and the total sample was 34. There were ten participants in group 1, six in group 2, five in group 3, eight in group 4, and five in group 5.

#### ***3.4.3.4. Sampling bias in the public focus group sample***

Sudman and Bradman (1982, p. 289) write that “Sampling bias results from the omission or the unequal selection of members of the population without appropriate weighting.” Gender was fairly easy to distribute evenly for the public focus group sample as there was roughly an equal number of male and female respondents to the invitation to take part.

However, the first three groups lacked diversity in age and ethnicity. Their samples were relatively old, for instance – almost all were over 40 – and so the views of younger people were under-represented. This reflected what the Derbyshire County Council supervisors said was a typical problem with their research, that of obtaining the views of younger people. Thus a deliberate effort was made to recruit younger people for the fourth and fifth groups. Library staff distributed leaflet invitations at the desk at Chesterfield Library; this proved successful, and several younger people (age 18 to 25) were recruited this way for group 5, either directly via the leaflets or via them telling friends about the focus groups (snowball sampling).

All respondents for the first three public groups described themselves (from Derbyshire County Council’s existing data) as ‘White British’, unsurprising given that only 1.5% of the (administrative) Derbyshire public are not white-British. However, this was a problem because Derbyshire County Council and I were keen to include some perspectives from minority ethnic groups. Therefore, the Derbyshire County Council supervisor approached the Derbyshire Black and Minority Ethnic Forum and explained the nature of the PhD, and four participants were recruited this way for groups 4 and 5. In group 4 there was one Black participant and one East Asian; in group two there were two South East Asian participants.

Because of an administrative error on my part it is not possible to give precise demographics of the public focus group sample, and this is certainly something I need to

be more conscientious about in future research. Nonetheless, it is still possible to give fairly accurate demographics. Gender can be established from listening to the audio of the focus groups. The first three groups were notable for their sampling bias towards older age groups, and I can be fairly confident in claiming that all participants were over 40. For the third and fourth groups we deliberately recruited younger people, and these were all 18-30.

For ethnicity, the first three groups involved only White participants, and we therefore deliberately recruited some participants from Black/minority ethnic backgrounds for groups 4 and 5. In group 4 there was one Black participant and one East Asian (Chinese). For group 5 there were two South East Asian (Philippine) participants. For all participants this is obviously making assumptions on ethnicity rather than reporting how the participants themselves describe their ethnicity. An overview of the demographics of the public focus groups is given in table 3.3 below.

**Table 3.3: Participant demographics for the public focus groups**

	Group 1	Group 2	Group 3	Group 4	Group 5	Total
<b>Male</b>	5	4	2	2		<b>13</b>
<b>Female</b>	5	2	3	6	5	<b>21</b>
<b>18-30</b>				8	2	<b>10</b>
<b>40-74</b>	10	6	5		3	<b>24</b>
<b>White</b>	10	6	5	6	3	<b>30</b>
<b>Black/minority ethnic</b>				2	2	<b>4</b>
<b>Number of participants</b>	10	6	5	8	5	<b>34</b>

#### ***3.4.3.5. Moderating the public focus groups***

In contrast to the manager groups, I was the moderator for the five public focus groups. An outline was produced that remained fairly consistent through the five groups. Each of the five aspects were discussed individually, with about twenty minutes spent on each – although less time was spent on Derwent Valley Mills because participants had less to say about it – but there were times when the aspects converged in the discussions, and I allowed this when I felt it was of interest and use to the study.

In order to try and cover the broad areas of the PhD's research questions, for each aspect I asked questions that encouraged participants to think about the value of the aspects from the perspective of users and also for wider community and society. However, these were not rigid categories, and the types of value often overlapped in the group discussions. Given that, as I expected, non-use value was not raised and discussed in the normal group discussions, I prepared a hand-out with basic definitions of the non-use value concepts relevant to the study, and these were helpful in generating some discussion on the aspects and non-use value (see appendix 10).

Public focus group data were analysed using Nvivo 10, in much the same way as for the manager sample's results.

#### ***3.4.3.6. Analysis of the focus group data***

According to Gorman and Clayton (2005, p. 206), "Data analysis is the process of bringing order, structure and meaning to the mass of collected data." It is analysis that transforms data into results or findings (Patton, 2002; LeCompte, 2000). In contrast to quantitative data analysis, the qualitative data analysis (usually) involved in analysing focus groups is more concerned with meaning rather than with truth (Rabiee, 2004).

Seale (2008) argues that although some researchers do follow a rigid methodological approach to analysis, like grounded theory or content analysis, often researchers analyse qualitative data without adhering to specific, specialist approaches. Seale (2008, p. 314) refers to this as "qualitative thematic analysis", and this was the approach to data analysis I used for the focus groups. At its most basic, thematic analysis is "a method for identifying, analysing and reporting patterns (themes) within data" (Braun & Clarke, 2006,

p. 79). It “involves searching across a data set – be that a number of interviews or focus groups, or a range of texts – to find repeated patterns of meaning (Braun & Clarke, 2006, p. 86).”

Coding, also known as indexing (Mason, 2002), is an important part of this process. Boyatzis (1998, p. 63) defines codes as the “the most basic segment, or element, of the raw data or information that can be assessed in a meaningful way regarding the phenomenon.” Braun and Clarke (2006, p. 88) give an even more basic definition, defining a code simply as a “feature of the data...that appears interesting to the analyst.” Data can be coded to represent a number of things, like opinions, events, actions, or particular words used (Denscombe, 2010).

The next stage after initial coding involves grouping coded data into categories (Baptiste, 2001). Baptiste (2001, para. 32) notes that there are various words used in the literature to describe such categories, including “constructs, concepts, variables, and themes.” “A theme”, write Braun and Clarke (2006, p. 82), “captures something important about the data in relation to the research question, and represents some level of patterned response or meaning within the data set.” Themes are therefore broader than codes (Braun & Clarke, 2006). The process of moving from codes to themes is not completely linear, however: Seale (2008) notes the importance of redefining codes, which is necessary when the data does not fit into previous definitions. In addition, codes can subdivide so that a broader theme is broken down into several themes that are more specific (Seale, 2008).

One important decision qualitative researchers need to make is whether to analyse their data inductively or deductively, and this is a particular issue for coding (Joffe & Yardley, 2004). Some approaches to data analysis, such as grounded theory, are explicitly inductive (Denscombe, 2010). However, Braun and Clarke (2006) consider thematic analysis to be a method that is not tied to specific worldviews or theoretical assumptions; this, they believe, is one of the strengths of thematic analysis and means that it can be adapted in various ways, such as coding inductively or deductively (Braun & Clarke, 2006).

Analysis of the PhD focus group data was a combination of inductive and deductive. The inductive and deductive themes of the focus groups are displayed in table 3.4 below.

**Table 3.4: Deductive and inductive themes from the focus groups**

Deductive themes	Inductive themes
Social inclusion	Community identity
Economy	Community pride
Health	Derbyshire prestige
Community	Historical value
Education/learning	Enjoyment
Non-use value	Bringing people together
Intrinsic	Informational value
Instrumental	
Evaluation	

Morgan (1997, p. 63) states that, in general, the level of importance the analyst assigns to certain topics should be based on “how many groups mentioned the topic, how many people within each of these groups mentioned the topic, and how much energy and enthusiasm the topic generated among the participants.” According to Morgan (1997, p. 63), “group-to-group validation” combines all three factors and is the best indication of a topic being worthy of emphasis: “group-to-group validation means that whenever a topic comes up, it generates a consistent level of energy among a consistent proportion of participants across nearly all the groups.” There were several example of this, such as education/learning and enjoyment.

Nvivo 10 computer software was used for coding the data, and this helped significantly. Nvivo was especially useful for what Mason (2002, p. 165) refers to as “cross-sectional

indexing”, which involves using the same indexing codes across the full set of data; Mason (2002, p. 165) describes this as “using the same lens” across the data set.

#### ***3.4.3.7. Ranking of focus group themes***

The main body of discussion in the focus groups was on the value of the aspects for users, for community and wider society, and for Derbyshire; these discussions tended to produce data on what this PhD is classing as instrumental forms of value. These themes are displayed in table 3.5 below. These prominent themes from the public and manager focus group results were ranked based by number of substantive comments attributing the form of value to the aspect – that is, the number of times participants express a perception of the aspect having the value. Evaluation is an exception in that it is a topic rather than a form of value, and ranking was therefore ranked on the number of substantive comments relating to evaluation (evaluation is covered in chapter 8 rather than 7). Emotions (apart from enjoyment) and non-use value were not mentioned frequently enough to be able to produce any kind of meaningful ranking, and therefore quantitative analysis of focus group themes is not used for the results chapters on emotional associations or non-use value.

**Table 3.5: Focus group themes used in chapter 7**

Themes
Social inclusion
Economy
Health
Education/learning
Evaluation
Community identity
Community pride
Derbyshire prestige
Historical value
Bringing people together
Informational value

Initially, each *group's* results within each sample were separated so that for each aspect the results could be compared across the sample's groups (examples given in appendices 11-14). The group results within each sample are by no means identical, but there are several patterns. For instance, for the public focus group sample and libraries, education/learning is ranked highest for groups 2, 3, 4 and 5 (third for group 1), and for museums education/learning is ranked first for groups 2, 3 and 4, and second for 1 and 5. Although not a precise measure, as indeed the focus group method in general is not, there are enough such patterns to be able to combine the group results of each sample to create a reasonably representative snapshot of each focus group sample's (manager and public) overall ranking for each aspect, and these snapshots are displayed below in tables 3.6 and 3.7.

Themes with \* have the same number of mentions as each other, as do themes with ~. Thus their rankings should be considered to be tied. The number of mentions is in brackets.

**Table 3.6: Ranking and mentions of themes from manager focus groups combined**

Ranking	Libraries	Museums	Arts festivals	Stately homes	Derwent Valley Mills
1	Evaluation (9) *	Evaluation (16)	Evaluation (9)	Evaluation (5)	Evaluation (14)
2	Social inclusion (9) *	Economy (5)	Economy (8)	Community pride (4)	Economy (8)
3	Education/ Learning (2) ~	Education/ Learning (2)	Community identity (5)	Derbyshire prestige (3)	Derbyshire prestige (2) *
4	Economy (2) ~	Social inclusion (1) *	Social inclusion (3)	Community identity (2)	Historical value (2) *
5	Community identity (2) ~	Community pride (1) *	Derbyshire prestige (2)	Economy (1)	Education/ Learning (1) ~
6	Health (2) ~	Health (1) *	Bringing people together (1) *		Community pride (1) ~
7	Historical value (1)~		Community pride (1) *		Community pride (1) ~
					Health (1) ~

**Table 3.7: Ranking and mentions of themes from public focus groups combined**

Ranking	Libraries	Museums	Arts festivals	Stately homes	Derwent Valley Mills
1	Education/ Learning (28)	Education/ Learning (26)	Bringing people together (15)	Economy (27)	Historical value (7)
2	Social inclusion (23)	Historical value (21)	Community identity (13)	Historical value (19)	Derbyshire prestige (4) *
3	Bringing people together (21)	Economy (9)	Economy (12)	Derbyshire prestige (9) *	Community identity (4) *
4	Informational value (15)	Community identity (8)	Community pride (5)	Community identity (9) *	Economy (2) ~
5	Historical value (5)	Community pride (1)	Health (3)	Education/ Learning (6)	Community pride (2) ~
6	Economy (4)			Community pride (4)	Education/ Learning (2) ~
7	Health (3)				



For each public online questionnaire result in chapter 7 there are the public and manager rankings of focus group themes displayed in the same table, as well as the number of mentions in brackets. There will be some degree of triangulation between the public online questionnaire results and the public focus group results; one can of course be more confident in doing so the higher the number of mentions, because a small number of mentions are of little value as an indication of a pattern of opinion within a whole sample.

Moreover, there will be some comparisons made between the manager and focus groups themes, and these comparisons will be summarised in section 7.7. However, an important factor to take into account when interpreting the focus group results is that the public results naturally had more mentions for most themes because there were more public focus groups, five compared to three for managers, and because the discussion part made up the whole of the public focus groups, whereas for managers it made up only half (the second half was the qualitative questionnaire). Therefore comparisons cannot be made by simply comparing numbers of mentions between the manager and focus group samples. Rankings alone are also an unsafe way to make comparisons because a high ranking can still involve very few mentions, such as education/learning for libraries and museums ranked third in the manager sample but with only two mentions each.

### **3.4.4. Stage 3: Public online questionnaire**

#### ***3.4.4.1. Reasons for using a quantitative online questionnaire***

The main decision regarding the public questionnaire was whether it would be postal or online. There were two main reasons why an online questionnaire was chosen. First, online questionnaires cost far less because they do not involve paying for printing and posting (both sending out and for sending back); several hundred, or indeed perhaps over 1,000, would have needed to be sent out to the public for this PhD, and the cost of this was not feasible. Second, public online questionnaire data can be processed electronically rather than manually, and this also saves a considerable amount of money from not needing to use external data-input services, or time from not having to input the data manually. An additional benefit is that online surveys are generally returned more quickly than postal surveys (Selm & Kankowski, 2006).

Couper and Miller (2008, p. 831) make the point that the term 'web survey' (and presumably 'online survey' or 'public online questionnaire') means little by itself because it could refer to a variety of different approaches to sampling and data collection. It could, for example, involve distributing a questionnaire in an email, sending the questionnaire in an attachment in an email, or sending by email a link to online survey software (Selm & Kankowski, 2006). The PhD took the third approach: invitations were emailed with a link to the Survey Monkey website, the website Derbyshire County Council use for all their online questionnaires.

#### ***3.4.4.2. Public online questionnaire sections***

As Sudman and Bradman (1982) comment, when writing questionnaire questions it is important that they directly relate to the research questions of the study, in order to keep the questionnaire as concise as possible. Factors such as excessive length and confusing questions can reduce response rate (Galesic & Bosnjak, 2009), so the questionnaire was piloted with 10 people (colleagues and friends) to assess how long it took to complete and to get feedback regarding any ambiguous questions or issues with the design and length. The questionnaire took around 20 minutes for most people, which I considered acceptable, although certainly on the high side.

There were five separate sections to the public online questionnaire, one for each aspect, and each section contained the same four questions (see appendices 20-23). Numbering of the questions in the questionnaire did not restart for each section, however; therefore library questions were 3-6, museums 7-10, and so on. But it is easier to describe and understand here if each of the four questions is numbered the same. Question 1 asked about frequency of use/visitation of the five aspects of culture and was asked once at the start of the questionnaire. Thus the four public online questionnaire questions are numbered here and referred to in the thesis as 2-5.

Each of these questions (2-5) was related to one of the PhD's research questions: question 2 was related (mainly) to the research question on instrumental value; question 3 was related to the research question on non-use value; question 4 to the question on emotional associations with culture; and question 5 to the research question on instrumentalism. Apart from the first, each question asked about "psychological states or

attitudes”, as Sudman and Bradman (1982, p. 17) label them, or were “questions about attitudes”, as Bryman (2012, p. 253) does.

(1) The first question listed the aspects and asked “How often do you use/visit each of the following in Derbyshire?” Answer options were once or more a week, once a month, *once every six months*, *once a year*, *once every few years* and *never*.

This was a basic multiple-choice question. Adverbs that describe frequency, like ‘often’, ‘regularly’ and ‘frequently’, are ambiguous and interpreted differently by different participants, and therefore answer options that specify actual timeframes, as used here, are preferable (Lietz, 2010). This question was what Bryman (2012, p. 253) labels a “personal factual question”.

(2) Question 2 asked participants “In your opinion, to what extent do [aspect] in Derbyshire contribute towards each of the following.” 14 types of value are listed to be rated. The ratings were *don’t know*, *not at all*, *to some extent* and *a great deal*.

These ratings were chosen because of advice from Derbyshire County Council’s research staff, and because they are typically used for Citizens’ Panel questionnaires and thus what the Panel is used to. There is some debate in the literature on the inclusion of a *don’t know* option, however, with some arguing it encourages those who do have some, limited, knowledge to answer *don’t know* instead of giving a substantive answer, and others arguing that it is necessary for those who simply have no understanding or knowledge of what is being asked (Krosnick & Presser, 2010). It seems that in this case, a *don’t know* option was necessary, because many participants will simply have had no knowledge of some of the aspects of culture covered, and this was made especially clear in the public focus groups, where around half did not seem to be aware of what exactly Derwent Valley Mills is.

It was not established when writing this question that it would be focused only on instrumental forms of value. Nevertheless, most of the forms of value listed would usually be considered instrumental, such as education, health and the economy. Obvious exceptions to this are ‘aesthetic experience’ and ‘entertainment’ (others could also be interpreted as not instrumental), and both of these have been included in the results and discussion chapter on intrinsic value, chapter 6.

(3) The third question was on non-use value. Participants were asked “To what extent do you agree or disagree with these statements in relation to [aspect] in Derbyshire?” There were then four statements reflecting the meaning of existence, option, bequest and vicarious use value. There were five answer options: *strongly disagree*, *disagree*, *neither agree nor disagree*, *agree* and *strongly agree*.

Ordinal measures are those that can take the form of a ranking, such as best to worst, or more to less, but do not represent evenly divided values (Babbie, 2013). Questions three and five are Likert questions, “a specialized type of ordinal question requiring respondents to indicate their level of agreement with a particular statement” (Lumsden, 2007, p. 60). With Likert questions, an odd number of answer options is usually advised (Lietz, 2010). Although there has been much debate and research on the best number of answer options to include in a Likert rating scale (Lietz, 2010; Weng, 2004; Preston & Coleman, 2000), five are frequently used in questionnaires and were used here because this was what Derbyshire County Council typically use.

(4) The fourth question was on emotional associations; it asked participants “Which of these feelings/emotions, if any, do you personally associate with [aspect] in Derbyshire, either as a user or non-user?” Eleven emotions were listed, eight positive and two, negative, such as enjoyment, boredom and pride. As for question 2, rating options were *don’t know*, *not at all*, *to some extent* and *a great deal*.

(5) Question 5 covered some of the issues relating to instrumentalism reported in the literature. This was also a Likert question, asking for level of agreement with three statements: the first stating that the aspects should have to provide evidence that they are using their funding to produce measurable benefits, the second stating that they should be contributing to tackling social problems, and the third stating that they should be contributing to the economy. The same agree/disagree scale as in question 3 was used.

#### **3.4.4.3. Sampling for the public online questionnaire**

The initial intended population for the public online questionnaire was the whole of the Derbyshire public, with the aim being to be able to generalise the questionnaire results to this population. However, using the entire Derbyshire public as a sampling frame would not have been possible. There will likely be a list of each household in Derbyshire, from

which for example 1,000 could be randomly selected, but as already mentioned, a postal survey was not feasible financially. An online questionnaire with the Derbyshire public would in theory have been feasible because of its low cost, but there is certainly no list of each person in Derbyshire's email address from which to randomly select, so no such sampling frame exists. And, of course, not everyone in Derbyshire has an email address.

Thankfully, I could still access an existing large sampling frame – the online Citizens' Panel, and this was what was used for recruiting participants for the public online questionnaire. Participants were also recruited via an invitation on the Derbyshire County Council website, after the online Citizens' Panel sample had all responded, in an attempt to increase numbers (although this did not garner as many responses as was hoped for, only 11). As such, the online Citizens' Panel and users of the Derbyshire County Council website became the population instead of the whole of the Derbyshire public. Therefore what was used here was a purposive self-selected sample based on online Citizens' Panel membership or use of the Derbyshire County Council website, and by the decision to accept the invitation to take part.

It was not possible to calculate an accurate response rate for the public online questionnaire because it cannot be known how many people saw the invitation on the Derbyshire County Council website to do the questionnaire and how many actually did so. Nevertheless, because of the very small number of participants (11) recruited via the website, it seems that it is still possible to work out an approximate response rate for the whole public online questionnaire sample. Assuming a consistent response rate for the website invitations as for the online Citizens' Panel, the overall 181 respondents for the public online questionnaire gave a response rate of, *at best*, 13.7%.

Therefore, because of not using random sampling there were problems with the reliability of the public online questionnaire results and establishing the response rate, and this did mean that the public online questionnaire results could not be considered statistically rigorous. Despite these drawbacks, however, the approach to sampling was discussed at length between the academic and Derbyshire County Council supervisors and me, and it was accepted that the approach I used would be the most suitable given time and financial restraints. Indeed, such issues are no doubt prominent in many PhD and other 'real world' research projects, where practicalities prevent an ideal sampling approach.

#### ***3.4.4.4. Public online questionnaire subsamples***

The initial plan was to treat the public online questionnaire sample as a whole, and this would have meant grouping together users and non-users into the same sample. However, once I started analysing the data in Excel and looking at the results for users/non-users, it became clear that the results were very different. I expected that users would place more value on culture than non-users – that is why they use it – but the Derbyshire supervisors and I felt that the differences between the two groups were too pronounced to be treated as one sample.

A selection of chi-square and Fisher's Exact Tests were conducted for each aspect to test whether the differences in user/non-user results were significant, using the typical measure of  $p < 0.05$ . For each aspect the same six tests were conducted for users/non-user results: education/learning and contributing towards the local economy for question 2, bequest value for question 3, enjoyment and relaxation for question 4, and social problems for question 5. Thus there were a total of 30 tests. All tests for questions 2, 3 and 4 showed that differences in user/non-user results were statistically significant, and usually very strongly so. In contrast, however, all the test results for question 5, on whether the aspects should be contributing towards tackling social problems, did not show statistically significant differences.

Treating the public online questionnaire sample as one (users and non-users combined) would have been acceptable if the proportion of users and non-users was roughly equal to that of the wider Derbyshire population. However, the Derbyshire County Council supervisors and I had strong doubts about this, with it likely being the case that more users would reply to the public online questionnaire – users are more likely to be interested in the questionnaire topic than non-users are. For example there were only 11 non-users of stately homes, and this level of use seems highly unlikely to be the same as for the wider Derbyshire population, or indeed for the online Citizens' Panel. There are in fact some data from the Department of Media, Culture and Sport (2014, p. 4) Taking Part 2013/4 Quarter 4 survey that show how often people have visited/used certain types of culture in the year previous, and their results for level use are far lower than for this study.

In consultation with the Derbyshire County Council supervisors, it was therefore decided that the focus of the public online questionnaire analysis for the PhD would be on users.

Separating the two samples did make sense in that most of the literature on the value of culture focuses on users, and thus the public online questionnaire results would be easier to relate to the literature. In addition, the user sample is far larger than the non-user sample and therefore had more use and credibility statistically. Nonetheless, although not the main focus of the PhD, it was still of interest to explore differences between user and non-user results on the value of culture to see to what extent use of culture affects how it is valued. Chapter 4 will therefore make some comparisons between, and points on, the user and non-user results for the aspects, including giving some examples of the chi-square and Fisher's results.

Another potential problem was that the user sample of the public online questionnaire was biased towards males and towards older age groups. Table 3.8 below illustrates that participants are clearly weighted more towards males and towards older age groups. Ethnicity was all White and is therefore not included in the table.

**Table 3.8: Public online questionnaire user demographics**

	Libraries	Museums	Arts festivals	Stately homes	Derwent Valley Mills
<b>Male</b>	82	86	63	99	52
<b>Female</b>	51	56	40	61	33
<b>Total that gave gender</b>	133	141	100	160	85
<b>16-44</b>	47	53	36	59	32
<b>45-74</b>	81	83	61	98	53
<b>Total that gave age</b>	128	136	97	157	85
<b>Total aspect user sample</b>	135	141	100	160	86

If these differences in the results were significant this bias would have had an impact on the reliability of the public online user sample. Therefore several chi-square and Fisher's tests were conducted to test if the differences between male/female user results and between ages 16-44/45-74 user results were significant (examples are given in appendices 16-19). Age groups were combined like this because several of Derbyshire County County's default age groups contained too few participants to be of meaning statistically. The same 30 tests were conducted as were for users/non-users. Only one test out of 60 showed statistically significant differences for the public online questionnaire sample: education/learning for stately homes for the male/female user sample.

Because these tests (in total 30 for user male/female and 30 for user 16-44/45-74) showed that the differences in results were not significant (apart from stately homes user male/female for education/learning), this also justified not splitting the public online questionnaire user sample further, and indicated that the bias in the public online



questionnaire sample towards males and towards older age groups should not be considered a major threat to the reliability of the overall public online questionnaire user sample.

#### ***3.4.4.5. Data analysis for the public online questionnaire***

I received the data from Derbyshire County Council in the form of a large Microsoft Excel file, and I used Excel to analyse the data. Excel was useful for isolating the data for each aspect and for dividing them into users and non-users, as well as looking at other specific categories, in particular age and gender. It was useful for calculating response rates, and determining number of answers for each answer option and converting these into percentages. Excel was also used to produce graphs to present the data in a visual and attractive way, which helps the reader to understand the results more easily. In addition, IBM SPSS software was used for calculating chi-square and Fisher's tests to determine whether differences between certain results were statistically significant.

#### ***3.4.4.6. Statistical significance of the public online questionnaire results***

A drawback of the public online questionnaire data analysis was that most of the differences in results across the five aspects could not be tested for statistical significance because the test results would not be valid. My decision not to conduct the tests was taken based on consultation with a Statistics Tutor at the University of Sheffield and also with a professor within my academic department who deals extensively with statistics and SPSS in his research.

There were three reasons why the tests would not be valid. First, the public online questionnaire samples of the five aspects' users were neither related nor independent, and for statistical tests one of these is necessary; that is, the user samples of the aspects were not five distinct samples but overlapped between the aspects, nor was there one overall sample that answered on each aspect. Second, tests of statistical significance rely on results that are clearly ordinal, but with the PhD's quantitative results the *don't know* option does not fit into a clear ordinal scale with *not at all*, *to some extent* and *a great deal*. Third, the public online questionnaire samples were not random, which is also a requirement for valid statistical tests.

I did conduct, and have included results in the thesis, the tests of significance for the user/non-user results, male/female results and 16-44/45-74 results, and these were not based on random sampling. However, these tests posed fewer problems of validity in that their results were based on a clear ordinal rating, and that the samples were distinct with no overlap.

The inability to prove statistical significance did pose problems in terms of being able to draw authoritative conclusions from the quantitative data. What this has taught me is the importance of statistical tests in making the results as credible and authoritative as possible, and therefore that it is important to take this into account *before* deciding on the approach to data collection.

I have been cautious in claiming meaningful differences in results between aspects, unless differences are particularly pronounced. Triangulation of the public online questionnaire results with the public focus group results was useful to be more confident making assertions of differences between the aspects: when in the public online questionnaire there is one aspect rated notably higher for a certain form of value than the other aspects are, if this aspect and value are also covered more in the public focus groups, this increases confidence in asserting differences in results between that aspect's and the others'.

### **3.5. Research quality**

Within the quantitative tradition there are conventionally four main criteria used for judging the quality of research: validity, reliability, generalisability and objectivity (Denscombe, 2010). There is little consensus, however, on how to approach the issue of quality within qualitative research (King & Horrocks, 2010; Flick, 2009; Rolfe, 2004; Seale, 1999): some authors adopt the quantitative research quality concepts but with some variation, and others replace them completely with other concepts (Bryman, 2012). Given its distancing from paradigm and theoretical concerns, the four main concepts that Denscombe (2010) mentions – validity, reliability, generalisability and objectivity – could, it seemed, still usefully be applied to qualitative research in this study, but with some modifications, as will be described. This provided a fairly simple and effective framework

through which to cover the issues of research quality in relation to both the quantitative and qualitative research of this study.

### **3.5.1. Validity**

As Patten (2007, p. 61) writes, the essential meaning of validity in quantitative research is that “it measures what it is designed to measure and accurately performs the functions(s) it is purported to perform.” Similarly, Bryman (2012, p. 171) states that “Validity refers to the issue of whether an indicator...that is devised to gauge a concept really measures that concept.” Patten (2007, p. 61) also notes that validity is never absolute but is a “matter of degree”.

There are several general factors that could affect the truthfulness and therefore accuracy of participants’ answers, thus affecting validity of both quantitative and qualitative research. For instance, when asked how they would behave in a certain situation, people often answer differently to what they would actually do. Social desirability bias is also a factor, whereby participants give answers that portray themselves in a positive light, in line with social norms, rather than an answer that is honest, and this becomes more of a problem for questions and research that is not anonymous and/or focuses on personal issues. “Obeying demand characteristics” is another potential issue, where participants give answers they think the researcher wants. Moreover, an excessive focus on retrospective self-reports – asking participants to answer about past behaviour – is one of the frequent criticisms of research, because these reports are often inaccurate (all examples in this paragraph taken from Mitchell and Jannina [2013, pp. 284-286]).

How do these points relate to this study? The public questionnaire questions were not asking participants about what they would do, in hypothetical situations, and so largely avoid the problem of a potential contrast between what people say they would do and what they actually do. And apart from the first question in the public online questionnaire, which asked about frequency of use/visiting of each aspect – and this may indeed have contained some inaccuracies, given people are unlikely to keep a record of their use/visitation of the aspects of culture – the questions did not ask about past behaviour but about participants’ current views. However, current views will of course be affected by memories of past behaviour and events. The other most applicable of Mitchell

and Jannina's (2013) points to this study are social desirability bias and 'obeying demand characteristics' bias. Nevertheless, there are still strategies a researcher can use to mitigate social desirability bias and obeying demand characteristics bias, in particular careful wording of questions, as is covered in section 3.4.2.5, and as were adopted here.

Mason (2002) identifies two main aspects of validity within qualitative research: validity of method and validity of interpretation. Validity of method refers to whether you are "observing, identifying or 'measuring' what you say you are" (Mason, 2002, p. 39), and is thus very similar to Patten's (2007) and Bryman's (2012) definitions of validity given above. Validity of method can be achieved within qualitative research, Stenbacka (2001, p. 552) argues, by "using the method of non-forcing interviews with strategically well-chosen informants."

The aim of the focus groups was to generate data relating to (stage 1) Derbyshire culture managers' and the (stage 2) Derbyshire public's perceptions of the value of culture in Derbyshire; if this was not what the method was in fact investigating, the method would lack validity. Questions were targeted at this aim, and the moderators were instructed to keep the discussion fairly focussed on this broad area of research interest. The 'informants' (participants) in this case were chosen specifically because they are part of the research area: that they work at managerial level in Derbyshire covering one of the five aspects of culture the study is focusing on (stage 1), or they are members of the Derbyshire public (stage 2). Therefore, the participants were very much within the area of research interest.

'Non-forcing interviews' in this case were focus groups. The focus group literature contains several examples of what moderators must do to create and maintain a comfortable, non-forcing environment. For example, moderators need to make sure that their body language and speech is neutral and non-judgemental (Krueger & Casey, 2009), maintain the impression that group members' views are all equally valuable (Basch, 1987), prevent certain participants from being too dominant (Breen, 2006), and encourage possible dissenting or minority views to be aired (Kitzinger, 1995). In general, I considered the Derbyshire moderators and myself to have done this successfully.

Validity of interpretation, Mason's (2002, p. 191) second conception of validity for qualitative research, refers to "how valid your data analysis is, and the interpretation on

which it is based.” Validity of interpretation is far less of an issue for quantitative research given that answers are pre-coded, and therefore at the analysis stage, participants’ thoughts and own words are not being interpreted by the researcher as is the case with qualitative data.

As noted by King and Horrocks (2010) and Seale (1999), some postmodernists go as far as to reject the idea of using quality criteria for qualitative research, claiming that all interpretations are of equal quality – but this a minority view (Denscombe, 2010). ‘Participant validation’ or ‘member checking’ – asking participants to check the researcher’s interpretation of their data – is an approach some qualitative researchers use as a way to check validity of interpretation (Mason, 2002).

However, I was sceptical of the value of participant validation, for this study at least, partly because of strong doubts that respondents would want to take part (the process is time consuming for participants), and also because of several problems with participant validation discussed in the literature, such as that a researcher’s interpretation of participants’ data is generated in combination with theoretical or academic issues that participants may not understand (Bryman, 2012; Mason, 2002), or that participants might, for various reasons, be disingenuous with their feedback (King & Horrocks, 2010). Furthermore, this PhD was not an in-depth qualitative study that required complex interpretation of individual participants’ responses; the data collected were relatively easy to interpret and code, and I felt confident that I understood participants’ intended meanings. If this was not the case in the focus groups, I asked for clarification of the meaning of what was said.

### **3.5.2. Reliability**

Reliability for quantitative research refers to consistency, answering the question “Would the research instrument produce the same results on different occasions (all other things being equal)?” (Denscombe, 2010, p. 298). Thus reliability within quantitative research relies on the assumption that “methods of data collection can be conceptualized as tools, and can be standardized, neutral, and non-biased” (Mason, 2002, p. 187). The public online questionnaire in this study was standardised; therefore it remained exactly the same for all participants, and it could be used as exactly the same for any further use by

other researchers. The fact that the public online questionnaire was self-completion removed the issue of the researcher's (my) presence affecting how participants answered, and this therefore increased reliability, and indeed validity and objectivity. Thus the same questionnaire could be used again by another researcher with the same sampling frame and would likely produce similar results, if both samples were large enough. The low response rate of the public online questionnaire does, however, raise doubts about its reliability in terms of how representative it is of the online Citizens' Panel, and of the Derbyshire population.

But there are several problems applying this concept of reliability to this study's focus groups, and to focus groups in general. Qualitative research is affected more by the researcher than is quantitative research (Denscombe, 2010). This affects reliability, and indeed other research quality issues, in several ways. For instance, although I designed the focus group outlines, and they could in theory be used by another researcher to run further focus groups with a similar sample, the outline questions and prompts were a starting point from which to trigger discussion. I frequently asked further questions depending on what I considered to be the most interesting way to direct the discussion, which was clearly based on my subjective judgement. Thus another researcher could not replicate the focus groups exactly. Reliability could be increased by strict moderation that keeps the discussion firmly in relation to the outline, but this may miss out on several useful discussions that would otherwise not have arisen – a strict level of moderation did not seem appropriate.

Another issue that affects the reliability (in the conventional sense) of focus groups is that they are often influenced by the whim of individual participants; participants often go off on a tangent, and this frequently triggers a group discussion that would otherwise not have arisen. This happened several times in both the manager and public focus groups. And when these involve enthusiasm – of language, tone or way of speaking, what Krueger (1998) describes as 'intensity' – this usually means that it is something participants feel strongly about, and may therefore be worth pursuing, at least *to some extent*. Focus groups are also affected hugely by the group dynamic created by the unique mix of participants, and this is a factor that could affect reliability, given that it would be almost impossible to replicate the exact same group-dynamic in another focus group.

However, because there were across each of the samples' (public and manager) focus groups some themes that were particularly prominent and often not linked to me asking about or raising them – and despite the unique group dynamic involved with each group, and the often-tangential nature of discussion – it is likely that another researcher following the same outline and prompts, and with a similar sample, would likely recognise similar themes being discussed in the groups. Indeed, this relates to the issue of generalisability, which will be discussed next.

### **3.5.3. Generalisability**

Conventional generalisability is not typically a concern for qualitative researchers (Polit & Beck, 2010; Merriam, 2009). Because of usually using small samples, qualitative research is very rarely suited to empirical generalisations in the sense of making inferences about a wider population based on the smaller sample used being representative of that population (Mason, 2002; Marshall, 1996). In contrast, this is what quantitative research usually is trying to achieve (Teddle & Taskakori, 2009). Three different approaches to the generalisability of the PhD results will now be discussed.

#### ***3.5.3.1. Focus group generalisability***

Despite not being able to make statistical generalisations, Mason (2002) argues that qualitative researchers should still strive to show the 'wider resonance' of their research. There are indeed some approaches that can assist with this. For instance, the use of a small sample purposefully chosen to represent the typical nature of a population gives more confidence that the sample is representative than a same-sized random sample of the same population (Maxwell, 2009; Miles & Huberman, 1994).

With generalising from qualitative research, one essentially has to put forward an argument about why generalisation seems likely. A purposive sampling approach was used to make sure that a wide range of views were gathered from the manager groups, rather than simply randomly selecting culture managers in Derbyshire. Manager participants were chosen from a wide range of culture areas, a range of management levels and from a range of geographical locations of Derbyshire. Therefore several elements of the Derbyshire cultural sector are represented; the manager sample did not

just collect the views of a small subset of it. Thus when there are common themes within and across the manager groups, one can be reasonably confident that the results could broadly apply to managers in the wider Derbyshire cultural sector.

For example, the lack of awareness and understanding of intrinsic value across the range of organisations, professions and levels of seniority that made up the manager sample implies that in the wider Derbyshire cultural sector there is also very little awareness and understanding of it. Furthermore, many culture managers in the wider sector are subject to the same funding environments and need for accountability as are the manager sample; therefore, it is probable that many of the common sentiments expressed in the manager groups on instrumentalism would also apply to the wider sector. In addition, several managers expressed acceptance that their aspects need to be at first entertaining and enjoyable in order to attract visitors and therefore funds; other culture managers are subject to the same external pressures to attract visitors to generate funds, and so are likely to hold the same view.

The qualitative manager questionnaire provided the best method for being able to generalise results because it was able to collect in a systematic way each manager's views on the same topics. And when for instance 22 of the 23 manager sample (A24 often tended to go against the group consensus) answered a question similarly, it is highly unlikely to just be by chance that this manager sample contained such a high proportion of managers who hold an opinion that is not prevalent within the wider culture manager population. Thus if another 23 culture managers were asked the same question, one would expect a high level of similar answers as well, although not necessarily the same level. Examples of such high level of agreement in the manager questionnaire were the acceptance of accountability and evaluation to justify funding, and agreement that benefits individuals receive from culture leads to subsequent benefits for wider society.

For the public groups, we purposively chose participants to roughly reflect the demographics of Derbyshire in terms of gender, age and location (although though were also elements of snowball and convenience sampling involved). Thus, again, a wide range of views were expressed. Although the public focus group sample was biased towards older age groups, the public online questionnaire differences in results between the 16-44



and 45-74 age groups were not statistically significant. Thus one can be more confident that this sampling bias for the focus groups was not a prominent factor.

The benefit of running several focus groups is that a researcher can observe whether similar ideas are emerging from the groups and therefore whether these are likely to be repeated in the next. Of course, one can be more confident of this the more groups one has done. I considered five a reasonable number in order to be able to make this decision – a view shared by Morgan (1987) and Calder (1977) – which although not empirically generalisable does indicate that similar prominent topics are likely to come up in further groups with similar questions, and are therefore likely to be common views on these topics among the wider Derbyshire population.

#### ***3.5.3.2. Generalisability to other counties***

Despite being specifically a study of Derbyshire, it is also worth considering the issue of generalisability to other counties. The Chartered Institute of Public Finance and Accountancy (CIPFA) (2015) Nearest Neighbours Model website allows one to enter a wide range of criteria against which counties can be compared, such as population, age categories, ethnicity, income, types of housing, and even similar numbers of shops and of offices per population. For the comparison with Derbyshire, all criteria were used, and the results displayed in table 3.9 below show that there are several counties that are very similar. It was not possible to use the geographical Derbyshire area instead of the administrative Derbyshire (i.e., including Derby); therefore the results were not quite accurate.

**Table 3.9: CIPFA results for counties similar to Derbyshire**

<b>Pos.</b>	<b>Neighbour Authorities</b>	<b>Statistical Distance</b>
1.	Nottinghamshire	0.0011
2.	Worcestershire	0.006
3.	Suffolk	0.0066
4.	Leicestershire	0.007
5.	Staffordshire	0.0071
6.	Cumbria	0.0114
7.	Durham	0.0115
8.	Northamptonshire	0.0116
9.	Lancashire	0.0118
10.	Warwickshire	0.0124
11.	Gloucestershire	0.0126
12.	Norfolk	0.013
13.	Cheshire West and Chester	0.0178
14.	North Yorkshire	0.0183
15.	Somerset	0.0187

Consequently, because so many demographic and other factors are very similar between Derbyshire and several other counties, it seems reasonable to assume that the results could be transferable, at least to a reasonable extent, to these counties. It would therefore be worthwhile for other councils and county councils to take note of the conclusions of this PhD and in particular the recommendations made for Derbyshire County Council (see 10.8). Again, however, because of the statistical limitations of the quantitative results, they cannot simply be directly applied to other counties.

### 3.5.4. Objectivity

Objectivity in quantitative research refers to “the absence of bias...research that is impartial and neutral in terms of the researcher’s influence on its outcome” (Denscombe, 2010, p. 298), and this is indeed one of the typical measures of the quality of quantitative research. The self-completion nature of the public online questionnaire removed the risk that my presence would affect how people answer, and I considered carefully how to keep its questions neutral rather than leading.

However, objectivity in this sense is rarely seen as a criterion by which the quality of qualitative research is assessed (Flick, 2009): it is accepted for qualitative research that “the researcher’s identity, values and beliefs cannot be entirely eliminated from the process of analysing qualitative data” (Denscombe, 2010, p. 302) and thus that two researchers following the same method are unlikely to produce exactly the same results (King & Horrocks, 2010). There are different ways qualitative researchers approach this issue, ranging from trying to distance oneself from the research and from one’s personal views or prejudices, to embracing one’s self, views and background as an important and productive part of the research process (Denscombe, 2010).

The idea with the PhD was to collect and analyse people’s views as independent of my personal views as possible; it was not my intention to make my personality an integral part of the research. A researcher working within an interpretivist paradigm might be more willing to do so, but this was not a paradigm within which I approached the PhD. With a method like participant observation, the researcher’s personality will be constantly at play and it would be hard to control its influence, but in more artificial settings like an interview or focus group this is less the case.

Nonetheless, a qualitative researcher cannot be completely objective and will always bring with them to their research their own perceptions and values that will affect what they study and what they find. Indeed, this will to some extent have been unavoidable for me. However, although I do use/visit, and in general enjoy, various aspects of culture, I would not consider myself to be a culture advocate or someone who feels passionately about it; therefore I do not consider a personal agenda of trying to prove culture is of high value to be a factor for this study.

There are important wider issues relating to culture research and objectivity that need considering as well. One of the main criticisms of research in this area and related areas – especially arts impact evaluation – is that it is approached from an advocacy perspective (Belfiore & Bennett, 2010, 2008; Newman & McClean, 2004; Mirza, 2006; Selwood, 2002a; Madan, 2001). Schuster (2002, p. 22) writes that “Introducing the question of advocacy into a discussion of cultural policy research is every bit as problematic as introducing the question of evaluation.” Stufflebeam and Shinkfield (2007) assert that evaluation is by nature not objective and will always involve the adoption of a certain set of values against which something is being evaluated.

However, as argued by Schuster (2002, p. 36), there is an important role for cultural policy research that is commissioned by “‘disinterested’ funders, whose actual interest lies in increased understanding rather than in particular forms of advocacy.” It is to the Derbyshire County Council supervisors’ credit that they were content for the PhD to take the direction it did, moving away from the typical social/economic impact evaluation study that funders usually want – so as to be able to prove ‘objective’ positive impact that can be used for advocacy – and towards topics such as emotions, non-use value and theories of value. Indeed, the Derbyshire County Council supervisors did display a genuine interest in increasing understanding of the academic issues surrounding the value of culture.

Schuster (2002) sees cultural policy research as caught between two often conflicting pressures of the political and the academic, each with their own requirements and expectations. I was particularly aware that I was working within a political context, one that has different views and approaches to academia, but I was conscious that I should not assume a positive view of the value of culture in Derbyshire and that I should wait to see what the data itself suggest. The Derbyshire County Council supervisors were also understanding of the need for academic research to remain free of political pressures to produce certain results, and I did not feel pressure from Derbyshire County Council or the Derbyshire County Council supervisors to portray the results in a positive light.

### 3.6. Ethical issues

In the months preceding the first stage of data collection, I submitted an application to the University of Sheffield Information School Ethics Committee in order to meet the University's requirements for carrying out data collection involving people. This was successfully approved, and the data collection was considered low risk because it did not involve medical or other physical procedures or cover topics that were particularly sensitive or controversial.

Before each focus group commenced, participants were asked to read an information sheet (see appendix 7) and sign a consent form (see appendix and 6) allowing their data to be used as part of the PhD. The information sheet was important to provide potential participants with enough information, in a concise format, to inform them what the PhD was about and who was doing the research, and to inform them about issues of anonymity and confidentiality. All participants were happy to sign to show that they understood and consented.

Because of the group setting, a researcher cannot promise or guarantee confidentiality of participant's data from a focus group, given that it cannot be known what each member of the group will disclose to other people afterwards (Smith, 1995; Liamputtong, 2011). Nonetheless, participants were made aware of this before agreeing to take part. In addition, I requested that participants do not discuss outside the group who had attended or who had said what. Given the fairly uncontroversial nature of the topics discussed, this issue did not appear to be a concern for participants. Manager and public focus group participants were anonymised and assigned a code when referred to in the thesis (see 3.7).

For the public online questionnaire, there was a section at the start that explained the nature of the questionnaire, and that it was part of a PhD project at the University of Sheffield rather than a standard Derbyshire County Council online Citizens' Panel questionnaire (see appendix 15). It covered the relevant issues, similar to those described in the information sheet for focus group participants. The ethical issues for the public online questionnaire were lower than for focus groups, however, because self-completion

questionnaire answers are given in a private environment, and because answers are automatically made anonymous.

## **3.7. Codes used for focus group participants**

### **3.7.1. Manager focus group participant codes**

- A      Arts
- D      Derwent Valley Mills
- H      Heritage (stately homes)
- L      Libraries
- M      Museums

Letter: area of culture in which the manager works

First number: number of group: 1-3

Second number: number within each group's 10 places (not all were filled)

For example, arts manager in group 1 and place 5 would be A15

### **3.7.2. Public focus group participant codes**

- 1      First group
- 2      Second group
- 3      Third group
- 4      Fourth group
- 5      Fifth group

Number: number of focus group (1-5)

Letter: number within each group's 10 places (not all were filled)

For example, public participant in group 3 and place 4 would be 3D

### 3.8. Conclusion

This chapter has covered several issues related to the methodology of the PhD, including explaining the research paradigm of pragmatism and why it was adopted, and it has covered the mixed methods approach and why it was used. The section on the literature review has explained the various approaches to searching the literature used and the various sources involved. The decision to focus on users has been explained. The three stages of data collection have been described in detail: (1) manager focus groups and qualitative questionnaire, (2) public focus groups and (3) public online quantitative questionnaire. In the section on research quality I have covered issues relating to validity, reliability, generalisability and objectivity. Finally, the ethical issues have been considered.

With PhD research, and indeed most research in general, it is important that the methods chosen can answer the research questions, and these are perhaps the main points that need emphasising from this chapter. The first research question, on the meaning of intrinsic value in relation to culture, was mainly a theoretical question; therefore the literature review was the main method suitable for answering it. The answer to question 1 informed the development of and preceded question 2, where emotional value was considered the most suitable concept of intrinsic value to be used in relation to culture.

The emphasis of the PhD was on the qualitative, around two-thirds so, and this was necessary because the PhD dealt with some complex concepts of value; to capture participants' perceptions on research questions 2 to 5, a more nuanced approach was needed than a quantitative method alone allows. For the manager sample, the group environment of focus groups was especially suited to answering the research questions, with a diverse range of culture managers coming together to discuss the value of culture (relating to questions 2, 3 and 5), and the nature and extent of instrumentalism (relating to question 4), and to compare their views with managers from other cultural sectors.

However, although focus groups can produce useful qualitative insights, and bring out some broad consensus on themes within a group and across several groups, they are a very flexible method and cannot provide a systematic way of capturing exactly each participant's views on each research question and topic. For both samples, therefore, methodological triangulation (Denzin, 2009) of focus groups and questionnaires –



qualitative questionnaire for managers and quantitative for the public – was useful to give a fuller picture of each sample's perspectives.

For answering research questions 2, 3, 4 and 5 for the public sample, one point that needs stressing here is that a main feature of the PhD was comparing users' perception of value across the five aspects of culture, and this necessitated a systematic form of data collection with the exact same set of questions and answers for aspect and for each participant. A quantitative questionnaire can include a far larger sample than qualitative and was thus the most suitable type for the public sample because the population, the Derbyshire public, was very large – far larger than the manager sample population.

## **4. Results and discussion: User and non-user results compared**

### **4.1. Introduction**

Some non-user results will be displayed and discussed here, and there will be comparisons made between user and non-user results. Most results showed large differences between the perspective of users and non-users of the aspects. Several statistical tests of significance were conducted to see whether these differences in results were significant, and examples of these tests are included. There is a lack of literature on non-users and value of culture to which the PhD results can be compared, so the results stand primarily as new knowledge, although some literature will be incorporated where possible.

### **4.2. Statistical tests**

Chi-square and Fisher's Exact Tests were conducted to test for statistical significance between the user/non-user results. A selection of six results were used for the tests, the same for each aspect: education/learning and bringing in money to the local area for public online questionnaire question 2, bequest value for question 3, enjoyment and relaxation for question 4, and social problems for question 5. There were therefore a total of 30 user/non-user tests. For each aspect and each result apart from social problems, all the tests showed very strong statistically significant differences, using the typical level of  $p < 0.05$  meaning differences are significant. All user/non-user results for each aspect had previously been made into graphs for easy visual comparison, and a selection of these graphs will be presented in this chapter, one user/non-user set for each of the six results. There is also as illustration a chi-square or Fisher's Exact Test included for each result.

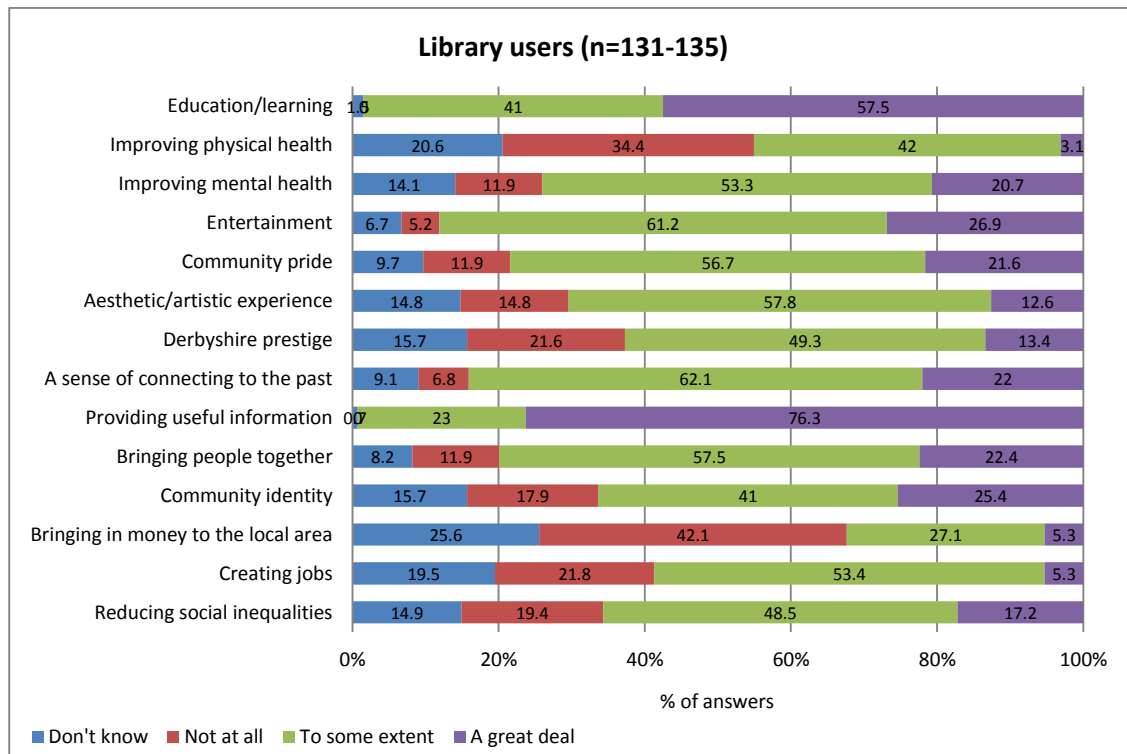
It was explained at the start of the public online questionnaire that the focus was on libraries, museums, arts festivals, stately homes and Derwent Valley Mills. Therefore, it seems reasonable to assume that most participants will have proceeded to take part based on being a user of at least one of these aspects; given that the very low response rate

indicates a general lack of interest in the topic among the online Citizens' Panel, it seems unlikely that non-users of *all* aspects would be motivated to make part. There is no reason to think that as non-users of certain aspects participants would rate particularly negatively compared to the wider Derbyshire non-user public would, or that complete non-users took part specifically to air their overly negative views.

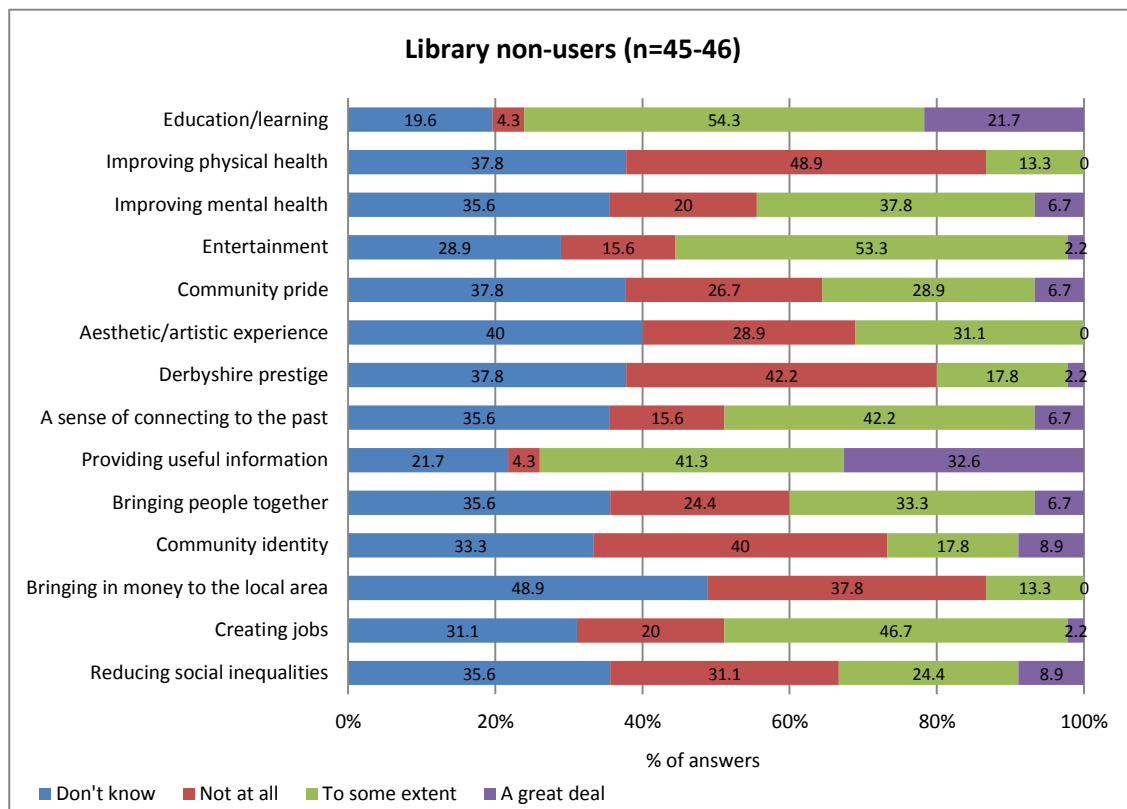
### **4.3. Instrumental forms of value**

The public online questionnaire question 2 user/non-user results show a consistent pattern across all five aspects: non-users rated higher for *don't know*, higher for *not at all* and lower for *a great deal*. The example of libraries below, figures 4.1 and 4.2, shows this typical pattern; these levels of differences between users and non-users were similar for museums, arts festivals and stately homes.

**Figure 4.1: Library users' perceived level of contribution of libraries towards several forms of value**



**Figure 4.2: Library non-users' perceived level of contribution of libraries towards several forms of value**



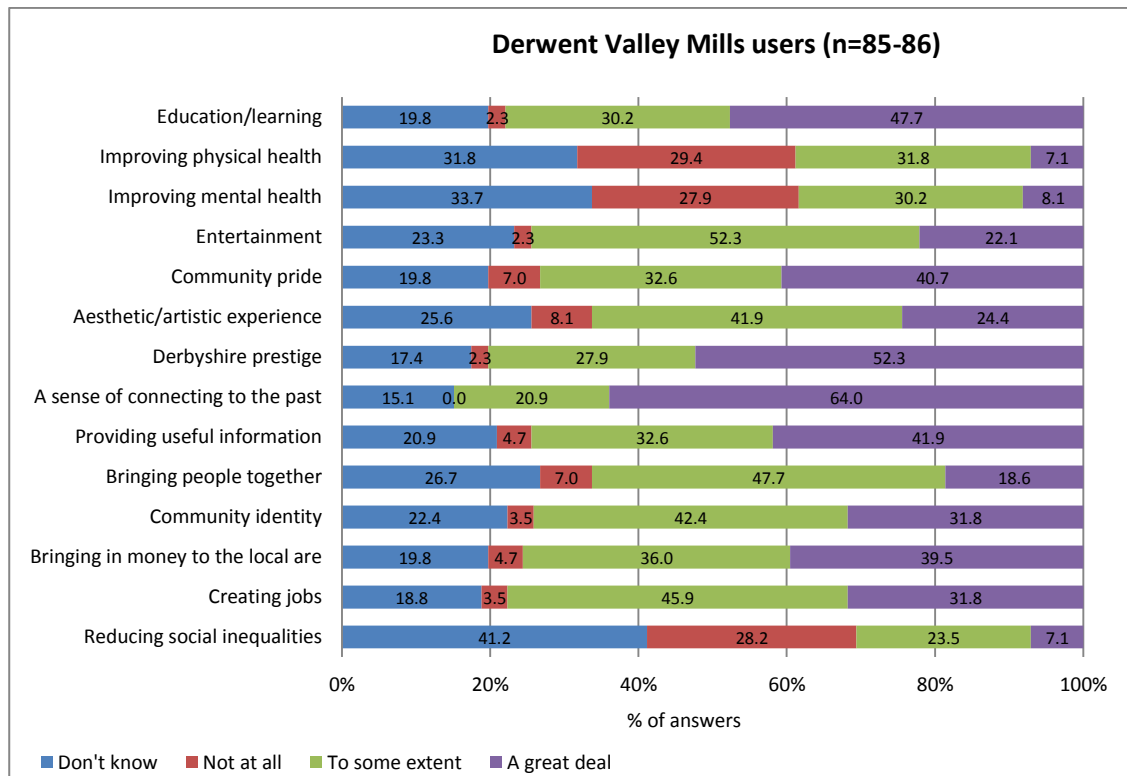
The chi-square test results (table 4.1) show that for perceived level of contribution of libraries towards education/learning, the differences between user and non-user results are significant:  $\chi^2 = 34.534$ ,  $p=0.000$ ,  $p<0.05$ . However, because more than 20% of cells have an expected count fewer than 5, the chi-square test cannot be considered valid; in these cases, Fisher's Exact Test can be used because it is more precise and accurate when dealing with small figures (Boslaugh & Watters, 2008). And Fisher's does show that the differences are strongly significant: 31.218,  $p=0.000$ ,  $p<0.05$ .

**Table 4.1: Chi-square test for library user/non-user results for perceived level of contribution of libraries towards education/learning**

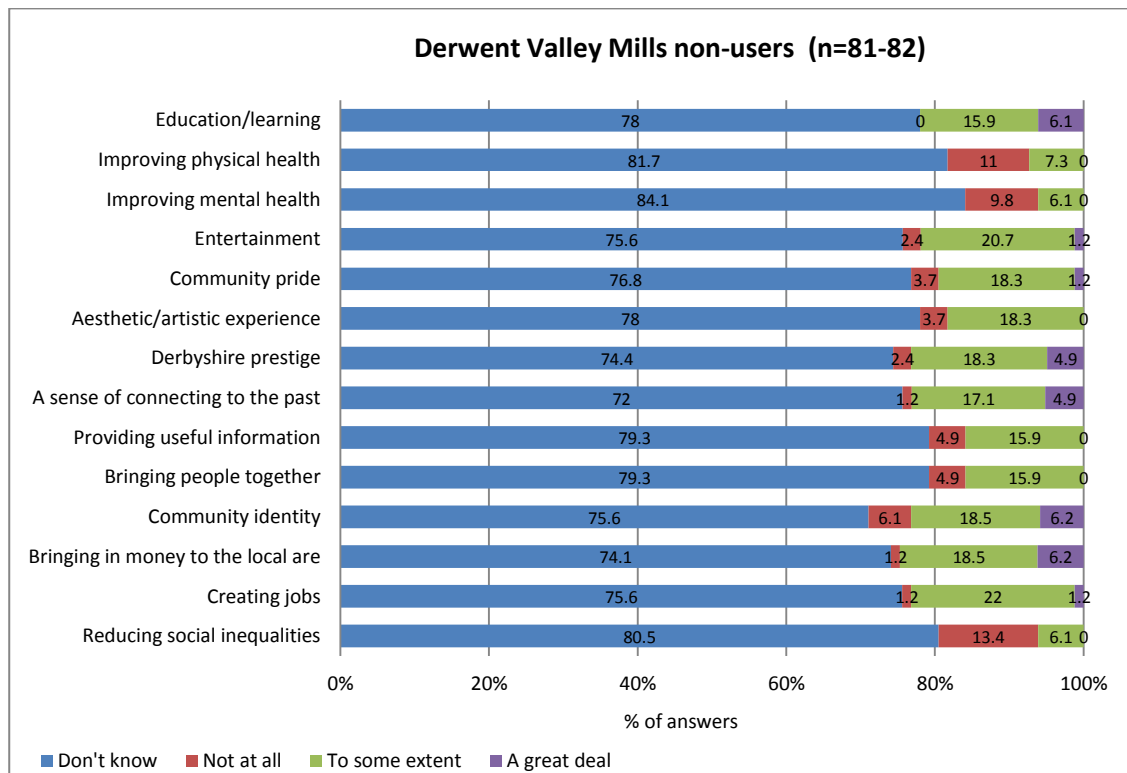
		Education/learning				Total
		Don't know	Not at all	To some extent	A great deal	
Non-Users	Count	9	2	25	10	46
	% within non-users	19.6%	4.3%	54.3%	21.7%	100%
Users	Count	2	0	55	77	134
	% within users	1.5%	0.0%	41.0%	57.5%	100%
Total	Count	11	2	80	87	180
	% within libraries	6.1%	1.1%	44.4%	48.3%	100%

The differences between Derwent Valley Mills user and non-user results for question 2, shown in figures 4.3 and 4.4, were far more pronounced than they were for the other four aspects, with around 80% of Derwent Valley Mills non-users answering *don't know* for each form of value. The Derwent Valley Mills results in particular highlighted the need to keep the user and non-user samples distinct, otherwise the overall results would be heavily skewed towards *don't know* and low ratings in general. The Derwent Valley Mills results are different to the other aspects' in that there is similar public online questionnaire sample size for users (n=85-86) as there is for non-users (n=81-82).

**Figure 4.3: Derwent Valley Mills users' perceived level of contribution of Derwent Valley Mills towards several forms of value**



**Figure 4.4: Derwent Valley Mills non-users' perceived level of contribution of Derwent Valley Mills towards several forms of value**



Given low cell numbers, Fisher's instead of chi-square was again needed to test significance: 55.579,  $p=0.000$ ,  $p<0.05$ . These results (table 4.2) show that for perceived level of contribution of Derwent Valley Mills towards bringing in money to the local area, the differences between user and non-user results are significant.

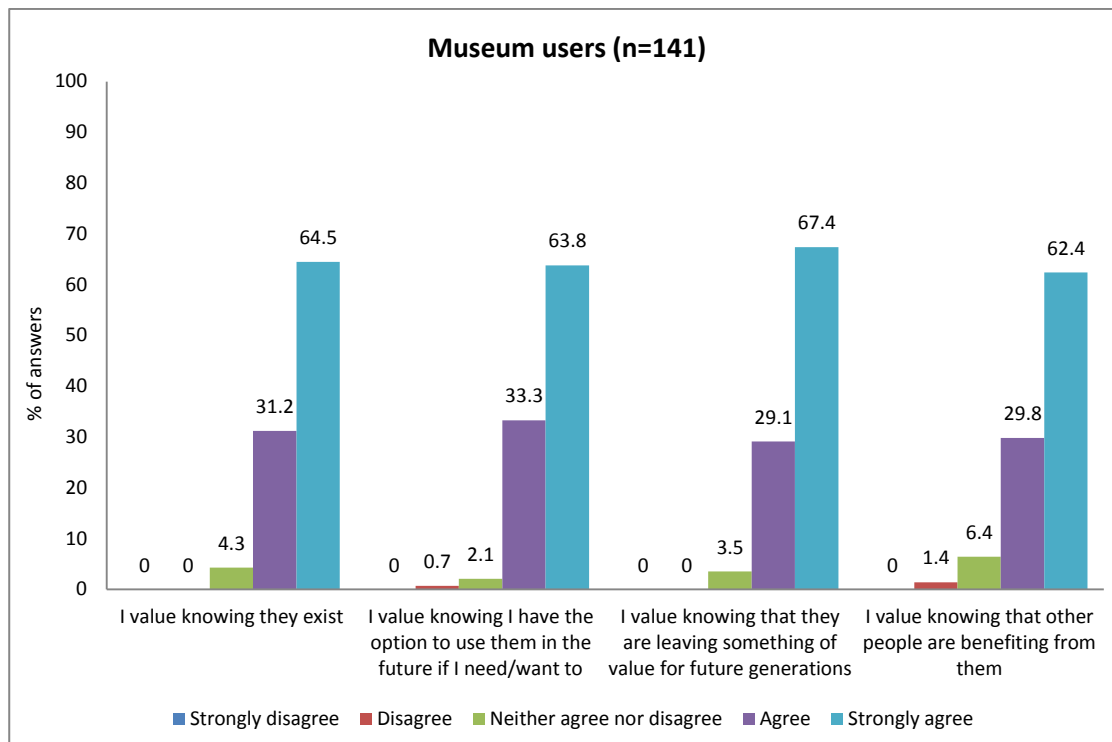
**Table 4.2: Chi-square test for Derwent Valley Mills user/non-user results for perceived level of contribution of Derwent Valley Mills towards bringing in money to the local area**

		Bringing in money to the local area				Total
		Don't know	Not at all	To some extent	A great deal	
Users	Count	17	4	31	34	86
	% of users	19.8%	4.7%	36.0%	39.5%	100.0%
Non-users	Count	60	1	15	5	81
	% of non-users	74.1%	1.2%	18.5%	6.2%	100.0%
Total	Count	77	5	46	39	167
	% of total sample	46.1%	3.0%	27.5%	23.4%	100.0%

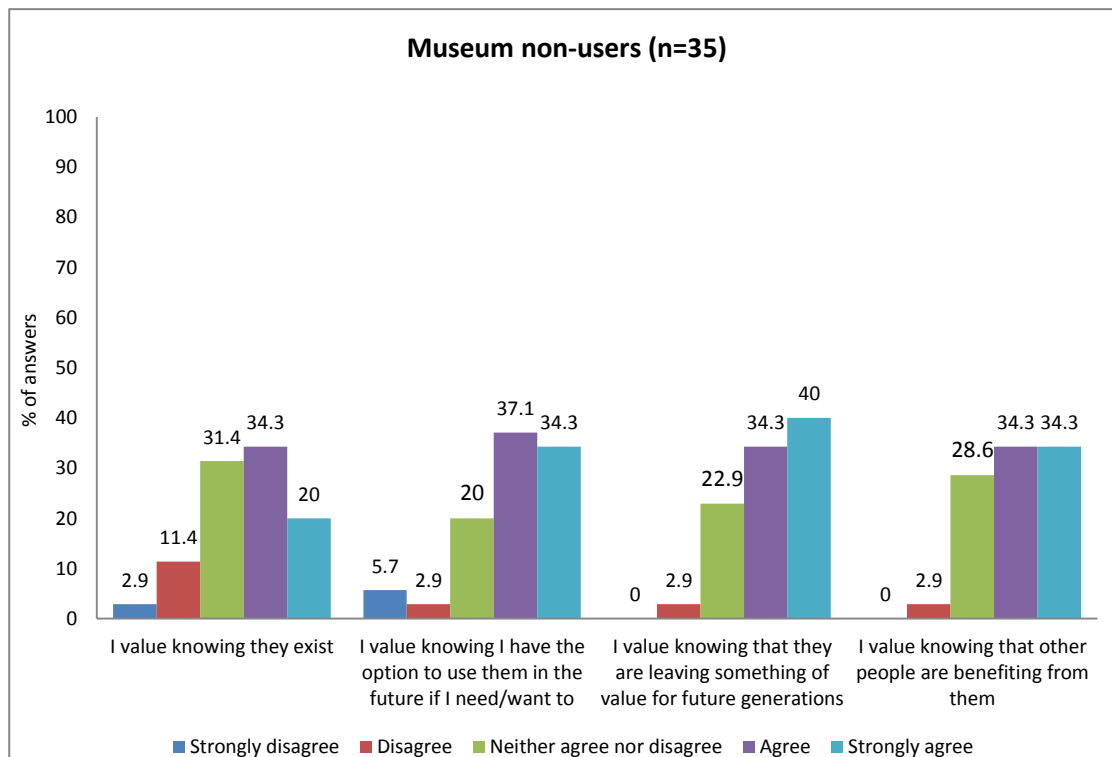
#### 4.4. Non-use value

For public online questionnaire question 3, the pattern for museums, shown in figures 4.5 and 4.6, was similar for each of the aspects: there was in general very high level of agreement among users, and high level of agreement among non-users, that the aspects do have all the forms of non-use value listed. The results for question 3 also illustrated an important point about non-use value: despite what the term might seem to imply, *users* can also attribute non-use value, and in fact this is likely to be higher than that of non-users, as was the case here.

**Figure 4.5: Museum users' level of agreement that museums have non-use value**



**Figure 4.6: Museums non-users' level of agreement that museums have non-use value**





Given low cell numbers (table 4.3), Fisher's instead of chi-square was again needed to test for significance: 55.579,  $p=0.000$ ,  $p<0.05$ . Therefore for level of agreement that museums have bequest value (no participants answered *strongly disagree*), the differences between user and non-user results are significant.

**Table 4.3: Chi-square test for museum user/non-user results for level of agreement that museums have bequest value (no participants answered *strongly disagree*)**

		Museums: bequest value				Total
		Disagree	Neither	Agree	Strongly agree	
Non-Users	Count	1	8	12	14	35
	% non-users	2.9%	22.9%	34.3%	40.0%	100.0%
Users	Count	0	5	41	95	141
	% users	0.0%	3.5%	29.1%	67.4%	100.0%
Total	Count	1	13	53	109	176
	% of total	0.6%	7.4%	30.1%	61.9%	100.0%

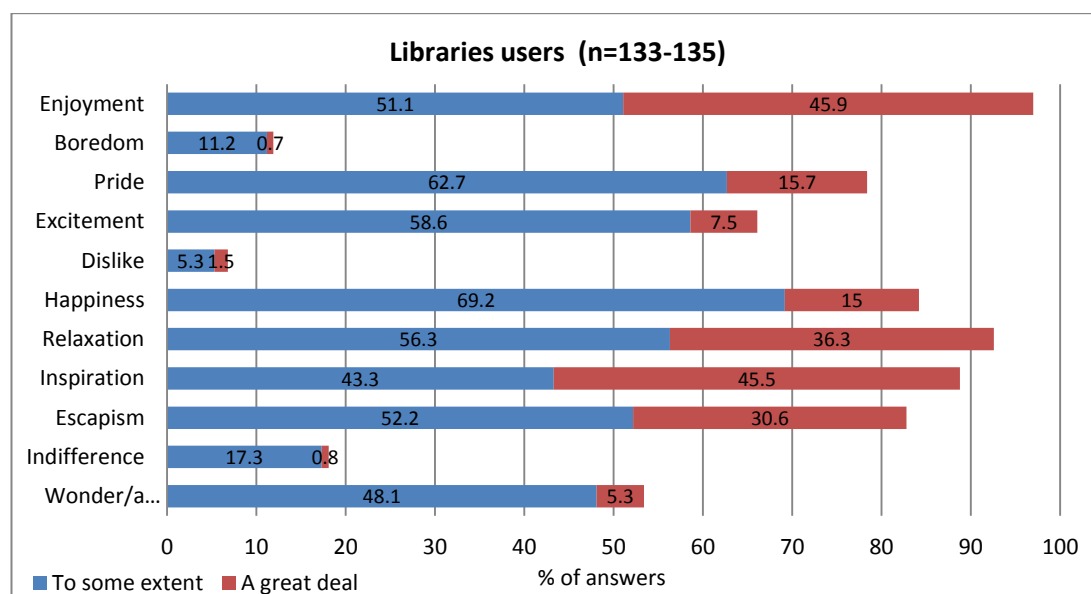
Despite being rated far lower than for users, there was in fact still very little non-user disagreement that the aspects have non-use value. The highest non-user combined disagreement is just 17.1%, for arts festivals and bequest value, and the lowest combined agreement 50.3%. This positive impression does support the literature on non-users and non-use value. Usherwood (2007), for instance, found that 76% of respondents, non-users of a museum or gallery in the previous year, still think it is important to have a museum or gallery in the local area. Similarly, Myerscough's (1988) survey of three areas of the UK reported that almost all participants (over 90%) think it is important to have arts in the area whether or not they personally use them. In addition, research on the British Library by Pung et al. (2004) found that most non-users (84%) feel that the Library has value for society as a whole. Scott (2007, p. 9) reports clear option and bequest value within respondents' answers: "non-users still value the fact that museums exist, that the option for visiting may lie in the future and that, as a society, we will have something to pass onto our children."

Despite a low level of disagreement among non-users, there is a high level of non-user uncertainty: there is far higher *neither agree nor disagree* answers for non-users than for users. For museums, for example, the highest user *neither agree nor disagree* answer is 6.4%, for vicarious use value; in contrast, for museum non-users, the highest is 31.4%, for existence value. There is a similar pattern for the other four aspects. This uncertainty does make sense in that non-users will likely not have enough knowledge of the aspect to be able to make a reasoned judgement about its non-use value; or indeed its other forms of value, as indicated by the far higher levels of *don't know* and *neither agree nor disagree* for all public online questionnaire questions for non-user compared to users, except for instrumentalism.

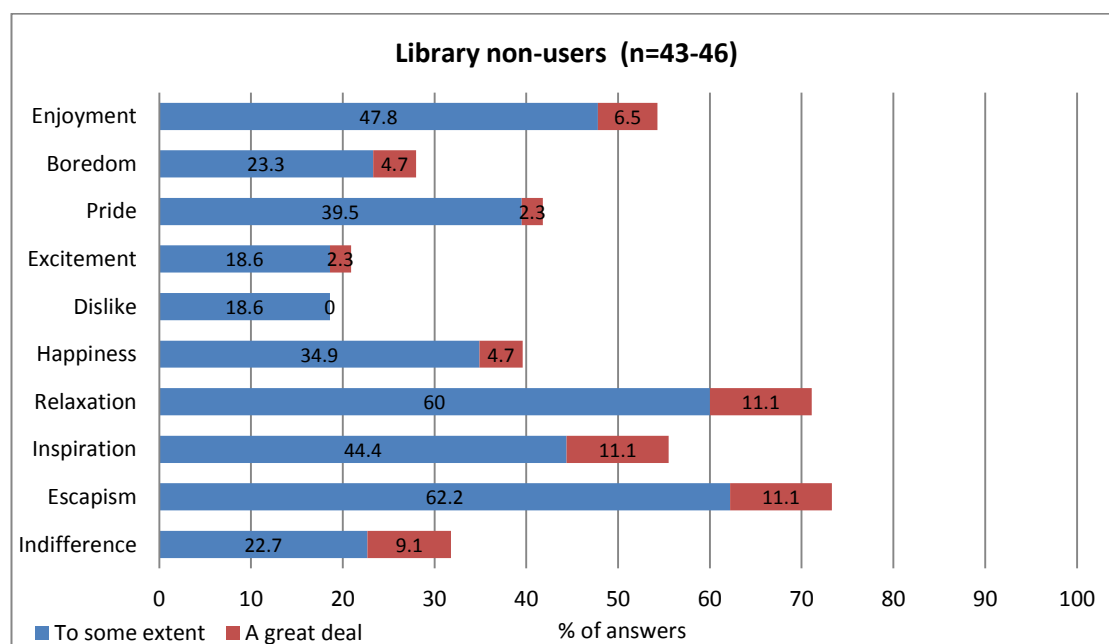
## 4.5. Emotional value

For public online questionnaire question 4, positive emotions were all rated far lower by non-users than by users. Figures 4.7 and 4.8 show this pattern for libraries.

**Figure 4.7: Library users' level of *to some extent* and *a great deal* personal association of libraries with several emotions**



**Figure 4.8: Library non-users' level of *to some extent* and *a great deal* personal association of libraries with several emotions**



For the chi-square test results (table 4.4) for level of personal association of relaxation with libraries, the differences between user and non-user results are significant:  $\chi^2 = 19.405$ ,  $p=0.000$ ,  $p<0.05$ .

**Table 4.4: Chi-square test for library user/non-user results for level of personal association of relaxation with libraries**

		Relaxation			Total
		Not at all	To some extent	A great deal	
Non-Users	Count	13	27	5	45
	% within non-users	28.9%	60.0%	11.1%	100.0%
Users	Count	10	76	49	135
	Expected Count	17.3	77.3	40.5	135.0
Total	Count	23	103	54	180
	% of total	12.8%	57.2%	30.0%	100.0%

There is no literature specifically on non-users and emotions and culture. As would be expected, the negative emotions – boredom, dislike, indifference – were all rated higher by non-users than users for each aspect. These ratings together with the lower ratings for all positive emotions and aspects for non-users than for users does of course make sense: if culture does not generate positive emotional associations for people, or generates negative emotional associations, they are less likely to use it.

As for users, for non-users it was enjoyment that was rated highest for museums, stately homes, arts festivals and Derwent Valley Mills – but not for libraries, interestingly, for which enjoyment was rated far lower by non-users than for the other aspects. Perhaps many library non-users have a stereotypical view of libraries as quiet, dull places where the only service is borrowing books, and might be unaware of the services and initiatives available in modern libraries that could generate positive emotional associations.

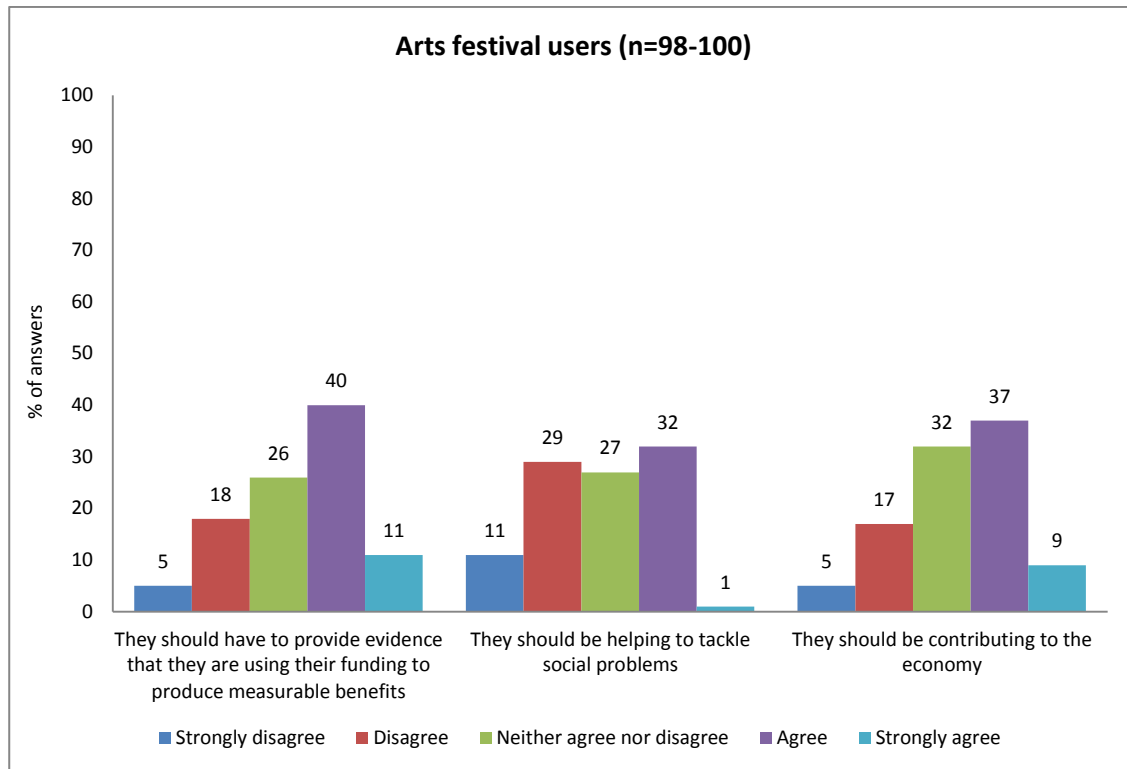
Nonetheless, for library non-users there is still a majority of *to some extent* and *a great deal* combined answers for enjoyment (54.3%), as there is for inspiration (55.5%).

Moreover, there is a large majority of combined answers for inspiration and for relaxation (71.1%) and for escapism (63.3%). There are similar majorities for other aspects. These non-user positive emotional associations do raise the question of *why* they do not use them. This would be worthy of further research.

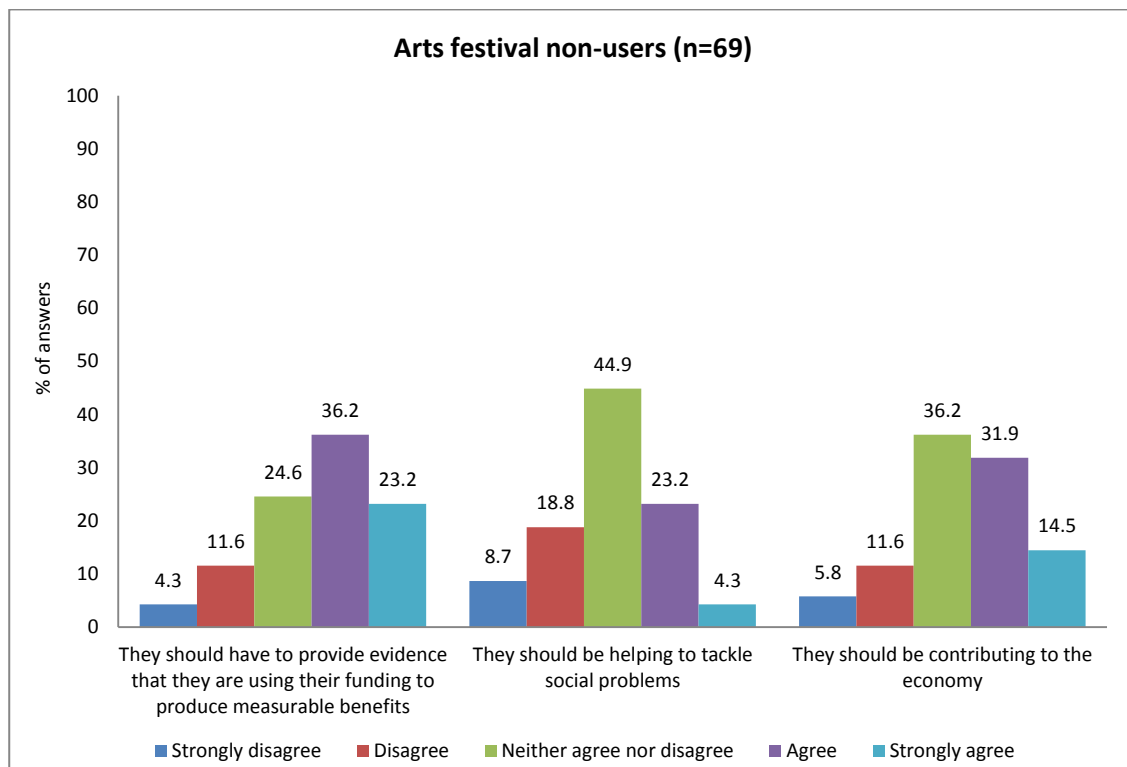
## 4.6. Instrumentalism

Public online question 5 results displayed the least difference between users and non-users, and it was harder to identify a general pattern than it was with the other questions' results. Indeed, none of the five aspects' results for combined agreement that "they should be helping to tackle social problems" showed statistically significant differences between users/non-users. Users and non-users both rated highly for *neither agree nor disagree*, indicating perhaps a lack of understanding of the question, or a lack of interest in it. With the qualitative stage of data collection being conducted prior to the quantitative, this could not be explored further.

**Figure 4.9: Arts festival users' level of agreement with instrumentalism and arts festivals**



**Figure 4.10: Arts festival non-users' level of agreement with instrumentalism and arts festivals**



For the user/non-user results on level of agreement that arts festival should be contributing towards tackling social problems, the chi-square test results (table 4.5) show that the differences are not significant:  $\chi^2 = 8.784$ ,  $p=0.67$ ,  $p<0.05$ . This was the case for the user/non-user differences in results for each aspect for this question.

**Table 4.5: Chi-square test for arts festival user/non-user results for level of agreement that arts festivals should be contributing towards tackling social problems**

		Arts festivals social problems					Total
		Strongly disagree	Disagree	Neither	Agree	Strongly agree	
Users	Count	11	29	27	32	1	100
	% within users	11.0%	29.0%	27.0%	32.0%	1.0%	100.0%
Non-users	Count	6	13	31	16	3	69
	% within non-users	8.7%	18.8%	44.9%	23.2%	4.3%	100.0%
Total	Count	17	42	58	48	4	169
	% within	10.1%	24.9%	34.3%	28.4%	2.4%	100.0%

There is no literature for which the non-use results can be compared for instrumentalism. Indeed, there is no literature to which user results can be compared either.

## 4.7. Conclusion

Much of the existing literature on non-use value of culture focuses on non-users, and the PhD results give the same positive impression of non-use and non-use value that is in the literature. Perhaps the most interesting finding here is that *users* clearly have more and stronger agreement that culture has non-use value than non-users do – most current non-use value research focuses on non-users. Therefore the non-use value for users needs to be taken into account when researching the non-use value of culture; this is unless the research is on non-*user* value, which should be distinguished from non-use value. Another interesting and original finding is that many non-users have several, and often strong,

positive emotional associations with culture, and this raises the question of why they do not use it.

The test results showed very large and statistically significant differences between user and non-user results for all public online questionnaire questions apart from question 5 on instrumentalism. For this question there are a high number of *neither agree nor disagree* answers and a low number of *strongly agree* and *strongly disagree*. This suggests that use of an aspect does not make one more informed on, or opinionated about, instrumentalism.

Although this section has raised some findings from the non-user data, the focus of the PhD is on *users* of the aspects; it is the user sample from the public online questionnaire that will be incorporated into the following results and discussion chapters. It is users rather than non-users for which most research on the value of culture focuses, and this PhD's results will therefore fit into this debate by also focusing on users. Moreover, there were far more participants in the user sample than non-user sample, so the results have greater credibility and use statistically.



# **5. Results and discussion:**

## **Intrinsic value**

### **5.1. Introduction**

This chapter outlines and discusses the results for research question 1, “How can the concept of ‘intrinsic value’ value be applied to culture?” The various uses of the term have been critiqued in the literature review, and the answer to research question 1 has been established as the emotions involved with culture. I also argue here that the term ‘intrinsic value’ should not in fact be used in relation to culture but should be replaced with ‘emotional value’. Despite the low level of awareness of the term ‘intrinsic value’ among participants, there were still, when asked, a small number of manager participant comments – I considered the term to be too abstract to be asked of for the public sample – on the meaning of intrinsic value, and these will be outlined briefly here in the relevant sections. It is not the intention to critique participants’ understanding of intrinsic value but to show that there is some, albeit limited, manager awareness that does match conventional definitions, and also to highlight some interesting points made that relate to the intrinsic value and culture but that do not refer to the term specifically.

### **5.2. Intrinsic value as value for its own sake**

The concept of value for its own sake is often taken to mean intrinsic value (see 2.2). There was some awareness of this in manager group 2 when asked what they think intrinsic value means, but only among three manager participants. After some hesitation, A24 stated “Is it not just value for its own sake? Not what you [D23] were talking about, the economic value or a monetary value; is it not just value for its own sake?” In addition, H23 said “It’s like what you [D23] said earlier in the sense of why can’t culture just stand as culture?...why does its value have to be attached to something else to justify it being there?”

H23's use of the word 'attached' here is interesting: Gray (2002) labels 'attachment' the practice whereby culture professionals attempt to link culture to another sector, depending on government priorities, in order to appear relevant and maximise funding; Belfiore (2012) maintains that this is the main reason for the development of instrumentalism in the UK since 1997. (The Derbyshire County Council supervisors also commented that this was now common practice among the Derbyshire cultural sector, giving examples of libraries emphasising a role in helping people with Universal Credit applications, and of using the library as a venue in the evening for various youth or community groups and meetings.)

A24's and H24's comments on intrinsic value appeared to be triggered by D23's, and this illustrates an advantage of the focus group method in that participants' comments can help trigger ideas in other participants. D23 (who has a background in the museum sector) had explained, rather passionately, that throughout his career he has constantly had to prove value in relation to specific areas, such as education or social inclusion. He added, however, that "sooner or later it would be nice for somebody to say 'well actually you're quite good; you're useful on your own actually'." Here, although not using the specific term, D23 is referring to the instrumentalism that many authors report (Gray, 2008; White & Rentschler, 2005; Hooper, Kearins & Green, 2005; McCarthy et al., 2004; Selwood, 2002a).

D23's point about wanting to be recognised as "quite good...useful on your own actually" links to a quote from Hewison and Holden (2011, p. 71) on how the 'for its own sake' concept is applied to the arts: "The arts are good [of value] in their own right: we should value dance because it is dance and poetry because it is poetry...and not only for other reasons, such as their economic and social consequences [i.e., what are usually considered the two main forms of instrumental value]."

### **5.3. Intrinsic value as the primary purpose of culture**

Another concept covered in the literature review has been intrinsic value as the primary purpose/s of culture, or of specific aspects of culture. Although not in the context of discussing the meaning of intrinsic value, there were several focus group exchanges on the

primary purpose/s of the aspects, raised by participants themselves rather than by the moderator, and these are worthy of consideration here. The perceptions of focus group participants in these exchanges reflect the consensus in the literature that culture's purpose/s are fluid and ambiguous (see 2.2.4.1). Several authors assert that museums do not have and have not had an agreed upon primary purpose or purposes (Jacobsen, 2013; Wilkinson, 2008; O'Neill, 2008; Tlili, 2008, Kotler & Kotler, 2001), for example.

In manager group 1, M11 expressed the view that, in the past, museums were often perceived as a way of 'civilising' the public: "this is my collection and I will present this collection to you and through you seeing this collection, you will gain betterment", something also reported in the literature (Barrett, 2011; Duncan, 1995). M11 claimed that the image of museums has at times suffered because they were perceived as caring more about their collections than about museum users. M11 added, however, "that's changing now over the last few years" and that there is more focus on engaging with the public and finding ways for them to interact more directly with the museum's collections, a shift also often noted in the literature (Gilmore & Rentschler, 2002; Kotler & Kotler, 2001).

Similarly, in manager group 3, D36 commented that the idea that museums are focused on preserving artefacts is now considered outdated, and that the current focus is on engaging with communities and improving access, a key idea behind the New Museology approach of the late 1980s (Duncan, 1995). Indeed, M35 stated "We're not displaying things that are beautiful for the sake of being beautiful; we are displaying things which reflect the life of the community."

There was a discussion of the different purpose/s of museums in public focus group 2. 2C asked of a museum, is it "there to display items, to educate people, or is it there as a store for historical items that we can look back on?" 2E replied "I think it does both; [the] British Museum does both." 2C noted that museums will also have several items in storage as well as on display – the implication being that museums are serving both roles despite sometimes appearing to be focusing more on displaying. 4D's perception is that "the primary thing [value of museums] apart from [being of use to] people with hobbies and interests is to expand people's knowledge, [to] let them know things and see things they didn't necessarily know."

The idea that the perceived purpose/s of culture can change over time is also reflected by an exchange in public focus group 2 on the purpose/s of libraries. 2B said she is involved in running a charity that helps the unemployed and people “on their uppers”, and that “quite a few of them use the library, mostly because they’re away from people looking over their shoulders, because if you fill in forms and do things at employment places, some find it intimidating.” However, 2C added “I think libraries are confused: I don’t think they know anymore what it is they’re trying to do. Because what you [2B] said is absolutely right and I would agree with you, but is that what libraries are about, shelter and warmth and friendliness?” 2B replied “Well everything changes”, to which 2C responded “Of course.”

#### **5.4. ‘Emotional value’ rather than ‘intrinsic value’**

The answer to research question 1 has been established based on the literature review as the emotions involved with culture, similar to Holden’s (2006, p. 14) definition as “the set of values that relate to the subjective experience of culture intellectually, emotionally and spiritually.” Bazalgette (2014, p. 4) offers a similar definition of what he considers intrinsic value to refer to: “how arts and culture illuminate our inner lives and enrich our emotional worlds.”

However, on further consideration after the data collection phase, I started to think that intrinsic value as a term was not in fact needed, and that ‘emotional value’ is a more suitable term. Ostensibly it seems reasonable to use the term ‘intrinsic value’ in relation to culture: ‘instrumental value’ is of common use in the culture literature and has its origin within philosophy, and its opposing philosophical concept is usually (although not always – see Korsgaard [1983]) considered to be intrinsic value. However, the term ‘intrinsic value’ in fact obfuscates the discussion on the value of culture: in the culture literature its use is ambiguous, so that when one sees it used one cannot assume its intended meaning without further explanation, and this is often not given. Carnwath and Brown (2014, p. 9) write that this makes the term “of questionable use at this point in the discourse [on the value of culture].”

Despite its frequent use within the culture literature (see 2.2.4.), the lack of the use of the term 'intrinsic value' when manager participants discussed the value of their aspects of culture – it was not mentioned in any of the manager groups until the moderator asked specifically about it – suggests that it is not a term that is commonly in use when describing or articulating the value of their aspects of culture. Even when asked specifically about it, there was little understanding of the term or consensus on its meaning. M24, for example, said of intrinsic value, "It's a phrase I'd never heard of until I started doing some reading the other night for this [focus group], and I've forgotten already what it said." The manager participants are working in managerial roles in a wider range of aspects of culture and, even among the managers who were aware of it, the term is clearly not used in their work area.

Thus it would appear that there is a gap between the academic language on the value of culture and the language of culture professionals. Reducing abstruse terms would be beneficial both for consistent use and understanding in the culture literature and also to make the academic issues and debate more accessible and understandable for culture professionals, and indeed for the public as well.

Holden (2004) questions whether it is possible to talk about the intrinsic value of cultural services in general when the term includes such a wide range: intrinsic value, he contends, cannot be the same across a broad range of services because, although the boundaries are often blurred, cultural services tend to have different focuses, such as preservation, display, education and entertainment. Holden's point here refers to intrinsic value being something that 'exists' within all culture, whatever its form. The idea that one can refer to the 'intrinsic value of culture' in this sense is indeed unrealistic. However, if using the concept of emotional value this could apply to the full range of culture, however it is defined: from libraries, arts festivals, stately homes, museums and heritage, as well as others, and whether it be a service, a performance, participation and so on.

Emotional value could cover a range of things. On the personal level, it includes aspects of Klammer's (2004) concept of cultural value; Scott's (2007) concepts of individual intrinsic value such as inspiration, insight and joy; Throsby's (2001) concept of spiritual value; and Hewison and Holden's (2011) concept of intrinsic value. But it also includes parts of McCarthy et al.'s (2004) conception of intrinsic value of the arts, where they divide

intrinsic value into three categories moving from personal to social, as does Brown (2007); Scott's (2007) concept of social value, which she considers to be community identity and a sense of place; and Klammer's (2004, p. 149) category of social value, those forms of value "pertaining to the relations between and among people", such as "identity, social distinction, freedom, solidarity, trust, tolerance, responsibility, love, [and] friendship." According to McCarthy et al. (2004, p. 50), the arts "allow private feelings to be jointly expressed and reinforce the sense that we are not alone" and "provide the means for communally expressing personal emotion."

In general terms, therefore, emotions relating to culture could be classed as personal or collective. Personal emotions include happiness, escapism and relaxation; collective emotions include feelings of solidarity, belonging, and pride in one's community. Collective emotions are those that are directed outside of oneself and depend on other people, community or society. For example, one cannot feel pride in a community without a community; but one can feel relaxation. However, at the same time there needs to be recognition that the two types are not always mutually exclusive.

Furthermore, although 'emotion' is mainly being used in the thesis, it may sometimes be more suitable to describe these as feelings. Thus 'emotional value' should also be considered to incorporate feelings when this seems more appropriate. The distinction between 'emotion' and 'feeling' is, however, ambiguous and perhaps depends mainly on how the underlying concepts are phrased.

There are also a range of criticisms by authors in the culture literature on the use of the intrinsic/instrumental distinction. For example, Gibson (2008, pp. 248-249), in relation to museums, considers the dichotomy to be false, arguing that it is an unhelpful and overly simplistic way of thinking about the value of museums: "The complexity of purpose and operation [of museums] cannot be reduced to a simplistic binary opposition." It is interesting to note the language here: Gibson is referring to 'purpose' rather than 'value'. Other similar comments include the "false dichotomy of instrumental versus intrinsic" (O'Neill, 2008, p. 306), a "fruitless polarity" (Holden, 2013, p. 106) and the "sterile dichotomy" (Belfiore & Bennett, 2010, pp. 8-9). Dissociating intrinsic value from its philosophical connotations as value for its own sake, or value in itself, as I have argued for,

makes it easier to deal with the two concepts without having to see intrinsic and instrumental as polar opposites.

Moreover, what became apparent during the analysis, and writing the results chapters, were the problems in trying to categorise forms of value as either intrinsic (emotional) or instrumental. Some values could be categorised as either or both, depending on interpretation and context, and this illustrates that there is subjectivity involved in how value is categorised. The forms of social instrumental value included some of the typical examples given in the literature (Scott, 2009; Bunting, 2008; Matarasso, 1997; White & Renschler, 2004), which often includes forms such as community identity and community pride. But these could well be considered collective emotional (i.e., intrinsic) value. Therefore, although beyond the scope of this PhD, further research could investigate whether it might be beneficial to revise the way 'instrumental' is used to label forms of value related to culture.

#### **5.4.1. The relationship between emotions and wider society**

Some authors argue that intrinsic value relates to individuals (Allan, et al., 2013; Davey, 2014; Hewison, 2006). Davey (2014, p. 2), for instance, refers to the intrinsic values of the arts as "those which are associated with benefits to the individual (like happiness or inspiration)." Some managers made similar points, once the topic of intrinsic value had been established. In manager group 2, H23, for example, maintained that "Intrinsic value is to the individual for whatever reason that person values whatever aspect of culture it may be. It's completely subjective." And A35 claimed of intrinsic value, "for us it's for the individuals, the value that they see from participating in the [arts] project."

However, when discussing the subjective emotional experiences of and/or associations with culture, one issue that needs to be considered is that it is ambiguous where these apparently individual benefits cross over into value for wider community and society. Indeed, others in the manager focus group discussions (L35, M23, M35) perceived there to be a clear link between individual experiences and wider social and economic goals, and that by creating enriching individual experiences this inevitably has a knock-on effect on wider community and society – a point also made by several authors (Bunting, 2008;

McCarthy et al., 2004; Ruiz, 2004; Wyman, 2004; Eisner, 2002; Rolston III, 1988). Guetzkow (2002, p. 13) refers to this as “indirect impact”.

This issue was also covered by a manager questionnaire question, with almost all agreeing with the statement “The benefits individuals get from my aspect of culture lead to subsequent benefits for the wider community or society” (although this question does not refer specifically to intrinsic value). This clearly represents managers’ *perceptions* of the value of their aspects for the public. L12, for instance, perceives that libraries lead “to a sense of identity and belonging [for the public] which inspires life chances and opportunities”; and M12 perceives that “If individuals gain better empathy for past communities, they will also gain better empathy for other communities in the present.”

M12’s answer here reflects McCarthy et al.’s (2004) view on empathy. McCarthy et al. (2004) still focus on the subjective experience of the arts as the basis for intrinsic value, but they consider intrinsic value to also have wider social benefits. They contend that the arts can create feelings such as pleasure and wonder for the person experiencing them and that these effects are personal rather than of benefit to society. However, they claim that the arts can also have benefits such as increasing empathy, and that this then has a positive effect on how the individual interacts with wider society – therefore beneficial to wider society beyond the individual, but still intrinsic value. Similarly, they maintain that the arts have “collective effects” such as “creation of social bonds” and expression of community emotion and belonging (McCarthy et al., 2004, pp. 50-51). The results on community value (see 7.5) would certainly support this.

1B made a point that seemed to reflect the exact ideas put forward by McCarthy et al. (2004), explaining that she perceives arts festivals to have wider benefits for the communities around the festivals:

*There’s a contagion, if you like, of wellbeing, of being active, of being productive, of being positive. And surely that’s not just a personal thing; it’s something you multiply in a big festival particularly with so many visitors; [there] is a multiplying effect throughout the community.*



## 5.5. Conclusion

If, as seems sensible, there is a desire to build up a consistent and accessible vocabulary to aid discussion on the value of culture (see Hewison & Holden, 2006; Holden, 2006; Ellis, 2003), it would be beneficial if the term 'intrinsic value' is not part of this: its use in the literature in relation to culture is inconsistent, ambiguous and often illogical. This does not mean that the ideas sometimes associated with it could not still be discussed; it means that the types of value being referred to would be in simpler language, a language where it is clear what exactly is being referred to, so that academics, culture professionals – there was little awareness of the term among the manager sample – and indeed the public, all have access to commonly understood terminology.

As Holden (2004, p. 23) asserts, "If 'intrinsic value' is shorthand for a variable 'something else', then why not articulate it more clearly?" Therefore if we are referring to the emotions involved with culture, why should this not simply be called 'emotional value'? However, the reality is that the term has become entrenched in the debate on the value of culture and is therefore unlikely to disappear in the near future. Pragmatically accepting this, its most suitable meaning is the emotional experience of or associations with culture, which can be broadly divided into personal and collective emotions. These both relate to the individual in that it is individuals who experience/associate these emotions; however, individuals' positive emotional experiences/associations very likely cross over into wider community and societal benefits, because of increased emotional wellbeing (personal emotions), and because of increased ability to connect and interact with other people (collective emotions) (McCarthy et al., 2004).

## 6. Results and discussion:

### Emotional value

#### 6.1. Introduction

This chapter covers the results in relation to research question 2, “What emotions do people in Derbyshire associate with culture, and how does this compare across different types of culture?” This was covered in question 4 in the public online questionnaire. It is important to note here the word ‘associations’, which is different to the focus on emotional experiences typical in the literature. The word ‘associations’ was used to show that direct experience of certain types of culture, which the focus groups indicated that many participants had not had, was not necessary to answer the question. It is also important to note the word ‘personally’, which means participants’ own associations and not what they perceive of others.

Much of the literature relating to emotions and culture is speculative rather than empirical, based on authors giving their own perceptions on what emotions people feel with culture rather than collecting the views of the public on what they *personally* feel; but there is some literature on culture and emotions, usually on a certain emotion and aspect, for example museums and relaxation. The PhD results are compared to this existing literature and research to see if they support it. However, given the limited extent of such research, the purpose of the results of research question 2 is mainly to put forward new knowledge on emotions and culture rather to compare the results to the existing literature, and this is especially pertinent given that there is no research that covers several emotional associations across a broad range of aspects of culture. Furthermore, given that, apart from enjoyment, emotions were rarely mentioned in the focus groups, the literature here is also illustrative, and serves to add “‘meat on the bones’ of [the] ‘dry’ quantitative findings” of the public online questionnaire (Bryman, 2012, p. 646).

## 6.2. Emotions included in the public online questionnaire

The positive emotions chosen for inclusion in the public online questionnaire were those most prominent in the literature in relation to culture, meaning the results would thus be able to be related to existing literature. The other factor affecting choice of positive emotions for the public online questionnaire was mentions in the focus groups. In most cases these two factors corresponded, in that those prominent in the literature were also mentioned in the focus groups. In total there were eight positive emotions included and three negative emotions. (Ideally, of course, I would have liked to have included several more emotions, but this had to be balanced against the need to keep the public online questionnaire as concise as possible.)

In the literature, enjoyment is frequently mentioned in relation to the value of culture (Hood, 1983; Vavrek, 2000; McCarthy et al., 2004; Barron, Williams, Bajjaly & Arns, 2005; Bunting, 2008), as well as often in the focus groups, and was therefore the most obvious emotion for inclusion. Packer and Ballantyne (2002) and Silverman (as cited in Noble & Chatterjee, 2013) relate relaxation to museums, and it was also commented on in relation to libraries and museums in the focus groups. Inspiration is listed as an element of the spiritual value (Brown & Novak, 2007; Klammer, 2009) and intrinsic value of culture (Brown, 2006). Inspiration was mentioned in the focus groups as a value of libraries and arts festivals. Clarke (as cited in Duncan, 1995, p. 13) believes that aesthetic experience can lead to “a kind of exalted happiness”. Happiness was mentioned twice in the focus groups.

Wonder/awe is frequently brought up in the literature as a form of the value of culture (McCarthy et al., 2004; Scherer, 2005; Scott, 2007; Klammer, 2009). Escapism is given as a reason that people visit museums (Combs, 1999; Radder et al., 2011) and stately homes (Tinniswood, 1989), and was also commented on in the focus groups as a value of libraries. There were several mentions of pride in the focus groups, mainly in relation to having Chatsworth House and Derwent Valley Mills in Derbyshire. In her interviews with visitors, Smith (2009) also found that many feel pride for stately homes. Excitement, Gursoy (2006, p. 149) believes, is one of the motivations for arts attendance: an “exciting, delightful, fun,

thrilling, and interesting experience.” There were also some comments in the focus groups on the exciting, or potentially exciting, nature of museums.

Despite the focus group conversations mainly indicating a positive view of culture, some negative emotions were necessary as a counterbalance. Dislike came from the focus groups: 2B joked “I think Chatsworth should become a ruin; it would be more interesting.” Similarly, boredom is linked to dislike: 1H said “Stately homes bore me stupid.” Not every focus group participant was interested in every aspect of culture covered in the discussions. For many there appeared to be indifference towards the aspects rather than strong positive or negative feelings, and indifference therefore seemed a suitable negative emotion to include. (It is, however, arguably neutral rather than negative.)

### **6.3. Negative emotional associations**

Public online questionnaire question 4 asked participants “To what extent do you personally associate each of these feelings/emotions with [aspect], either as a user or non-user.” The answer options were *not at all*, *to some extent* and *a great deal*. The negative emotions listed – boredom, dislike and indifference – were all rated very low (table 6.1), indicating a generally positive level of emotional association with the aspects of culture.

**Table 6.1: Level of personal association of negative emotions with each aspect**

Emotion	Aspect	To some extent %	A great deal %	Combined %
<b>Boredom</b>	Libraries	11.2	0.7	11.9
	Museums	12.9	1.4	14.3
	Arts festivals	14	4	18
	Stately homes	9.4	0.6	10
	Derwent Valley Mills	15.3	1.2	16.5
<b>Dislike</b>	Libraries	5.3	1.5	6.8
	Museums	5	0	5
	Arts festivals	10	0	10
	Stately homes	5	0	5
	Derwent Valley Mills	8.3	0	8.3
<b>Indifference</b>	Libraries	17.3	0.8	18.1
	Museums	12.1	1.4	13.5
	Arts festivals	9	3	12
	Stately homes	8.3	2.5	10.8
	Derwent Valley Mills	11.8	3.5	15.3

The issue of seemingly negative emotions did come up once in the focus groups, in manager group 1. A12 emphasised that with the artistic content of his arts festival he aims to cause an emotional impact of any kind; even if it is anger, he feels he has succeeded because of having some form of impact (although he added that a fair amount of the programme was designed to be agreeable in order to meet market demands). Indeed, several authors argue that aesthetic experience does not have to be enjoyable to be meaningful (McCarthy et al., 2004; Carroll, 2002; Levinson 1992). Moreover, as Brown (2006) comments, aesthetic experience can be without both meaning and enjoyment – bad quality or offensive art, for example.

A12's desire to elicit a variety of emotions both positive and negative did not seem to resonate with the rest of the group. In reply to A12, H11 asserted that this illustrates a difference between aspects of culture: he joked that he "wouldn't get away with that in conservation" and explained that his heritage organisation is based around "the consensus of the public and what they value" rather than trying to challenge the public. This shows the benefits of bringing together into focus groups participants from a range of backgrounds to illustrate diversity of perspectives.

## 6.4. Positive emotional associations

Figure 6.1 below shows the *to some extent* and *a great deal* ratings for the eight positive emotions for each of the aspects. The emotions are ordered based on their order in the public online questionnaire question 4.

**Figure 6.1: To some extent and a great deal results for each aspect and positive emotion**

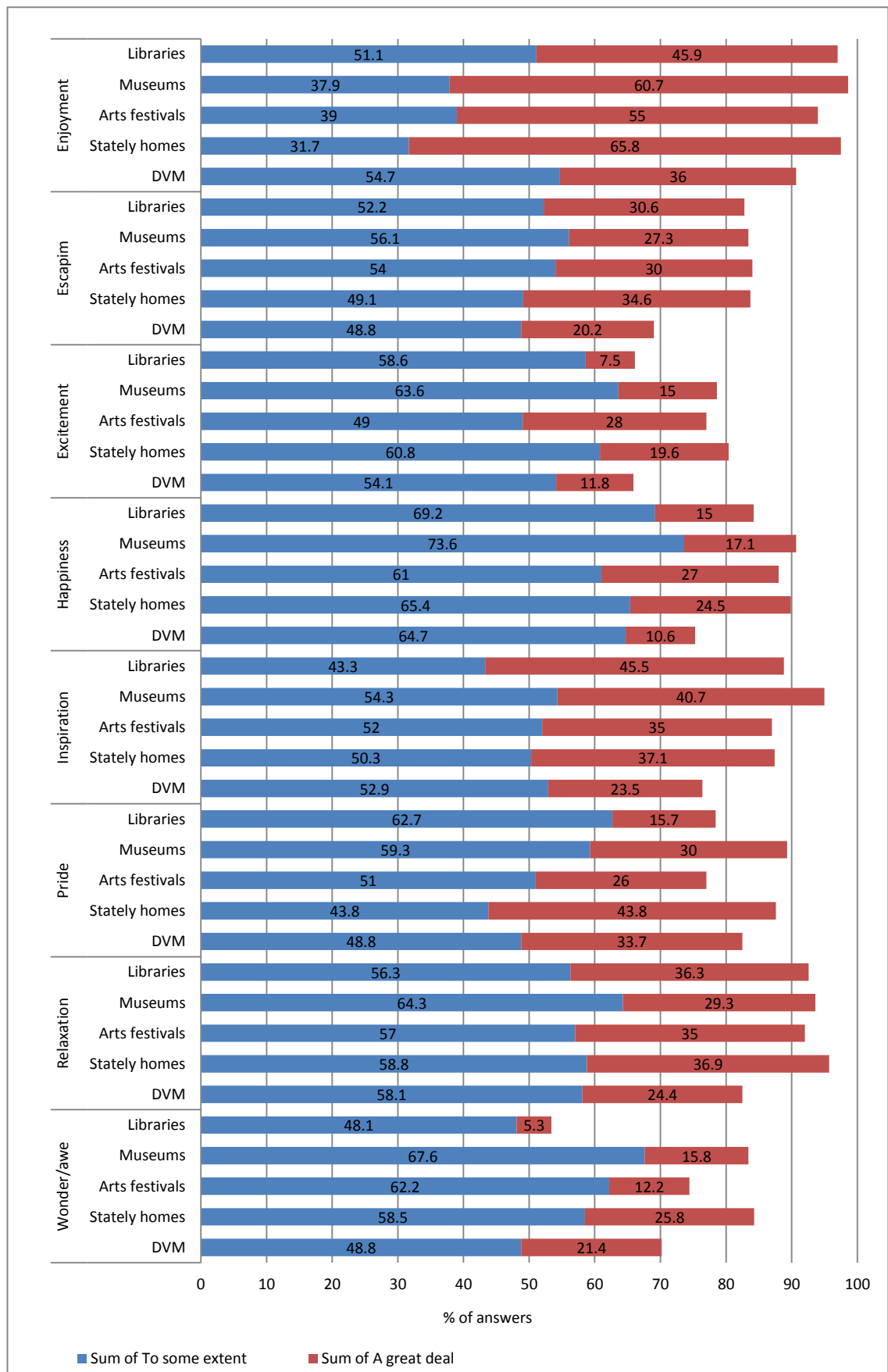


Table 6.2 below is organised from highest- to lowest-rated positive emotion for each aspect, combining the percentages of participants answering *to some extent* and *a great deal*. (The use of asterisk [\*] means the same combined rating; ranking is therefore based on rating for *a great deal*.) Most notable is that enjoyment is ranked highest for each of the five aspects. Relaxation and inspiration are also consistently prominent across the aspects.

**Table 6.2: Positive emotion rankings for *to some extent* and *a great deal* combined some extent and *a great deal***

	Libraries	Museums	Arts festivals	Stately homes	Derwent Valley Mills
1	Enjoyment	Enjoyment	Enjoyment	Enjoyment	Enjoyment
2	Relaxation	Inspiration	Relaxation	Relaxation	Pride*
3	Inspiration	Relaxation	Happiness	Happiness	Relaxation*
4	Happiness	Happiness	Inspiration	Pride	Inspiration
5	Escapism	Pride	Escapism	Inspiration	Happiness
6	Pride	Escapism*	Pride*	Wonder/awe	Wonder/awe
7	Excitement	Wonder/awe*	Excitement*	Escapism	Escapism
8	Wonder/awe	Excitement	Wonder/awe	Excitement	Excitement

The results for each emotion will now be discussed, ordered based on the library rankings in table 4.

#### 6.4.1. Enjoyment and entertainment

Table 6.3 shows that all the aspects were rated very highly and similarly for combined *to some extent* and *a great deal* answers: museums 98.6%, stately homes 97.5%, libraries 90%, arts festivals 94% and Derwent Valley Mills 90.7%. However, what provides a clearer ranking of the aspects is the ratings for *a great deal*: stately homes 65.8%, museums 60.7%, arts festivals 55%, libraries 45.9% and Derwent Valley Mills 36%. Enjoyment *a great deal* ratings are far higher than the other emotions' *a great deal* ratings.



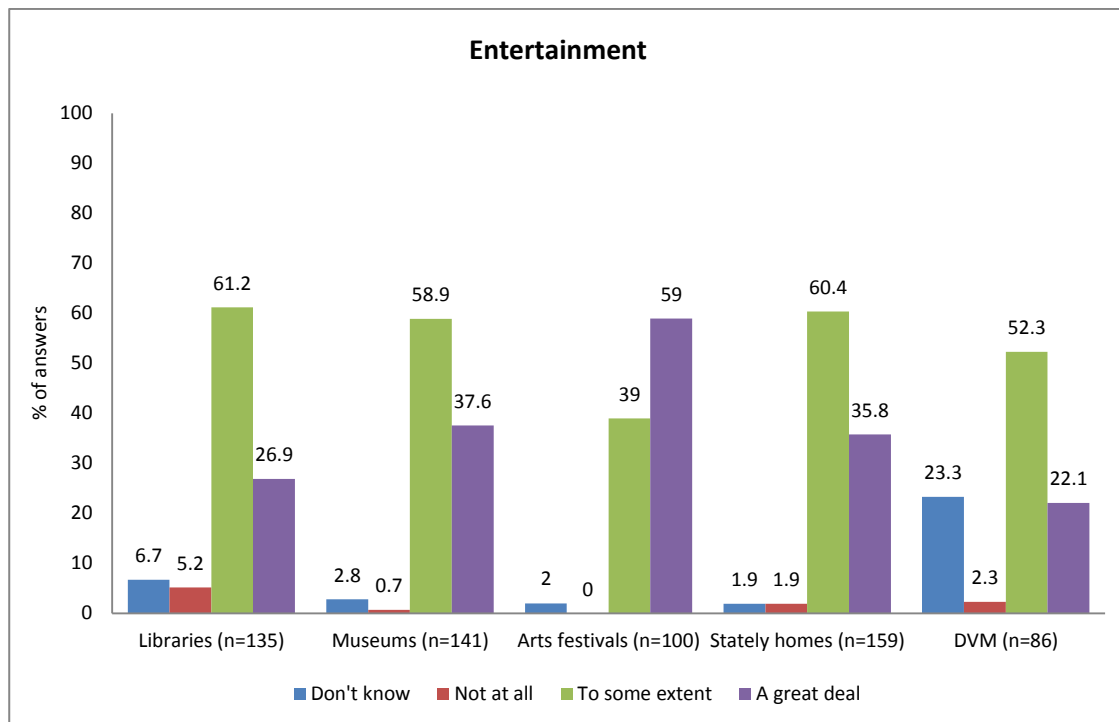
**Table 6.3: Level of personal association of enjoyment with each aspect**

		To some extent %	A great deal %	Combined %
<b>Enjoyment</b>	Libraries	51.1	45.9	97
	Museums	37.9	60.7	98.6
	Arts festivals	39	55	94
	Stately homes	31.7	65.8	97.5
	Derwent Valley Mills	54.7	36	90.7

As one might expect because it was rated the highest, enjoyment was the emotion that was most talked about in the focus groups. It was in fact talked about far more than any other emotion, and it will therefore be discussed here in greater detail.

The enjoyment results can be linked to the results on entertainment – “the action of providing or being provided with amusement or enjoyment (Oxford Dictionaries, 2015, n.p.)” – from public online questionnaire question 2, shown in figure 6.2. Participants were asked for their opinions on the extent to which each aspect contributes towards entertainment. Entertainment also had a very positive rating – it was the highest rated of all 14 types of value listed for question 2. Combined *to some extent* and *a great deal* answers were arts festivals 98%, museums 96.5%, stately homes 96.2%, libraries 88.1% and Derwent Valley Mills 74.4%. The combined answers are slightly misleading, however, because arts festivals, although rated similarly to museums and stately homes for combined, were rated far higher (59%) for *strongly agree* (museums 37.6% and stately homes 35.8%).

**Figure 6.2: Level of perceived contribution of each aspect towards entertainment**



The public sample's emphasis on enjoyment and entertainment of culture reflects several sentiments expressed in the literature. McCarthy et al. (2004), for instance, argue the public's focus is on enjoying the arts, and this is indicated by Bunting's (2008) empirical research. Likewise, in regard to festivals, Gursoy (2006, p. 290) claims that arts attendance is based not on "utilitarian justification" but on "hedonic", such as desire for an "exciting, delightful, fun, thrilling, and interesting experience." Stephen (2001) advocates the leisure, recreation and pleasure role of museums, and that this role does not need to hamper its other, more traditional roles. Furthermore, Williamson (2000) maintains that recreation is an essential part of human self-improvement, and therefore that libraries' recreation role should be valued highly rather than seen as trivial.

The high rating for libraries and entertainment supports research by Vavrek (2000), who found that of those in the sample who said the library had made their life better, 87% said entertainment was a factor (p. 64). Furthermore, Barron et al.'s (2005, p. 12) large sample of users of public libraries in South Carolina were asked how the library has assisted them in recent visits; personal enjoyment was given by 67%.

What emerged in manager groups 1 and 2 was that several managers approve of the public enjoying and being entertained by their aspects of culture. D23, for example, stated “We’re here basically to delight people and entertain people”, and M24 said “With us it’s primarily to give people an enjoyable day.” In manager group 1, M11 said something similar: “that is one of the things [that is important about museums]: it’s the enjoyment; it’s the day out.” A12 asked the group, somewhat rhetorically, “Are we not all to some extent in the entertainment business? In that...essentially what we’re doing is giving people something to enjoy”, to which several in the group agreed.

In addition to the results from the public online questionnaire doing so, the results from the public focus groups also suggested that culture managers are being successful in their aim for the public to enjoy and be entertained by their aspects of culture. For example, 1C asserted “I think certainly there’s entertainment value to museums. People wouldn’t visit if it wasn’t an enjoyable experience. A lot of the exhibits, not the permanent ones but the temporary ones that they put on, are there to provide people with enjoyment.” Furthermore, 2B commented on the “great joy” of being able to spend hours in the reading room of Chesterfield Library. Regarding arts festivals, 3B said “It’s the fun you have and the people you meet and the group therapy from it, and that’s very nice, very good”; 2A stated “It’s entertainment and you meet friends”; and 3A got “a great deal of enjoyment and satisfaction” from an arts festival.

According to Barret (2011), throughout the history of museums there have been voices expressing concern that the traditional educational value of museums is being overshadowed by their entertainment value. This sentiment is indeed expressed in the present by McClean (2007), who is critical that in their desire to increase visitors and be inclusive, museums are often resorting to a dumbed-down form of education focused on entertainment.

Combs (1999, p. 187) notes that this increased entertainment focus of many museums has led to a new term emerging: ‘edutainment’. Di Giovine (2009, p. 164) describes the meaning of the term edutainment, in relation to tourism and World Heritage Sites: “The touristic ritual is imbued with the expectation of an outcome that it is often epistemologically or transcendently rewarding, but always pleasurable.” Dallen (2004, p.

235) advises managers of museums and heritage sites that visitors see their visit as recreational and therefore “the experience should be enjoyable not boring.”

But Dilevko and Gottlieb (2004, p. 215) are critical of libraries and museums focusing on edutainment and criticise it as a result of a “consumer-centric philosophy driven by the need to increase attendance and satisfaction levels of attendees.” They believe that an over-emphasis on edutainment causes libraries to lose parts of their traditional identity for the sake of attracting visitors (Dilevko & Gottlieb, 2004). Rentschler and Hede (2007) argue that some exhibits, those of a serious nature, will not be suitable for an edutainment approach; they give the example of an exhibit on the slave trade.

Hooper-Greenhill (2007, p. 3) describes edutainment as a “clumsy” word and claims that its use has faded and almost disappeared from the museum literature. The word was not used in the manager groups, but there were comments that related to the interrelation between culture, enjoyment, entertainment and education. Some managers in groups 1 and 2 stated that although enjoyment was usually what attracted the public to visit, and they accept this as a necessity to attract visitors and funding, they (managers) want visitors to get more than just enjoyment out of their visit.

D23, for instance, hopes that although the public come to have an enjoyable time, they are motivated “to go somewhere else, or learn something...that [the learning] is important.” Indeed, Dallen (2004, p.235) writes that, although initially attracted to a heritage site because of its recreational nature, the visit might still “plant a seed of inquiry” in visitors that leads to a deeper, more historical interest later on. M24 said something similar, saying of his museum, “primarily it is enjoyment; but, we hope that having come...and enjoyed it they’re going to learn a bit more”. M24 referred to this as “education by subterfuge”, to which both H24 and D23 agreed.

H11 commented that learning is “not exactly a side-effect, but having got them in you know that they learn something”; M11 made a similar point, referring to the “more tricks you can have to make them remember and learn something [the better].” A12 said that, although people are attracted by the enjoyment, “hopefully they’ll get more out of it than sheer enjoyment.” Moreover, M11 remarked that although they, the museum, are keen to make people aware of their history, “we’ve got to get them enjoying themselves first.”

Several managers expressed the view that simply taking part in culture is beneficial, without specifying what the benefit is. M12 commented that people “might intend to go and have fun...but as a passive, as we’ve said before, it’s the cultural [experience that is most important].” In manager group 2, three participants claimed that when visiting their aspects the public might not know they are visiting something ‘cultural’. H23, for example, said “We recognise that enjoyment is one of the key things that draws people through our doors and keeps them coming back” but goes on to say “whether they recognise it’s culture or not, they’re enjoying a cultural facility.” A23 claimed that most people attending arts festivals wouldn’t consider it to be a cultural experience but simply as “a nice day out”. In addition, L23 stated “I think the advantage of libraries is that people come along to a cultural activity without actually perhaps recognising – that can be good and bad – that it’s a cultural activity.” In group 3, D35 made a similar point. These views perhaps reflect what Klammer (1996, p. 18) refers to as the “culture-is-good-for-you-whether-you-know-it-or-not argument.”

#### 6.4.2. Relaxation

Relaxation (table 6.4) was the emotion with the most consistency between the aspects for combined answer ratings, and for *to some extent* and *a great deal* individually. The combined *to some extent* and *a great deal* answers were stately homes 95.7%, museums 93.6%, libraries 92.6%, arts festivals 92% and Derwent Valley Mills 82.5%, and for *a great deal* stately homes 36.9%, libraries 36.3%, arts festivals 35%, museums 29.3% and Derwent Valley Mills 24.4%.

**Table 6.4: Level of personal association of relaxation with each aspect**

		To some extent %	A great deal %	Combined %
<b>Relaxation</b>	Libraries	56.3	36.3	92.6
	Museums	64.3	29.3	93.6
	Arts festivals	57	35	92
	Stately homes	58.8	36.9	95.7
	Derwent Valley Mills	58.1	24.4	82.5

Relaxation was mentioned only a few times in the group discussions, however. L12 claimed that libraries provide a “relaxing space to spend some time.” Indeed, 2B said that Chesterfield Library is excellent for relaxing “because you’ve supplied a beautiful room for us to sit in and relax. One of the great joys of retirement is that you can spend all morning in Chesterfield Library if you really want to.”

3D commented that time at museums is “very calming and restful time; it’s wonderful; it’s relaxing.” Packer and Bond (2010) believe that museums can serve an important restorative role for users. They define restoration as “the renewing of physical, psychological, and social capabilities that are reduced by the ongoing efforts to meet the demands of daily life” (p. 431). Such restoration, they claim, can play a role in a person’s wellbeing and therefore benefit wider society. Their research results were that museums and art galleries had a restorative effect on 56% of their visitor sample, meaning the percentage of participants who answered in the top three ratings on a seven-point scale (p. 126). This was far greater than shopping centres with 16%, fairly close to cinema with 66%, but far behind the two highest rated, national parks and beaches, each at 84% (p. 126). More frequent visitors were more likely to find museums restorative (p.127). Silverman (as cited in Noble & Chatterjee, 2013) also emphasises the role that museums can play in generating relaxation, as well as other positive emotions.

Packer and Bond (2010) argue that restorative experience can increase return visits and is therefore an important consideration for museum managers. But relaxation was not mentioned by any of the museum managers, and apart from by L12 (quoted above), relaxation was not mentioned at all in the manager focus groups as what they saw as the value of their aspects of culture, and it was only mentioned very briefly in the public groups. Given the very high ratings for relaxation for the public online questionnaire, this is an interesting discrepancy.

### **6.4.3. Inspiration**

Inspiration (table 6.5) was also one of the most consistently and highly rated emotions across the aspects. Museums (95%) were rated highest for combined answers – Scott (2007) reports that one of the main values the public ascribe to museums is inspiration – followed by libraries (88.8%), stately homes (87.4%) and arts festivals (87%), rated very

similarly. Derwent Valley Mills was rated lower, at 76.4%. Libraries were rated highest for *a great deal*, however, at 45.5%, but not far ahead of museums 40.7%, stately homes 37.1% and arts festivals 35%.

**Table 6.5: Level of personal association of inspiration with each aspect**

		To some extent %	A great deal %	Combined %
<b>Inspiration</b>	Libraries	43.3	45.5	88.8
	Museums	54.3	40.7	95
	Arts festivals	52	35	87
	Stately homes	50.3	37.1	87.4
	Derwent Valley Mills	52.9	23.5	76.4

L24, in the manager questionnaire, was keen to emphasise what she considers to be the role of libraries in inspiration, mentioning ‘inspiration’ or ‘inspire’ in three separate answers:

*Libraries provide neutral places that inspire learning, knowledge, culture and self-discovery. The choice of activity and of reading material can facilitate enlightenment/insight.*

*Value is represented by the books. These portray aspiration, inspiration, knowledge and learning.*

*Libraries are integral to some communities as they provide a social focus. Also, they represent freedom of thought, imagination, knowledge and inspiration.*

In addition, in the group discussion manager L24 claimed that the Sure Start programme (a variety of initiatives with the aim of helping children with reading, health and education, among other things) has inspirational value: “What they’re gaining from that experience once we’ve finally managed to convince them it is something that they possibly might want to do...[is a] kind of inspiration and aspiration.” However, inspiration was not mentioned in relation to libraries in the public focus groups.

There was an interesting exchange on aesthetic experience and inspiration, in manager group 3. When the group was discussing typical instrumental forms of value, D36 changed the direction of the conversation and asserted that aesthetic experience can be of inspirational value in ways that instrumental values cannot: “You can be inspired by art in a way that you might not be inspired by just looking at your own history...looking at something beautiful can give you just as much – it depends on the person, surely.” In response to this, A35 agreed, saying “Yeah, the creative process.” From a different, more social perspective, 4E commented that having an arts festival in the local area can inspire people to participate in the arts: “It’s kind of inspiration to do something...[to] get in something new. To see something and think I’d like to do that.”

#### 6.4.4. Happiness

Museums (table 6.6) (90.7%) were rated highest for combined answers, followed by stately homes (89.9%), arts festivals (88%), libraries (84.2%) and Derwent Valley Mills (75.3%). It is worth noting that all the aspects’ answers are weighted far more on *to some extent* than *a great deal*: *a great deal* was rated 27% for arts festivals, 24.5% for stately homes, 17.1% for museums, 15% for libraries and 10.6% for Derwent Valley Mills.

**Table 6.6: Level of personal association of happiness with each aspect**

		To some extent %	A great deal %	Combined %
<b>Happiness</b>	Libraries	69.2	15	84.2
	Museums	73.6	17.1	90.7
	Arts festivals	61	27	88
	Stately homes	65.4	24.5	89.9
	Derwent Valley Mills	64.7	10.6	75.3

The positive emotions covered here could all be considered ‘ends’, things that have value for their own sake. Happiness is perhaps the most obvious end: one does not value happiness because of what it leads to; it is an end in itself that other things we value may



lead to – relationships, work, money, success and so on. Indeed, Aristotle (as cited in Hagedorn, 2012, p. 490) considered happiness to be the ultimate end, famously stating that “Happiness is the meaning and the purpose of life, the whole aim and end of human existence.”

In manager group 2, H23 asserted that “In an ideal world I’d just like to say happiness is a good value [laughs]...I think there’s something to be said for just being in these places [the aspects of culture] puts you in a good mood.” And in public groups 1, 1C said “A trip to the library for half a dozen books every two or three weeks kept me quite happy and out of trouble.”

As a comment by D23 illustrates, happiness currently has political relevance: “This government has actually tried to get rid of a lot of performance indicators, but one of the ones which [UK Prime Minister] David Cameron wanted [to keep] was a happiness indicator.” David Cameron is indeed advocating considering increased wellbeing as a crucial measure of society’s progress (Cabinet Office, 2013; ONS, 2012; BBC, 2011). Wellbeing includes happiness but incorporates broader categories of “experiencing pleasant emotions, low levels of negative moods, and high life satisfaction” (Diener, Oishi & Lucas, 2009, p. 63). Diener et al. (2009, p. 63) state that the two main elements of wellbeing are “feeling good and functioning well.”

#### **6.4.5. Pride**

For pride (table 6.7), museums (89.3%) were rated marginally higher for combined answers than stately homes (87.6%), Derwent Valley Mills (82.5%), libraries (78.4%) and arts festivals (77%), but stately homes (43.8%) were rated notably highest for *strongly agree* – Derwent Valley Mills 33.7%, museums 30%, arts festivals 26% and libraries 15.7%.

**Table 6.7: Level of personal association of pride with each aspect**

		To some extent %	A great deal %	Combined %
	Libraries	62.7	15.7	78.4
	Museums	59.3	30	89.3
<b>Pride</b>	Arts festivals	51	26	77
	Stately homes	43.8	43.8	87.6
	Derwent Valley Mills	48.8	33.7	82.5

Smith (2009, p. 139) found that in the interviews she conducted with visitors, pride was often mentioned when participants were asked how they felt during their visit to the stately home, and this reflects the high ratings here for pride and stately homes.

Pride could apply to different things – oneself, one’s local area, one’s country, one’s family and so on, and it is often hard to distinguish pride as a personal emotion (the focus of this section) from collective forms of pride such as community pride. Indeed, most of the focus group results on pride are most relevant to community pride and therefore covered in section 7.5.1. This is also because participants’ comments on pride often referred to their perception of the pride other people might feel rather than their personal emotional association. For example, 5B said of arts festivals there is “pride for the people who take part and also for the people that attend...pride that so much is going on in that little community”; and 5C’s perception of arts festivals is that “There’s a prestige, because some people might have a sense of pride if there’s a dance, or showcasing arts...There’s a sense of pride: look what we’ve got; this is our talent.” In addition, D23 talked about volunteers in museums and claimed that they must feel pride for the museum and the service it provides, otherwise they would not want to donate their time. In contrast, 2F talked about personally feeling proud, “proud that libraries have existed in this country for a long time and [have] served communities in all sorts of ways.”

However, what stands out the most for pride results in the public online questionnaire is the high rating for Derwent Valley Mills compared to its ratings for the other emotions.

Indeed, Derwent Valley Mills is also rated very highly for community pride and Derbyshire prestige (discussed in section 7.5.1)

#### 6.4.6. Escapism

For combined answers on escapism (table 6.8), arts festivals (84%), stately homes (83.7%), museums (83.4%) and libraries (82.8%) were rated very similarly, ahead of Derwent Valley Mills at 69%. Stately homes were highest for *a great deal*, with 34.6%, followed by libraries 30.6%, arts festivals 30, museums 27.3% and Derwent Valley Mills 20.2%. Apart from Derwent Valley Mills, the results for the aspects were therefore fairly similar for both *to some extent* and *a great deal* and combined ratings.

**Table 6.8: Level of personal association of escapism with each aspect**

		To some extent %	A great deal %	Combined %
	Libraries	52.2	30.6	82.8
	Museums	56.1	27.3	83.4
<b>Escapism</b>	Arts festivals	54	30	84
	Stately homes	49.1	34.6	83.7
	Derwent Valley Mills	48.8	20.2	69

Despite these similar ratings, most of the mentions of escapism in the group discussions were in relation to libraries. Some library managers stressed that they consider libraries to facilitate escapism via reading. L22, for instance, said:

*Some of the evidence-gathering managers have done is how people will say ‘reading will take me out of myself’; ‘reading makes me feel like I’m not caught up in my everyday life’; ‘I have a different life when I read’. And that is all part of people’s gained experience as part of...the cultural pattern in their life.*

L11 made a similar point, writing in the manager questionnaire that “The reading aspect of what we do takes people beyond themselves, takes people out of themselves, gives them a passport to other worlds through the things that they’re reading and discovering.” In

public group 2, 2E also noted how libraries can facilitate escapism: “It can be a place for escapism; somebody can go into the library and forget their normal, mundane life and lose themselves in the information and what the place offers.”

Radder et al. (2011) argue that escapism is a key factor for museum visitation. Indeed, Combs (1999) studied visitors’ motivations for visiting Winterthur arts museum in Delaware and found that escaping from everyday life was one of the main reasons given by participants. One participant, for example, stated “It’s almost an escape to come here and go back in time. Then you can go home and face the news, how many people were shot today and that sort of thing” (Combs, 1999, p. 193).

Tinniswood (1989, p. 175) claims that the main appeal of stately homes is the “escapist fantasy” they offer – a fantasy of a life that is not available to us. Indeed, there were some comments made by participants about how they like to imagine what life would have been like to live in the home, with that wealth and privilege. 4F, for instance, said of the experience of visiting that “It wouldn’t have the same appeal if it looked like you were just popping down to Barbara’s [a random name] ex-council house or something: the whole point of a stately home is the fact that it was something out of the ordinary.” Likewise, 4D said “They’re supposed to be these grandeur-looking places that people could go round and think ‘oh my god I wish I lived here; I wish I had this lifestyle’.” Smith’s (2009, p. 151) interviews with stately home visitors produced similar comments on this aspirational motive for visiting, such as “It’s part of everyone’s wish to be part of *Brideshead Revisited*, we all have an aristocrat deep down inside us”, and “I have a family history that goes back a long way – but we haven’t any money so like to think what would have been.”

#### **6.4.7. Excitement**

For excitement (table 6.9), stately homes (80.4%), museums (78.6%) and arts festivals (77%) were rated similarly for combined answers; although, interestingly, arts festivals (28%) were rated quite a bit higher for *strongly agree*. Libraries (66.1%) and Derwent Valley Mills (65.9%) were rated lower for combined answers, and libraries (7.5%) particularly low for *strongly agree*.

**Table 6.9: Level of personal association of excitement with each aspect**

		To some extent %	A great deal %	Combined %
	Libraries	58.6	7.5	66.1
	Museums	63.6	15	78.6
<b>Excitement</b>	Arts festivals	49	28	77
	Stately homes	60.8	19.6	80.4
	Derwent Valley Mills	54.1	11.8	65.9

5B expressed the perception that arts festivals are a chance for people with shared interests to come together, and that she would go alone if she had to, “because you meet like-minded people and you get all excited together about certain things.” In manager group 1, M12 talked about a Leeds museum’s exhibition on Henry VIII, which included rare artefacts of key significance in British history. M12 argued that the excitement the public should feel about this collection was negated because of poor, dull presentation by the museum. In the public group discussion there were several mentions of the interactive nature of museums being one of their strong points, especially for children, “because that’s what children are getting excited about, and actually so do we as adults” (2C). 3C commented that museums in London are far more exciting than in Derbyshire, which he and 3A acknowledged was because of the greater funds available. Manager L36 said he loved going to museums and that he “can’t understand why more people don’t find it as exciting as I do.”

#### **6.4.8. Wonder/awe**

There were large differences between the aspects in the ratings for wonder/awe (table 6.10), the largest of the emotions covered here, with stately homes (84.3%) highest for combined answers and libraries (53.4%) lowest; museums were rated 83.4%, arts festivals 74.4% and Derwent Valley Mills 70.2%. Libraries (5.3%) were rated very low for *a great deal*, with stately homes again the highest, at 25.8%

**Table 6.10: Level of personal association of wonder/awe with each aspect**

		To some extent %	A great deal %	Combined %
	Libraries	48.1	5.3	53.4
	Museums	67.6	15.8	83.4
<b>Wonder/awe</b>	Arts festivals	62.2	12.2	74.4
	Stately homes	58.5	25.8	84.3
	Derwent Valley Mills	48.8	21.4	70.2

This was perhaps the hardest and most abstract of the emotions in terms of relating it to the focus group data; it is emotional experience/association that is perhaps not possible to describe. It was in fact based on the idea of spiritual value, which is one element of Throsby's (2001) conception of cultural value. Furthermore, Hewison and Holden (2011) define the 'spirit' part of intrinsic value as an emotional experience that is beyond the mind's rationality, and thus sometimes referred to as spiritual experience; it is abstract, subjective and therefore hard to articulate and measure. Likewise, Brown and Novak (2004) consider 'spiritual value' to be an experience that is beyond the intellectual or emotional and is instead transcendent, empowering or inspiring.

I considered spiritual value to be too ambiguous a term to be included in the public questionnaire, however, and wonder/awe seemed more understandable. Scott (2007) mentions wonder and awe as one of the collective intrinsic values of museums, and McCarthy et al. (2004) maintain that the arts can create feelings such as pleasure and wonder for the person experiencing, and that at the initial stage these effects are personal rather than of benefit to society. Klammer's (2004, p. 149) concept of cultural value also seems relevant here; according to Klammer, cultural values are those that "evoke a quality over and beyond the economic and the social." Combs (1999, p. 193) claims that "The museum's ability to stimulate imagination and wonder through a first-hand encounter with collections as part of a leisure experience is a unique asset in the recreational market that must be perceived and promoted."

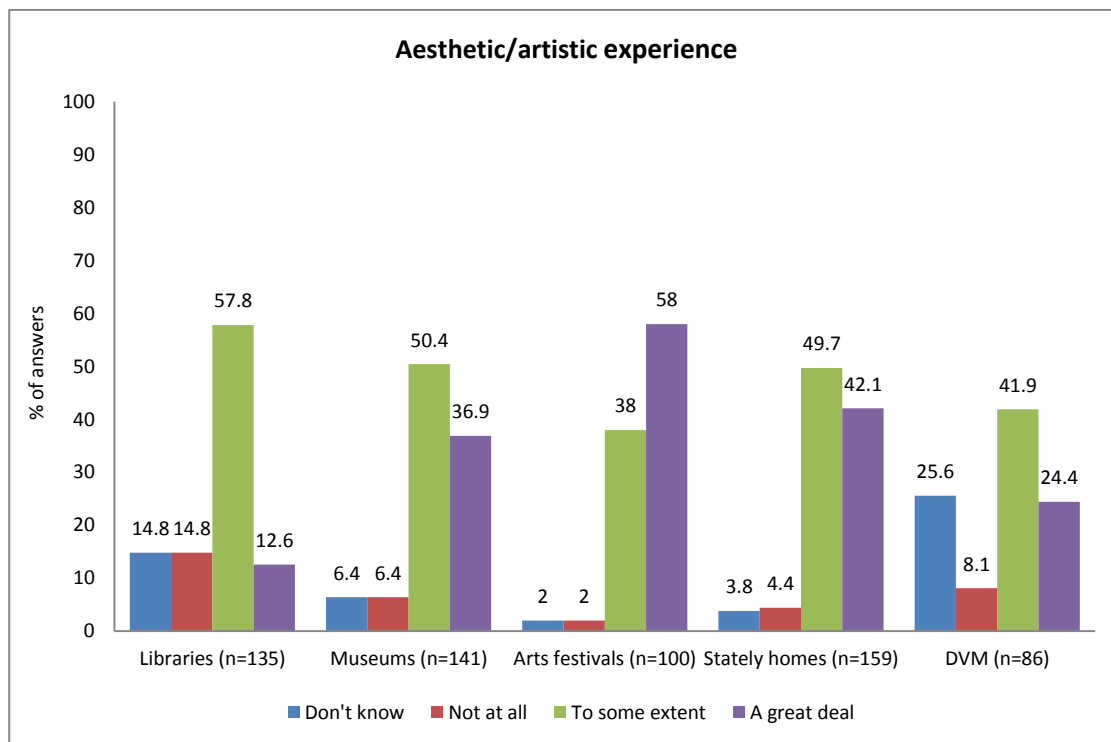
There were, however, no direct mentions of these types of value in the groups (although some of the quotes on stately homes and escapism perhaps indicate feelings that come close to wonder/awe). Nevertheless, although not in relation to one of the aspects of culture covered in this study, H23 made an interesting point about what she considers to be intrinsic value, and this is similar to the feeling of wonder/awe:

*Fundamentally it's good for the soul: you stand on the top and...from one of the highest points of the Peak District and you look out and you're all alone and it's absolutely wonderful, and it's escapism from the day to day. You may not necessarily learn anything from that, but you're getting something that's enriching your quality of life in some way.*

#### **6.4.9. Aesthetic experience**

Aesthetic experience was not included in the question on emotions because it likely consists of a variety of emotions; however, it does seem relevant to this public online questionnaire on emotional associations, and especially to wonder/awe. Participants were asked to what extent they think each aspect contributes towards aesthetic/artistic experience (figure 6.6). As would be expected because of its obvious connection to the arts, arts festivals were clearly rated highest, with 58% saying *a great deal*, with the next highest stately homes at 42.1%. But the combined *to some extent* and *a great deal* results for arts festivals (96%) were not much higher than stately homes (91.8%) and museums (87.3%). Libraries (70.4%) and Derwent Valley Mills (66.3%) were rated notably lower.

**Figure 6.3: Level of perceived contribution of each aspect towards aesthetic/artistic experience**



A sizable amount of the literature on the value of culture deals with aesthetic experience, or with trying to conceptualise its emotions. For instance, McCarthy et al.'s (2004), Brown and Novak's (2007) and Brown's (2006) conceptions of intrinsic value are based around aesthetic experience. Brown (2006, p. 21), for example, describes "emotional reaction", "sensory pleasure", "captivation or flow", "empowered spirit", and McCarthy et al. (2004, pp. 45-46) list captivation as a central emotion, "an uncommon feeling of rapt absorption...of deep involvement, admiration, and even wonder", which leads to "the joy of experiencing what the artist is communicating." Clarke (as cited in Duncan, 1995, p. 13) argues that the aesthetic experience facilitated by art museums can lead to "a kind of exalted happiness...we pass on refreshed, with our capacity for life increased and with some memory of the sky."

Scherer (2005, p. 706), a psychologist, divides emotions into 'utilitarian' or 'aesthetic'. He writes that "Examples of such aesthetic emotions are being moved or awed, being full of wonder, admiration, bliss, ecstasy, fascination, harmony, rapture, solemnity." Scherer (2005, p. 707) notes that physical reactions may also be involved in aesthetic emotions, like "goose pimples, shivers, or moist eyes". He contrasts aesthetic emotions to 'utilitarian



emotions', such as sadness, fear and joy, which he claims all serve to cause one to adapt in some way to preserve or increase wellbeing – the urge for 'flight' because of fear, for example (Scherer, 2005, p. 707).

Despite this extensive coverage in the literature, and despite their high rating on the public online questionnaire, there was very little discussion of the aspects and aesthetic experience in the focus groups, even of arts festivals. This could well be, though, because of the aspects of culture covered: if the focus groups had covered arts programmes, arts galleries, crafts, theatre, and so on, there would most likely be far more. Interestingly, however, museums and stately homes were not rated far behind arts festival on the public questionnaire. Regarding stately homes, 4D and 4F did say the sense of grandeur the buildings convey is part of their appeal. There was one interesting exchange on aesthetic experience in the focus group, described in section 6.5.4 above.

## **6.5. Conclusion**

What is unique about this PhD and this research questions is that it covers so many emotions and five aspects of culture at once. There is no existing research that makes such comparisons across several aspects of culture and for several emotions. The most prominent finding of question 4 in the public online questionnaire was that enjoyment was rated the highest emotion for all five aspects; and, reflecting this, enjoyment was talked about extensively in the public focus groups, whereas other emotions were not.

Bunting (2008), Hewison (2006), McCarthy et al. (2004) and Burgeon-Renault (2000) believe it is the positive emotions involved with culture that are most important for the public, and some empirical research suggests this is the case (Bunting, 2008; Barron et al., 2005; Vavrek, 2000; Hood, 1983); the PhD results do indicate that positive emotional associations are prominent, and in particular enjoyment. Although they are generally in favour of the enjoyment and entertainment role of their aspects of culture, several managers commented that they want the public to get more than just enjoyment and entertainment from their visit.

In addition to enjoyment, public online questionnaire question 4 showed some other similar patterns across the aspects. Relaxation and inspiration, for instance, were rated

similarly highly across the aspects for *to some extent* and *a great deal* answers, separately and combined. Given that the combined *to some extent* and *a great deal* ratings were often similar, the best way to *distinguish between* the aspects for each emotion is by variation in the *a great deal* answers: far more users associate wonder/awe *a great deal* with stately homes (25.8%) than with libraries (5.3%), for example, and excitement with arts festivals (28.5%) than with libraries (7.5%). It seems, therefore, that some emotions could be considered more equally associated for users across various aspects of culture and others emotions more aspect-specific. Thus this may well be the case for other aspects of culture not covered in this PhD.

The literature on culture and emotions is a mixture of theoretical and empirical. The results here have been compared to existing empirical research and largely support such research, as well as largely supporting authors' various theories and speculations on what emotions people experience/associate with culture. However, there were often very few comments in the public focus groups on certain emotions that are covered extensively in the literature, such as wonder/awe and culture, and so comparisons with the literature were largely established from the public online questionnaire results. The public online questionnaire results show that, when asked, the public sample does have strong opinions on the topic. And this illustrates the advantage of using methodological triangulation to collect participants' views and therefore give a fuller insight into the research questions.

# **7. Results and discussion:**

## **Instrumental value**

### **7.1. Introduction**

This chapter reports on the results relating to research question 3, “To what extent do people in Derbyshire perceive culture to contribute towards the typical forms of instrumental value, and how does this compare across different types of culture?” These forms of value are organised under main headings of economy, social inclusion, education, community, and health – some of the typical categories of instrumental value given in the culture literature. Also covered are comparisons between the manager and public focus group results.

Public online questionnaire question 2 on instrumental forms of value included 14 forms of value; it would not have been possible to do any kind of comprehensive review of the literature on each aspect and each of these forms. Research on some forms of value, such as on social inclusion and on the economy, has received more coverage in the literature review because they relate to the issues of instrumentalism, a topic that has been covered in some detail. There is therefore more literature covered to which the results can be related. Nonetheless, the literature here was largely used inductively, after the data collection, to be able to relate to and illustrate the results, largely to see how they compare. The intention was to get a general impression, to be able to point out where participants’ perceptions appear to support and contradict the existing research, or where novel findings occur.

## 7.2. Economy

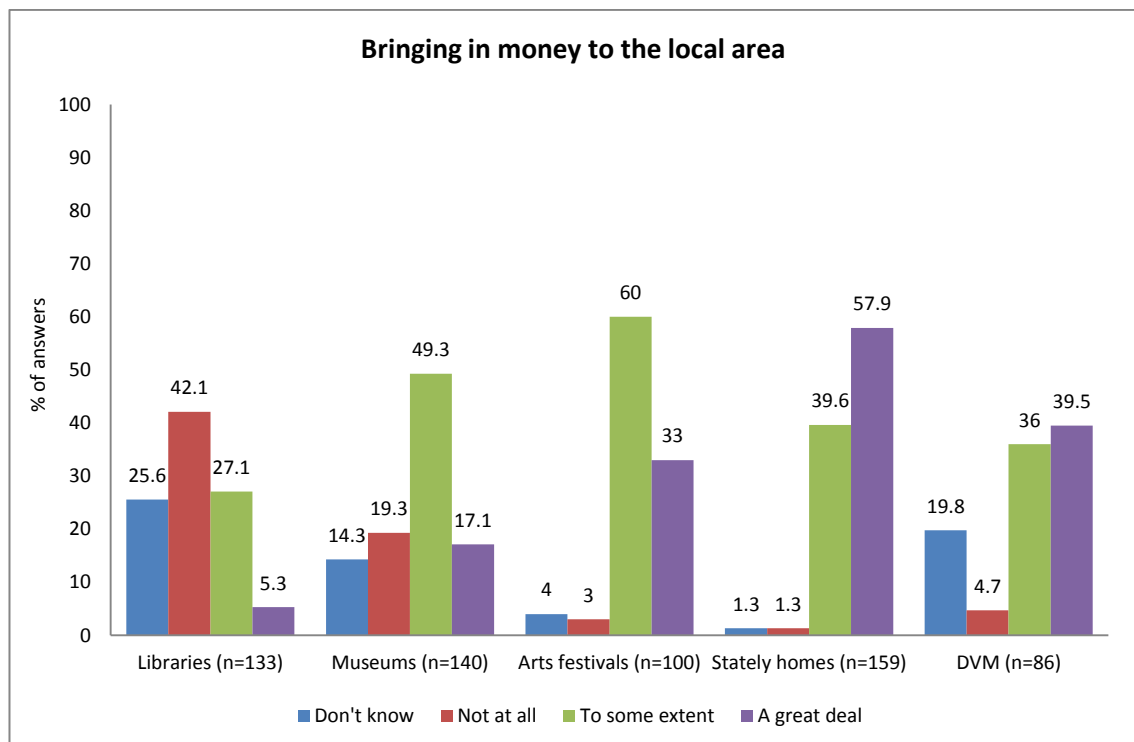
Economic value is considered to be one of culture's main forms of instrumental value (Boehm & Land, 2007; McCarthy et al., 2004; McGuigan, 2004; Vestheim, 1994). Indeed, McGuigan (2004) believes that it is the economic rather than social side that is most prominent. There was a similar statement from H11 when asked what 'instrumental value' means: "possibly social as well, but...economic is the one that comes to me when you say that."

The Conservative governments of the 1980s and 1990s were keen to use culture as a means to benefitting the economy (Hewison & Holden, 2011; Matarasso, 2010; Belfiore, 2004; Hytner, 2003a; Reeves, 2002; Landry et al., 1995). This led to a focus on economic impact studies (Belfiore, 2002) (which have persisted since), which typically aim to assess to what extent culture leads to tourism and employment. Although these studies have been heavily criticised by some authors for not actually proving the economic impact they claim to (Sterngold, 2004; Belfiore, 2002; Madden, 2001; Van Puffelen, 1996; Seaman, 1987), this PhD is interested in participants' *perceptions* rather than *proving* economic impact.

In order to gauge public participants' perceptions on the economic value of the aspects, the public online questionnaire asked two specific questions relating to the economy: to what extent they think the aspects contribute towards bringing in money to the local area, and to what extent they think the aspects contribute towards creating jobs. The public results for these questions will be displayed sequentially. The results will then be discussed together.

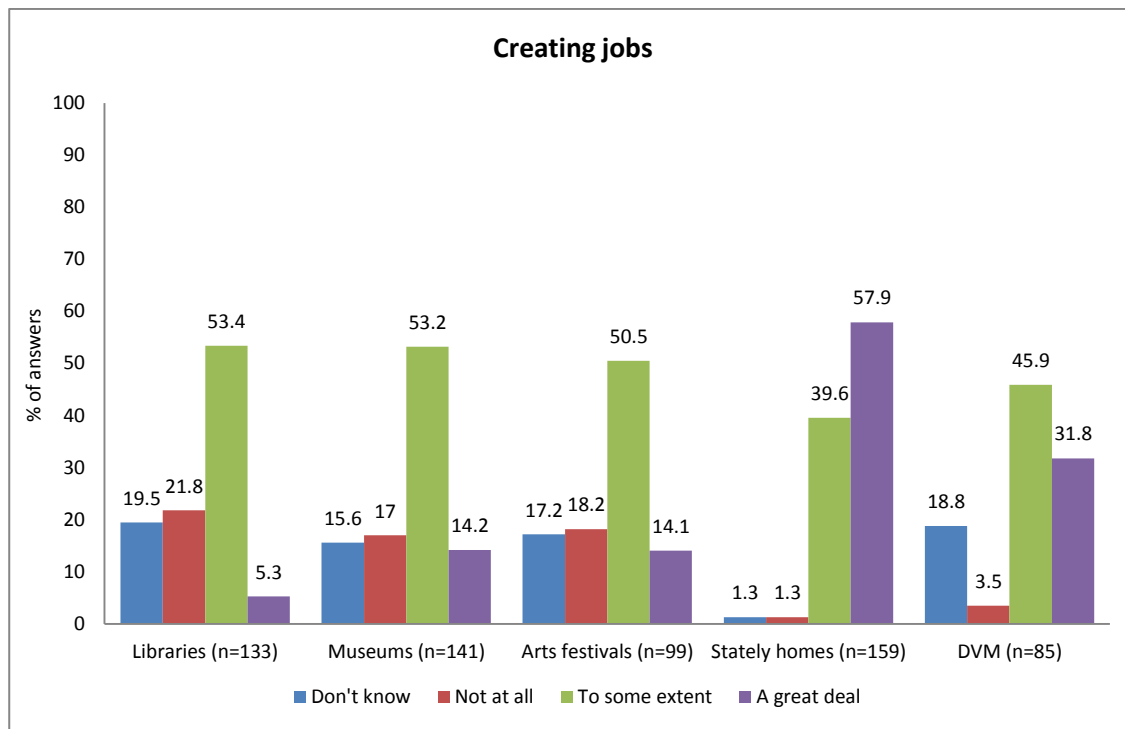
Public online questionnaire participants were asked to what extent they think each aspect contributes towards bringing in money to the local area (figure 7.1). There were very large variations in the results for combined *to some extent* and *a great deal* ratings: stately homes 97.5%, arts festivals 93%, Derwent Valley Mills 75.5%, museums 66.4% and libraries 32.4%. The same is the case for the *a great deal* ratings: stately homes 57.9%, Derwent Valley Mills 39.5%, arts festivals 33%, museums 17.1% and libraries 5.3%. It is libraries that stand out here as the most notably different, with far less perceived contribution than the other four aspects.

**Figure 7.1: Level of perceived contribution of each aspect towards bringing in money to the local area**



Public online questionnaire participants were also asked to what extent they think that the aspects contribute towards creating jobs (figure 7.2). Stately homes were rated by far the highest for combined agree answers, with 97.5%, compared to Derwent Valley Mills 77.7%, museums 67.4%, arts festivals 64.6% and libraries 53.4%. For the *a great deal* results, stately homes (57.9%) were again rated far higher and the contrast was even bigger between the other aspect of culture, with Derwent Valley Mills 31.8%, museums 14.2%, arts festivals 14.1% and libraries 5.3%.

**Figure 7.2: Level of perceived contribution of each aspect towards creating jobs**



Supporting the public online questionnaire results, the economy was the theme ranked first in the public focus groups (see table 7.1) for stately homes, with by far the highest number of mentions (27) of any theme. In addition, for comparing *between* the aspects, the public focus group sample results reflect the public online questionnaire in that libraries have far fewer (4) and stately homes highest. Curiously, the public talked far more about the economic value of stately homes than the managers did. Nonetheless, in contrast to most forms of value covered in this chapter, both samples did mention economic value for each aspect of culture – although there were large differences between numbers of mentions for aspects.

**Table 7.1: Ranking and mentions of economy theme for manager and public focus groups**

	Manager	Public
Libraries	2* (2)	6 (4)
Museums	2 (5)	3 (9)
Arts festivals	2 (8)	3 (12)
Stately homes	5 (1)	1 (27)
Derwent Valley Mills	2 (8)	3~ (2)

In the public focus groups there were several comments that showed perceived economic value of stately homes. 1C, 2B, 2F and 4D said that stately homes are important as a source of local jobs, for example. 4D commented that Chatsworth House employs people in a variety of roles, such as cleaning and maintenance of the grounds and its contents, saying “I think it’s just a good thing for the economy.” Several others (1A, 2A, 2E, 3B, 3D) expressed the view that Derbyshire’s stately homes bring in people to the area and therefore have economic value. 2A, for instance, stated “I think if we didn’t have them in Derbyshire, our tourism, which is probably one of our biggest industries, would really be the sadder for it.” Indeed, Bradley et al. (2009, p. 8) argue that stately homes are “irreplaceable resources for the tourism industry.” 1J commented that Chatsworth House, Bolsover Castle and Hardwick Hall make up a Derbyshire equivalent of a “mini golden triangle for India” (a popular cultural tourist-trail). 1A believes that tourism in Derbyshire should “capitalise on that to bring tourists into the area.” 4F asserted “Yeah, I think they do really benefit the economy actually” and referred to the indirect effects such as purchases from businesses in the area surrounding Chatsworth House.

However, 2C was sceptical of stately homes’ economic value for Derbyshire, arguing that “they’re more important for the economy of the individuals [rather than of Derbyshire], because they’re all privately owned.” 1G was also critical, saying of Chatsworth House, “I don’t think it serves the local community as well as it has done; I think it’s more about making money for itself.” Williams and Bradlaw (2001, p. 273) write that “Holkham or

Chatsworth, for example, are making a success of landowning whilst pursuing the tourist trade and other forms of income, such as caravan parks, shops or plant nurseries.”

In the public online questionnaire, arts festivals were also highly rated by users for bringing in money to the local area. Arts festivals are often seen and assessed in terms of their economic value (Williams & Bowden, 2013; Snowball, 2008; Arcodia and Whitman, 2006; Quinn, 2005; Waterman, 1998). Waterman (1998, pp. 60-61), for example, writes that “At present, the cultural facets of festivals cannot be divorced from the commercial interests of tourism, regional and local economy, and place promotion.” However, as with stately homes, public participants tended not to mention the economic value of arts festivals unless prompted, which is surprising given the high ratings for the public online questionnaire questions.

2C stated “any time you get people together, you know they will spend money, whether it will be on car parking, whether it be on having food, drink.” 3A commented that Buxton Festival “brings people to stay in Buxton or the area”, and 3B said it is “good for [the] economy [of Buxton], I would have thought so.” 1B noted that the parish council most years do contribute towards Holymoorside Festival, “because year on year they recognise that it attracts people from other communities; they come in, make their community more prosperous and more lively.” (Interestingly, the word ‘buzz’ was also used in public group 3 to refer to the effect of an arts festival on its local town.)

The perceived economic regeneration of Wirksworth resulting from Wirksworth Festival was mentioned enthusiastically in manager groups 1 and 3. For example, D11 said that before the Festival, Wirksworth was “living on past glories...falling to wreck and ruin, and now it’s an up-and-coming place...because people want to live there because, I would think, to a large degree that’s because of the culture that’s been generated in the town.” A35 considered the amount of change in Wirksworth to be “phenomenal”.

Manager D35 asserted “I think it’s important that we do talk about the economic value as well as the social value [of the aspects of culture], because it’s important.” In the manager questionnaire A12 wrote of his arts festival, “Being essentially a business, the economic goals are a vital aspect.” As in the public groups, several manager participants also made points about the apparent indirect economic benefits of culture. M35 argued that funders often do not appreciate the full economic value of culture: “What tends to be forgotten is



that everybody who has come to the museum has probably either used public transport or they've used their own transport; they've parked their car in the car park, so they've paid in the car park; they've come probably to do something else in the town." In addition, D23 listed the potential impact of visitors of the aspects of culture in Derbyshire, "They've driven here, they've bought petrol at the local station, they've stayed in a local B and B [bed and breakfast] for a fortnight, they've hopefully spent a shed load in the coffee shops and the restaurants, and your shop, and...that's one way of saying that's the value of it: the economic impact value of it."

What participants are referring to here is the 'multiplier effect', a key factor that economic impact studies attempt to take into account (see 2.3.5.1). However, Sterngold (2004) stresses, as do others (BOP Consulting, 2012; Guetzkow, 2002), that the only genuine increase for the local economy is when spending comes from outside the local area. Sterngold (2004) argues that what is considered exogenous to the local area, or indeed the community, is ambiguous. 3B commented that stately homes "do bring people into the area because...it's got a reputation for having stately homes and English heritage [not the organisation English Heritage]." 3D made a pertinent point, commenting on "the influx of foreigners; they really love it, don't they; the Americans love visiting our stately homes." One would imagine that foreigners to the UK would certainly be classed as "exogenous".

Apart from additional spending by attendees, other indirect forms of economic value were put forward. In manager group 2, M23 said that by making an area "look nice" it can contribute to making people want to stay living in the area, and also contribute to making people want to move into the area. L24 stated "You [one] talk[s] about finances and the pressure to put monetary value on what we do, but that identity is so important in attracting new business...you can maybe not be able to define that locally, but internationally and nationally it's invaluable." Likewise, in manager group 3, M35 said that the economic impact of culture should not just be considered to be tourism, and that areas with impressive aspects of culture help attract business investment in the surrounding area because of the increased "liveability" that culture brings. These points relate to what Guetzkow (2002) claims are the two main categories of potential economic impact of the arts mentioned in the literature, apart from tourism: (1) increasing incoming residents and businesses to the area as a result of the arts making an area a more

desirable location, and (2) improving the image of an area and therefore increasing investment.

Manager L36 claimed that, although there appears to be no immediate economic impact from libraries, by contributing to increased literacy levels libraries are having an important long-term economic impact by “laying the groundwork” for a better educated and therefore a more economically successful society, a point also made by Liu (2004). In public focus group 1, 1D remarked on libraries’ potential for long-term job creation: “If it [the library] facilitates people becoming more knowledgeable and getting qualified, it’s going to get them into jobs in some cases; it’s going to reduce the unemployment level of Derbyshire, which has got to be in the economic interests of Derbyshire.” Libraries were indeed rated higher for creating jobs than for bringing in money to the local area – over half (53.4%) think that libraries contribute towards creating jobs *to some extent* (and 5.3% *a great deal*).

Morris, Sumsion and Hawkins (2001) give the potential example of someone getting a job because of library assistance and therefore paying more tax to the country, thus having an economic impact. Similarly, manager D35 stated “You may not see a direct economic value from a library necessarily because the services are for the most part free. But it employs people; it provides work and training for people.” This thinking reflects Vavrek’s (2000) finding that of those who said the library had made their life better, 41% said help with their job or business was a factor.

Derwent Valley Mills was rated very highly for all three economic questions. I asked each group how important they think the United Nations Educational, Scientific and Cultural Organization (UNESCO) World Heritage Site status is for Derwent Valley Mills economically. Some participants commented that it is important for the prestige of Derwent Valley Mills and for Derbyshire’s, and therefore for its economic value as well. 1B, for instance, asserted that “It’s important from that point of view to attract people, to make us known, make Derbyshire known for containing this cradle of the industrial revolution.” Indeed, Poria et al. (2013, p. 273) interviewed 47 participants, mainly users but also some site staff and tourist staff, of various World Heritage Sites in Israel, and they report that UNESCO World Heritage Site status was considered by many to serve as a “global recommendation to visit and cherish the site.”

IJ said that she valued the UNESCO World Heritage Site label when abroad because she knows it means the site will be of significant historical value and interest, and well looked after. 3A stated of Derwent Valley Mills that it is “considered important enough for UNESCO to think it was of value so...I’m not sure it brings as many visitors as it probably deserves really.” These points also relate to and overlap with community pride, community identity and Derbyshire prestige, covered in 7.5.2.

Poria et al. (2013, p. 273) report that the most common perceived advantage of World Heritage Site status mentioned by participants was the positive effect on visitors and therefore increased revenues (although many did not want to actually live close to a World Heritage Site site with the increased traffic in their “own backyards”). In contrast, however, Rodwell (2002, p. 59) argues that there is no evidence that World Heritage Site status does increase visitors, and that this perception is “a trap for the unwary”. “For every site that has experienced an increase since inscription”, Rodwell (2002, p. 59) writes, “another can be cited that discloses a decrease.” This view was not expressed in the focus groups, however.

Regarding UNESCO World Heritage Site status, 3E said “It would probably affect the funding that they can get. I’m sure some of the funding comes from that sort of prestige.” This indicates there might be a difference between how the public perceive the funding situation for Derwent Valley Mills compared to managers’ direct experience: in manager group 3, D35 described World Heritage Site status as a “double-edged sword”, remarking that people assume that because of the status it gets extra funding, and therefore they do not think it needs supporting financially; and D35 stated that although World Heritage Site status does bring prestige and kudos, for instance when applying for grants, it does not in itself lead to increased funding.

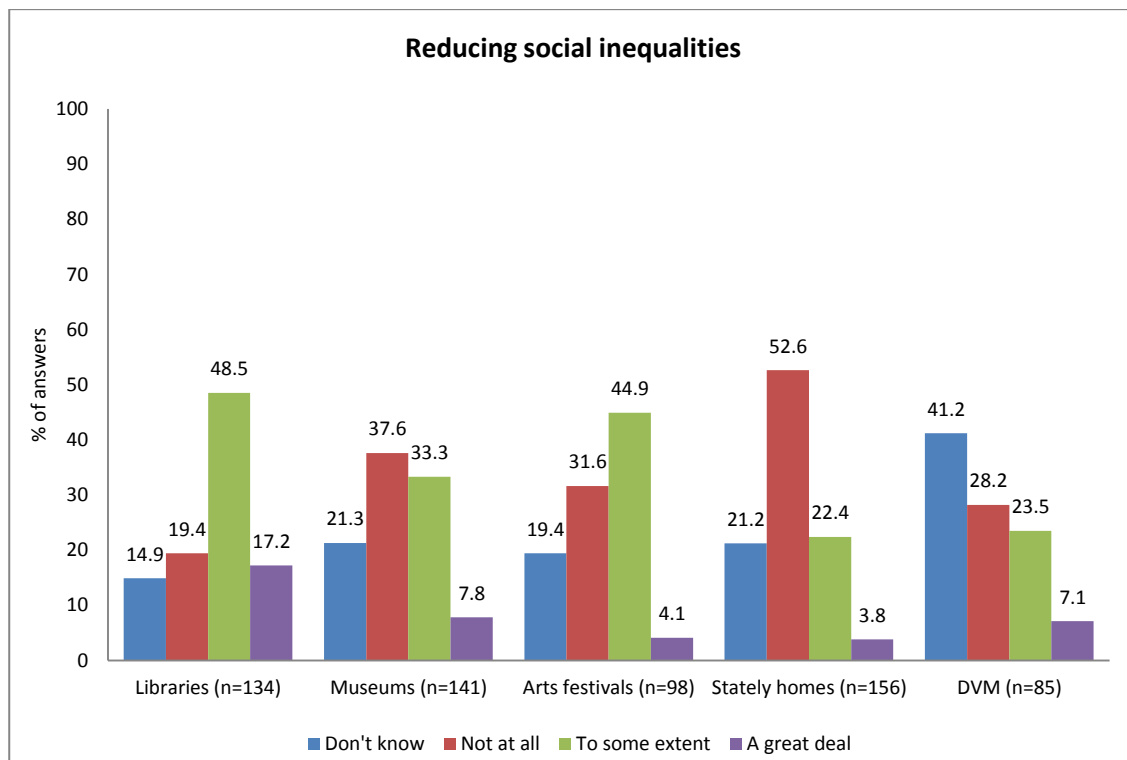
### **7.3. Social inclusion**

Social inclusion is often mentioned in the literature as one of the social instrumental priorities of the Labour governments from 1997 onwards (Stevenson et al., 2010; Galloway, 2009; Boehm & Land, 2007; Appleton as cited in Mirza, 2006; Belfiore, 2006; Holden, 2006, 2004; Long & Bramham, 2006; West & Smith, 2005; Belfiore, 2004;

Selwood, 2002a, 2000b; Sandell, 2002; Davies & Selwood, 1998). Belfiore (2004, p. 185), for instance, writes that “Contribution to tackling social problems was explicitly identified as a crucial justification for public investment in the arts.”

The public online questionnaire asked participants to what extent they think the aspects contribute towards reducing social inequalities (figure 7.3). The results for libraries (65.7%), arts festivals (49%), museums (41.1%) and Derwent Valley Mills (30.6%) for *to some extent* and *a great deal* combined are higher than their *not at all* ratings – arts festivals 31.6%, museums 37.6%, Derwent Valley Mills 28.2% and libraries 19.4%. What is most notable are the large differences between the results for stately homes and for the other aspects, in particular libraries. For stately homes, far more said *not at all* (52.6%) than *to some extent* and *a great deal* combined (26.2%).

**Figure 7.3: Level of perceived contribution of each aspect towards reducing social inequalities**



The public online questionnaire results show libraries are highest rated for reducing social inequalities. The same is the case for the themes in the public focus groups (see table 7.2), where libraries have 23 mentions, and ranked 2, for social inclusion compared to none for the other aspects. Social inclusion was ranked joint first for managers, with 9 mentions.

(There were mentions in the manager groups on the social inclusion value of museums and arts festivals, but these were brief.) Thus there is consistency between the manager and public focus group results for libraries and social inclusion, although understandably not for number of mentions (as explained on page 120).

**Table 7.2: Ranking and mentions of social inclusion theme for manager and public focus groups**

	Manager	Public
Libraries	1* (9)	2 (23)
Museums	4* (1)	
Arts festivals	4 (3)	
Stately homes		
Derwent Valley Mills		

As noted by Morris et al. (2002, p. 78), social inclusion policies in relation to libraries emphasise access for all social groups, “regardless of race, religion, occupation or wealth.” There were several comments in the public groups that reflected the prominence of libraries in social inclusion. For example, according to 3E one of the main values of libraries is “the equitable thing, the equal opportunities it provides, that it is free.” 4B made a similar point: “It’s a large amount of information that anyone can get hold of. And there’s no charge for it.” 4D stated that the library “enables people who probably don’t have other ways of accessing information to be able to have the same opportunities as people who would”, referring to this as a “sort of information equality.” 4F noted the value of library staff being able to help people with poor research skills. 1F praised the outreach library service, which focuses on making library services available for groups such as the elderly. Furthermore, 1B argued that “Where libraries are really invaluable is particularly in my village for housebound, those that don’t drive or who are disabled in some way; the library comes around, and I think that’s a really, really important life-saver service for them.” The mobile library service in Derbyshire is in fact being particularly badly affected by recent funding cuts.

Vincent (2007, pp. 25-6) contends that social inclusion and “working towards social justice” should be two of the main priorities of libraries. He notes, however, that these are not included in the Chartered Institute of Library and Information Professionals or the Museums, Libraries and Archives Council (since 2011 part of Arts Council England) priorities; he claims that because of this “it is to be expected that library staff also do not see these things as priorities.” Manager L35, however, maintained that providing equal access for the community, including those who are housebound, is an important part of the library’s role, and that this was one of the main reason the public value libraries – a view backed up by the public group discussions. L36 replied to L35: “and all aspects of the community as well...right from the youngest child to the oldest person.”

According to Usherwood (2002), public services’ equity of service-delivery distribution is something that distinguishes them from commercial services. Nonetheless, Muddiman (2000) claims that in their formative years many in the sector considered the public library service as ‘universal’, in that it should be aimed at the public in general rather than specific groups such as the poor, unemployed or the elderly. He claims that this ‘universalist’ view is still prevalent among many library managers, who hold on to the “universal principles of access and predominantly passive [rather than targeted] modes of service” (Muddiman, 2000, p. 22). This was not a view expressed in the manager or public groups, however. Muddiman (2000) also argues that this approach has meant that libraries benefit mainly the middle class.

The value of computer and internet access in libraries was mentioned several times. 1F said that the library helps people become competent users of the internet and thus be able to access the various money-saving opportunities it allows, and that without the library this would not have been possible. This point was emphasised by L35 and L36 in manager group 3, who were keen to stress what they saw as the impact of providing computer and internet access, and that there was a misconception that everyone already has access to these, which, L35 claimed, is “certainly not true for a lot of older people, and it’s not true for a lot of other families either – children doing their homework and so on.” Indeed, JLM (2008, p. iv) found high levels of agreement, 85.9%, that libraries contribute to the community by “ensuring access to the Internet for all.”

The digital divide, where inequalities are increased because certain groups have reduced access to computers and the internet, is a factor here. Research by Zickuhr, Rainie, Purcell and Duggan (2013, p. 3) seems to support this: "56% of internet users without home access say public libraries' basic technological resources (such as computers, internet and printers) are 'very important' to them and their family." Becker et al. (2010) claim that those below the poverty line, especially the young and elderly, are more likely to use library computers than those not in poverty, and that people from minority ethnic groups are more likely to use library computers, and receive assistance from staff, than 'Whites'. In addition, Lance et al. (2001) found that it was the less educated (in terms of academic level achieved) who were more likely to use the library for job and career purposes.

In public group 2, 2B commented that she is involved in running a charity that helps the homeless, and that "Quite a few of them use the library, mostly because they're away from people looking over their shoulders, because if you fill in forms and do things at employment places, some find it intimidating." Indeed, there is research to support the view that libraries have this value. Becker et al. (2010, p. 5), for instance, report that 40% of library internet users (one or more times in the last year) used the internet for "employment activities", including job searching, skills training, or writing a curriculum vitae. D'Elia et al. (2002, p. 807) found that over 50% of their sample use the internet for "finding job and career info". And Vavrek (2000) states that of the participants who said the library had made their life better, 41% said job-related benefits were a factor.

Some participants also commented on the value of the library as a venue. 4D talked of going to "conferences and equality events [at Chesterfield library]. We came to one for a creative writing group we go to, about gender equality." And 1B said "I came here once to attend a session; it was something to do with mental health and minority groups and youth and that kind of thing." Furthermore, 4G commented that "We also used the library for different groups, BME [black and minority ethnic] groups, ethnic groups...to be known for other [members of the same ethnic minority] community that we exist. We also had some advertisement [for] where we held some parties; we also had it posted in the library." In manager group 3, A35 noted "We exhibited in libraries quite a lot for a lot of our projects."

In these cases it could be argued that it is the venue that is of value rather than the library itself, and that alternative venues could be used. D'Elia et al. (2002), however, contend that an important role of libraries in the community is now to provide a meeting space that is available for the various needs of the public (see also Aabø, Audunson & Vårheim [2009], whose research takes a detailed, theoretical approach to the role of libraries as meeting places). Indeed, 1G said of a public-health event she attended at Chesterfield Library, "I find it difficult to imagine that happening elsewhere or happening in a way that was feasible or affordable for these groups to present it." Results from Zickuhr et al. (2013, p. 1) are again relevant here: "81% say that public libraries provide many services people would have a hard time finding elsewhere."

Several of the forms of value covered in this section from both the public and the manager samples also emerged from a workshop conducted with 19 "expert stakeholders" working in the public library sector, including representatives from the Chartered Institute of Library and Information Professionals, and the Museums, Libraries and Archives Council (Halpin, Rankin, Chapman & Walker, 2013). For example, participants claimed that libraries provide "a free social space for the community"; "a safe and accessible place...unbiased and non-judgmental"; and "a place and support for disadvantaged groups, the poor, ethnic minorities, LGBT...and for people with mental, physical and learning disabilities" (Halpin et al., 2013, p. 6).

There were also comments on the personal financial value of being able to use educational resources for free. 1H commented that "It's saving my wife a whole lot of money. She's doing a degree course and the books on business that she's having to bring home...if she'd have to buy them they would be sixty quid a shot." 2B commented that "There are hugely expensive books that you've got about photography and other things." Moreover, 3B stated "Not everyone can afford to go buying books can they, and if they've got a mind for their child to be interested in bettering themselves for whatever, then libraries are important from that aspect." JLM (2008)'s survey assessed the financial value that participants attribute to the library services and resources they use; JLM estimate that it would on average cost a library user \$325 a year to acquire these from other sources. 2B did stress, however, that the public are paying for libraries through general taxation. Indeed, users are essentially being subsidised by non-users. Nonetheless, given the non-



use value results for non-users (see 9.2.4), which indicate that most people who do not use libraries value knowing others are benefitting from them (vicarious use value), this may be acceptable for most non-users.

Moving on to museums, less than half (41.1%) in the public online questionnaire perceive museums to be contributing towards reducing social inequalities *to some extent* and *a great deal* combined. Compared to libraries, there was very little focus group discussion on museums and these topics; in fact there were just two relevant discussions I could identify. M36, D35 and A35 said they frequently work with NEET (young people not in education, employment or training) groups. M36 recounted what she considered to be the inspirational effect on participants of a six-month project she ran with young NEET participants, which included letting them access the museum's collection of artefacts. She said that this caused great, and unexpected, enthusiasm among the group, with one even enquiring about the possibility of getting a job in the museum. A35 suggested that these positive results were because of "giving them attention and they feel emotion", and M35 stated that "the way that we engage with them improves their sense of self-worth."

However, regarding museums and galleries, their exhibitions and community work, Newman and McClean (2007, p. 167) argue there is little evidence that they do in fact "change the lives" of attendees and participants, something they note is often claimed of them. Newman and McLean (2004) conducted an in-depth qualitative study looking at the role of museums and museum projects in social inclusion. They concluded that museums cannot tackle the root cause of exclusion, such as being unemployed or having a disability, but that participants were able to "make investments in themselves" (p. 495) to develop and increase their human, social and cultural capital, and would therefore be more able to use the social world to their advantage. This relates to Klammer's (2004) idea of cultural capital being an investment in developing one's ability to experience cultural value (as he defines it).

There have been negative opinions expressed in the literature on museums and social inclusion. Perkin (as cited in O'Neill, 2008, p. 297), for instance, argues that in the nineteenth century there was a "marriage of museums with discourses of taste, connoisseurship, and high culture" and that this served to establish museums as a reflection of bourgeoisie identity. In addition, Coffee (2008, p. 273) claims that "Museums

are perceived by many of 'the others' as exclusionary institutions and museums will spontaneously reproduce exclusionary relationships to subaltern narratives unless museum people plan and act otherwise."

These types of issues were not mentioned in the public focus groups, however. But in manager group 3, M36 made an interesting distinction between "expert-led value" and "community value" and suggested that the value by these two groups placed on culture might be different. She suggested that museums have identity issues, with the public tending to see them as "expert led and a bit inaccessible", to which D36 agreed: "Yeah, we [museums] have a bit of a stuffy image."

Some argue that festivals can reinforce social inequalities. Lavenda, (1992), for example, claims that festival organisers are generally middle class, and that it is therefore their values that are represented in the festival in the name of the wider community. Waterman (1998, p. 57) makes a similar point, asserting that "One of the crucial roles of festivals...is the legitimization of an elite by shaping norms of public discourse." These kinds of concerns were not, however, raised in the focus groups, suggesting they are more of academic relevance rather than of concern for managers or the public. In fact there was no discussion of arts festivals and social inequalities.

In stark contrast to libraries, most public questionnaire participants (52.6% *not at all* and 21.2% don't know) do not think that stately homes contribute towards reducing social inequalities. Tinniswood (1989, p. 2) writes that stately homes are often perceived as representing "tradition, nostalgia, continuity, [and] the safety of the past." Likewise, Mandler (1999, p. 1) refers to the "clichés of the present day" about stately homes, that they "epitomize the English love of domesticity, of the countryside, of hierarchy, continuity and tradition." In contrast, West (1999, p. 104) identifies two contemporary ways of thinking about stately homes: one view being that they are "repositories of culture, civilization and collections (the 'high art' approach)", and the other view being that they represent "massive demonstrations of inequalities, with a cultural relevance to a tiny minority."

Smith (2009) clearly holds the latter of these perspectives. Smith is strongly critical of stately homes and argues that they embody elite privilege; she believes that visiting involves "acceptance and nostalgically rejoicing in class difference" (p. 151), and that for

visitors themselves visiting the homes is a way of publicly and personally reinforcing their own middle-class identity. (Interestingly, Maria Miller [2014], the current UK Culture Secretary, makes a related point, although clearly not intended as a criticism: she claims that demographic categories such as social background are becoming more flexible, leading to people increasingly defining themselves through their cultural interests and experiences.)

In contrast to Smith (2009), however, this study's focus group participants mainly expressed the former of the two views by West (1999) outlined above: comments were almost all positive, with participants expressing that they enjoy visiting stately homes, they are proud of them, and that they feel they have high educational and historical value (results are contained in the relevant sections of this chapter).

There were some exceptions to this, nonetheless. 1H said "Stately homes bore me stupid" before going on to say "I cannot abide stately homes, I really can't", and 2B joked "I think Chatsworth should become a ruin; it would be more interesting." Both commented that part of their dislike was because they thought that stately homes represent the upper class. Furthermore, although not intended as a criticism, 4A said of stately homes, "quite often they were built by the upper echelons."

(2B's comment that he would like Chatsworth House to become a ruin was mainly in jest, but as Mandler (1999) charts, throughout their history there have been different phases of public attitudes towards stately homes, and in the first half of the twentieth century, amid growing political and social conflict, stately homes were increasingly viewed as "symbol[s] of aristocratic wealth and privilege" (p. 4). Indeed, Mandler (1999, p. 323) refers to the public's "gleeful lust for their destruction" in the period between the world wars; and many were indeed destroyed and their contents auctioned (Tinniswood, 1979)

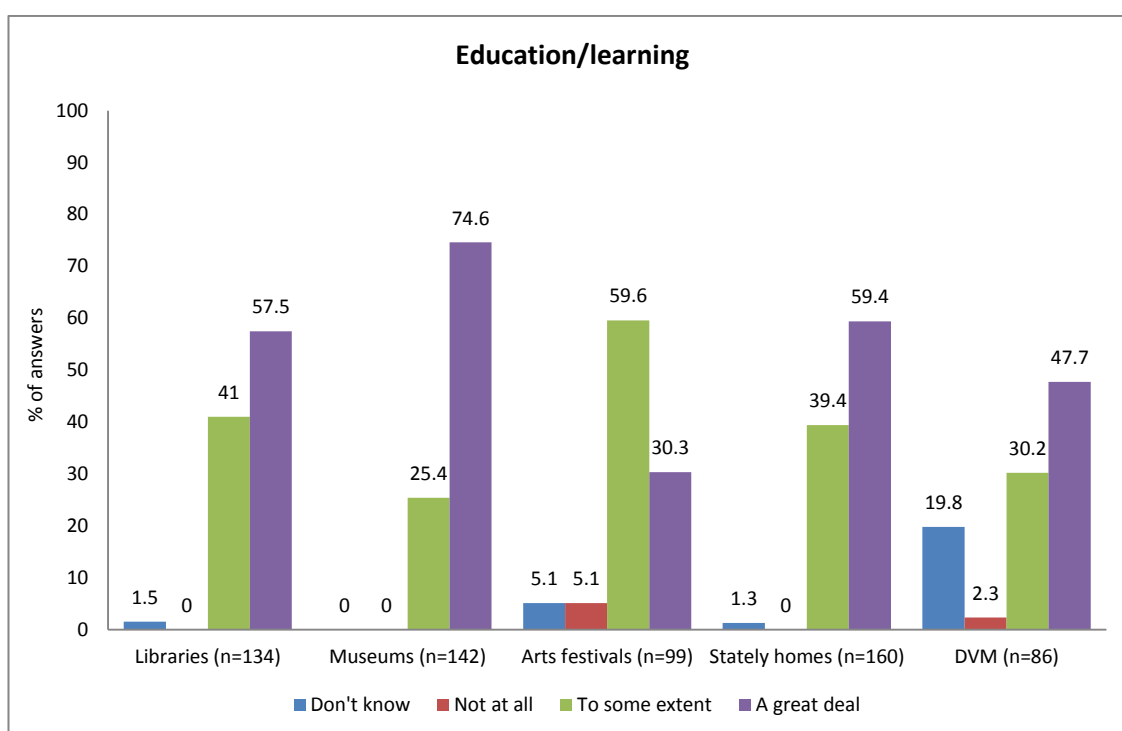
However, as the discussion on escapism in section 6.4.6 shows, several participants in this and Smith's (2009) study liked the fact that stately homes were aristocratic, because they like to fantasise about living the lifestyle the homes once provided. Indeed, Tinniswood (1989, p. 175) claims that the main appeal of stately homes for the public is the "escapist fantasy" they offer – a fantasy of a life that is not available to us. It seems that many participants do indeed hold this view.

The 2002 Department of Media, Culture and Sport (as cited in Hewison & Holden, 2004, p. 18) document *People and places: Social inclusion policy for the built and historic environment* states that “The hidden histories that tell the diverse social, economic and cultural stories of a place can engage more people than representations of exclusive and wealthy lifestyles.” 1J made an interesting comparison between stately homes and Derwent Valley Mills: “What the mills are is a working heritage rather than a wealth heritage of a stately home.” This is an isolated example, however, and given participants’ positive attitudes towards stately homes, which are clearly a “representation of exclusive and wealthy lifestyles”, the results did not in general reflect this view proposed by the Department of Media, Culture and Sport.

## 7.4. Education

For public online questionnaire question 2, education/learning was the most consistently highly rated form of value (figure 7.4). Indeed, for museums no one said don’t know or *not at all*; for libraries no one said *not at all* and only 1.5% don’t know; and for stately homes no one said *not at all* and only 1.3% don’t know. *A great deal* for museums (74.6%), stately homes (59.4%), libraries (57.5%) and Derwent Valley Mills (47.7%) was rated higher than *to some extent* – museums 25.4%, stately homes 39.4%, libraries 41% and Derwent Valley Mills 30.2%. In contrast, for arts festivals this pattern is reversed: more answered *to some extent* (59.6%) than *a great deal* (30.3%).

**Figure 7.4: Level of perceived contribution of each aspect towards education/learning**



Reflecting their very high public online questionnaire results, education/learning was ranked highest for the public focus group results (table 7.4) for libraries and museums, and with high numbers of mentions, 28 for libraries and 26 for museums. The public commented on the educational value of stately homes and Derwent Valley Mills more in the sense of historical value, a sense of connecting to the past, hence the lower mentions here. It is ambiguous, however, where the distinction between these two forms of value lies. Education/learning was also ranked high for the manager sample for libraries and museums, but this involved very low numbers of mentions, so their ranking is largely arbitrary. The differences between number of mentions for libraries and museums between the public and managers are thus very large.

**Table 7.3: Ranking and mentions of education/learning theme for manager and public focus groups**

	Manager	Public
Libraries	2~ (2)	1 (28)
Museums	3 (2)	1 (26)
Arts festivals		
Stately homes		5 (6)
Derwent Valley Mills	3~ (1)	3~ (2)

It is worth noting, as do Ander, Thomson and Chatterjee (2013, p. 147) in relation to museums, but it also seems applicable to other types of culture, that learning can manifest itself in different ways: it is “idiosyncratic, free choice, non-prescriptive and different for everyone.” Combs’ (1999) research on museum visitors found that many participants considered ‘education’ to have connotations of a forced environment, where they have little control of what is being studied, but that ‘learning’ was considered to be based on personal choice and that this made it similar to recreation. Here the broad theme of ‘educational value’ was used to cover both education in the conventional sense and learning that is perhaps more informal – although the divide between the two is of course ambiguous.

From the academic perspective of education/learning, 1H’s wife is doing a degree course and uses the library as a source of textbooks (3A and 3D said that universities do not always have sufficient numbers); 3A is doing research for a historical website; 4F is doing an English MA and uses the library to borrow classic novels; 5C uses the library to help with her history degree; 4D used the library to assist with a course for his business degree; 5A and 5D find the library a conducive atmosphere in which to do academic work or revise without distractions; and 3E uses libraries for research involving microfilms of local newspapers. The educational value of libraries for children in particular was emphasised in public groups 2 and 3. 2F, for instance, stated the importance of children having access to the library’s books and resources because it allows them to “experience that wealth of culture”.

There is indeed a large amount of research that supports the connection between libraries and educational value expressed by several public participants. Johnson et al. (2013), for example, found that nearly a quarter of the Florida public who use public libraries do so for educational reasons, and nearly a third of student respondents use the library to work on assignments. Becker et al. (2010) report that education, such as homework or online classes, was one of the main reasons library computers were used, for 42% of their sample of library computer users. And Barron et al. (2005, p. 12) state that 47% of their sample answered that the library helps them with “life-long learning”.

Elbert et al. (2012) found that when asked about the purpose of their visits (rather than what they actually did), the key reason participants gave for using libraries was education, with about 91% of participants using the library for this purpose. JLM (2008, p. iii), in their study of libraries in New South Wales, asked library users about personal outcomes, with participants responding that the library “helped me obtain information not available elsewhere 45.6%...facilitated my pursuit of (informal) lifelong learning 41.9%”...[and] supported my involvement in educational courses 23.5%.” Moreover, Vakkari and Serola (2012, pp. 41-42) comment that 59% of participants report benefits on “self-education during leisure time (59%)” and 40% on “completing formal education (40%)”, which they claim is consistent with previous literature on the outcomes of libraries.

There are also studies that relate to the educational value of libraries for the community. JLM (2008, p. 65), for example, report that education was rated highly for contributing to the community, in terms of “supporting educational facilities (95.3%)” and “facilitating lifelong learning (93.4%).” In their large-scale study of library perceptions in several countries in Africa, Elbert et al. (2012) report that education, in the broad sense, was given by 96% of librarians as the main area in which they can make a community impact (Elbert et al., 2012). It is curious, therefore, that this was not mentioned more by library managers in the manager sample of this PhD.

Museums are in fact rated the highest in the public online questionnaire for contribution towards education/learning *a great deal*, with 74.6%, but the distinction between the other aspects is not high enough to be considered as likely statistically significant. Regarding museums, Packer and Ballantyne (2002, p. 190) report that among their sample of the public, “learning and discovery” was given as the main motivation for visiting. In

public group 3, 3E said “They are part of the education provided by the country”, and in group 2, 2E said “Well it’s expansion of knowledge again isn’t it.” Interestingly, in public group 4, 4D used a similar phrase, stating of museums “I think the primary thing [value] apart from people with hobbies and interests is to expand people’s knowledge [emphasis added] – [to] let them know things and see things they didn’t necessarily know.”

Moreover, 5C sees museums mainly as a source of learning: “You can go to a history museum and learn history; you can go to a science museum and learn science.” 4D remarked “I think museums are great; I think they’re a great way of taking a topic, taking an example and using real-life artefacts to enhance learning and enhance education in I think all ages.” 4F talked about the different forms of learning that museums offer: “With a museum it kind of covers all aspects of learning: whether you want to read, whether you want some interactive feature, whether you want visual aspects.” In addition, 4E commented on the different nature of learning that one can experience in a museum: “It’s quite an informal way of learning, learning [as] if you don’t know you’re learning, because it’s just more interesting, casual.”

The word ‘informal’ is used in the literature in relation to museums. Packer and Ballantyne (2002, p. 183), for instance, consider museums to be part of the “informal learning sector [emphasis added].” And in their large-scale study of the public’s views on museums, libraries and archives, Usherwood et al. (2005, p. 53) comment that one of the main themes that emerged was a “pervasive perceived educational role of museums, libraries and archives, particularly as sources of informal learning.”

There are, however, some criticisms that learning has become too informal and too much like entertainment (see 6.4.1). But focus group participants seemed content with the way museums have changed over the years. The ‘interactive’ nature of museums, which is perhaps what McLean (2007) is disapproving of, was mentioned several times as an asset of museums and as a way of facilitating learning and of keeping children interested. 1F noted how he thought museums had improved hugely since he was young: “I remember going to a local museum...[and I] saw a few things with the card in front. The interactive nature of museums these days [is a good thing], especially for young people.” 2C made a similar comment: “They’re becoming touch, they’re becoming feel, they’re becoming hear, they’re becoming smell. All those sort of things, as opposed to how it used to be in our



day where there's a glass cabinet with a few stuffed animals or uniform things or whatever." 3C said "It's all the interactive things you can do: you can touch things; it's like a living museum really, isn't it." Indeed, 5A, aged in her early twenties, remarked of museums "I like it when there's interactive stuff."

Seeing them as similar to museums, 2A emphasised the role of stately homes in education/learning: "so they're very important for education, but they're also very important for propping up the museum services, and so on." Despite also being rated highly in the public online questionnaire, almost identically to museums, there was less discussion of the educational value of stately homes compared to the discussions for libraries and museums. However, the educational value of stately homes was mainly discussed in the form of historical value, learning about the past via a sense of connection with it.

#### **7.4.1. Historical value**

In relation to heritage sites, Mason (2000, p. 11) believes that their historical value is that they can "convey, embody, or stimulate a relation or reaction to the past." Furthermore, Hewison and Holden (2004, p. 41) believe that heritage can "provide a spiritual connection or traditional connection between past and present." Historical value was simplified here on the public online questionnaire as 'a sense of connecting to the past', largely because of its similar use in the literature, and also because of its frequent use within the focus groups (which was a benefit of having the focus groups to help in instrument development).

However, this historical value was hard to place in either an intrinsic (emotional) or instrumental category. It would in fact fit well as a form of collective emotional value; but it was included here because it seems that with culture this sense usually emerges from learning in some way about the past, however casual or informal that learning may be.

Public questionnaire participants were asked to what extent they think each aspect contributes towards a sense of connecting to the past. Museums, stately homes and Derwent Valley Mills were rated very highly; moreover, the results were similar: museums 79.4% *a great deal* to stately homes 76.3% and Derwent Valley Mills 64%; and museums 19.1% *for to some extent* to stately homes 21.3% and Derwent Valley Mills 20.9%.

Libraries and arts festivals were also rated highly, but they were far more weighted towards *to some extent* rather than *a great deal*.

**Figure 7.5: Level of perceived contribution of each aspect towards a sense of connecting to the past**

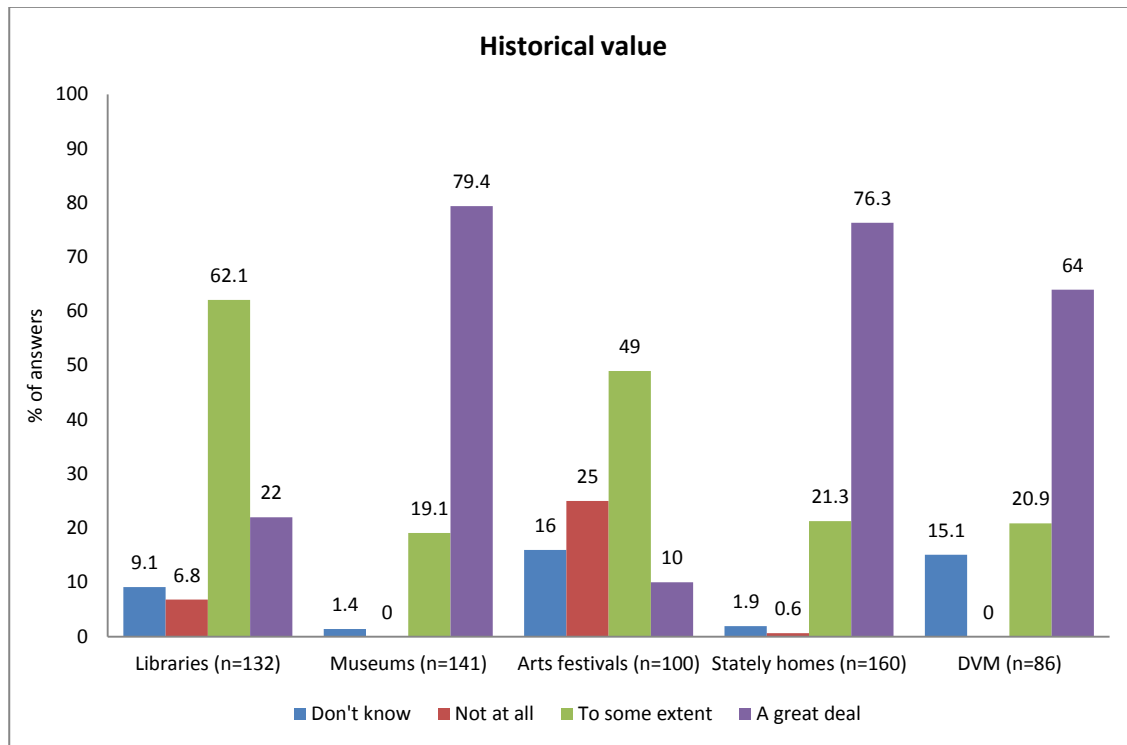


Table 7.5 shows that the public focus group results do reflect the public online questionnaire results in that the difference in number of mentions is pronounced between the aspects: 21 for museums, 19 for stately homes; 7 for Derwent Valley Mills and 5 for libraries. Historical value was one of the most prominent contrasts between manager and public focus group results. Even though it is ranked 3 for libraries in the manager sample and joint third for Derwent Valley Mills, this only includes one mention for libraries and two for Derwent Valley Mills.

**Table 7.4: Ranking and mentions of historical value theme for manager and public focus groups**

	Manager	Public
Libraries	3 (1)	5 (5)
Museums		2 (21)
Arts festivals		
Stately homes		2 (19)
Derwent Valley Mills	3* (2)	1 (7)

Some participants perceive that libraries can facilitate learning about the past. 3A, for instance, is doing research for a historical website. 1D stated “The local studies sections of libraries are invaluable for researching various subjects. Sometimes you dig up information about historical matters that you maybe wouldn’t be able to get hold of any other way.” And 3E said that it contained historical resources not available online. The value of the Derbyshire Record Office was emphasised by several participants, partly for researching family trees but also for other forms of historical enquiry. L11, in manager group 1, commented on this:

*One of the things that’s happening a lot in libraries now is about sort of genealogical tourism; you know, all the [television] programmes, Who Do You Think You Are, have stimulated so many people researching their family history, and there’s becoming quite an industry around that now, which is brilliant.*

Regarding museums, public participant 3A referred to the “sense of your heritage” that they induce, to which 3E added the importance of “understanding where you come from and what happened in the county.” 1J commented on the importance of recording “the historic impact of notable people who are either born or worked in Derbyshire; I think that’s a good resource for the identity of the county.” 1A stated that the local history aspect of museums is what appeals to him as a visitor. 3A remarked on the importance of “knowing where we’ve come from and to know how we’ve got here. And the museum is one of the places that preserves our past.” This also links to Scott’s (2007) view of the social value of museums as creating a feeling of a sense of place and community identity.

2C argued of museums, “The value to society is probably greatest with children, because it is about exposing them to things that have happened in the past.”

The historical value of stately homes was also a major area of discussion in all five groups, and, as with museums, the public online questionnaire results were an indication that the public attribute very high historical value to them (76.3% *a great deal*). Bradley, Bradley, Coombes and Tranos (2009, p. 8) write that “Europe's architectural heritage – castles and stately homes – are witnesses to a rich past and culture.” Indeed, 3B commented on the value of “seeing the way that people used to live.” 3B described how at Hardwick Hall they have recreated a historical stable with accompanying sounds, “so it’s giving you a realisation of what it could have been like when they were doing the farming there and the business of the farming. It’s lovely.”

There were several comparisons made between the historical value of stately homes and museums, and usually favourable for stately homes. 4A, for instance, said stately homes induce a “more tangible sense of history than museums, which quite often is [are] just a collection of objects.” Similarly, 3B claimed that with “stately homes, you can feel part of what that life was like rather than looking in a glass case [in a museum]”. 1A said an extra benefit of stately homes compared to museums is that they give an insight into a specific family’s life, which she thought made it more “intimate” than a museum. 1F’s perception is that “All the benefits anybody would get from going to a museum, they’re going to get there [at a stately home] and more probably in many cases.” And 3A said “Museums on the whole are artificial collections, whereas a stately homes...they have a natural history.”

“It’s easier to immerse yourself in that situation than probably just viewing behind a glass panel [in a museum]”, remarked 4F. Similarly, 4B believes that stately homes are “more realistic...with museums everything’s behind glass panels. It’s not within reach...[but] with stately homes you’re there, it’s all around you; you can touch it.” 4E agreed: “Yeah I’d definitely agree with them being more interactive. You can definitely get a sense of something when you’re in somewhere rather than something that you can’t touch [as in a museum].” However, 1H held the opposite view: I think with museums you can touch things, but stately homes “it’s all roped off: ‘no you can’t do that’; you can’t touch this”. Indeed, other focus groups participants expressed the view that museums have become more interactive and less about simply having items displayed “behind glass panels” (4B);

2C, for instance, said of museums, “They’re becoming touch, they’re becoming feel, they’re becoming hear, they’re becoming smell.”

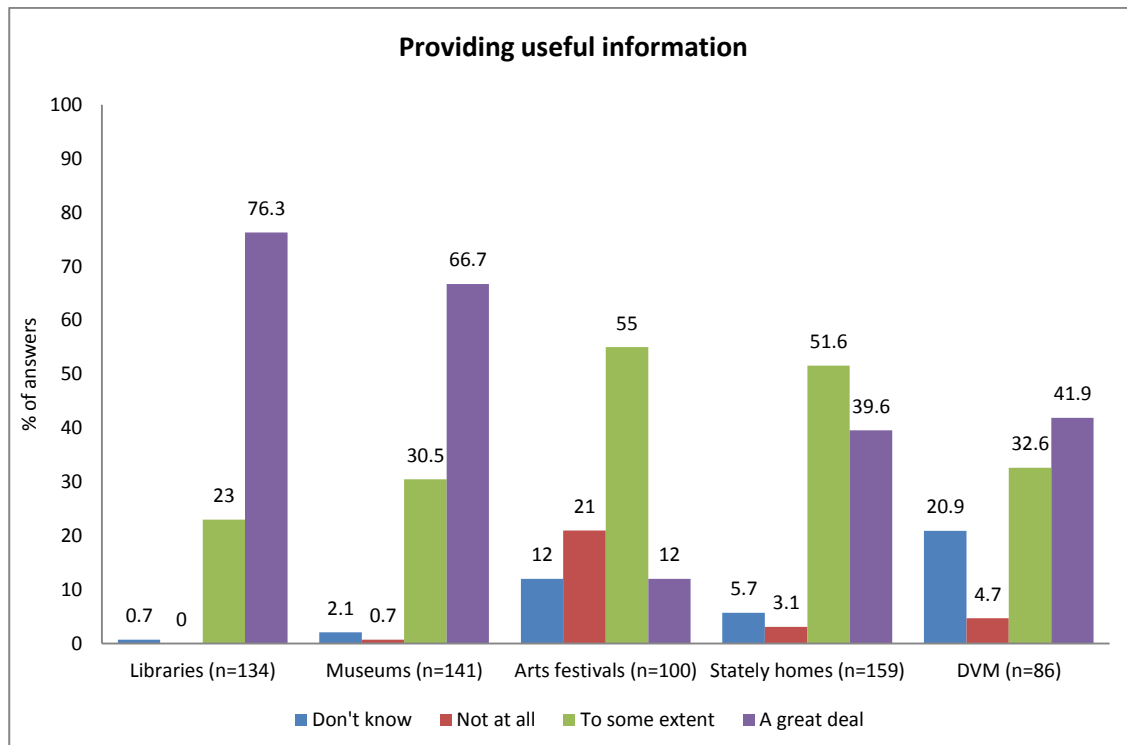
Because of lack of awareness of it, there was little discussion of Derwent Valley Mills in the public focus groups. But the main area of discussion for it was on its perceived historical value; and this was reflected by its very high rating in the public online questionnaire (64% *a great deal*). 1B talked about the way Derwent Valley Mills can “connect” with people because perhaps “their ancestors were somehow involved in working here or were in that kind of trade, and you don’t have to go far back.” The symbolic historical value of Derwent Valley Mills was commented on by 3E: “It’s not just the mills; it’s what they stood for.” 3E added that “It’s the development of transport as well. The canal and the railways as well, all the trails, the railway trails.”

2E values knowing about “how the people lived, all the mill houses, the code of practice for the workers.” 3E, discussing Cromford (part of Derwent Valley Mills), argued that understanding the history of the workers’ housing leads to understanding “a lot about how society functioned then compared to how it functions now.” 1F commented “I think the whole valley bit is fantastic in that it’s the cradle of our industrial revolution.” Similarly, 3A stated “It’s a very important industrial archaeology site. And it’s the history of Derbyshire.” Furthermore, 2C’s perception is that “Because of its historical importance to the Western civilised world it has got incredibly high value to society.”

#### **7.4.2. Informational value**

A similar theme to educational value, thus treated here as a subsection of it, was ‘providing useful information’ (figure 7.6). Libraries especially but also museums had very strong results for perceived contribution towards providing useful information: libraries 76.3% *strongly agree* and 23% *agree*; museums 66.7% *strongly agree* and 30.5% *agree*. Stately homes and Derwent Valley Mills also had strong results: stately homes 51.6%, Derwent Valley Mills 32.6% for *a great deal*; stately homes 39.6%, Derwent Valley Mills 41.9% for *to some extent*. Arts festivals were also highly rated, with over half (55%) answering *to some extent*, but there was notably lower *a great deal* (12%) than for the other aspects.

**Figure 7.6: Level of perceived contribution of each aspect towards providing useful information**



Despite the very high public online questionnaire ratings for the other aspects, informational value was only mentioned in the public focus groups, and only in relation to libraries, ranked 4 with 15 mentions (table 7.6). Having the focus groups before the public online questionnaire meant that it was not possible to know what kind of useful information participants consider the aspects to provide; this could be explored by further research. Informational value is one of the most obvious differences between the manager and public focus group results.

**Table 7.5: Ranking and mentions of informational value theme for manager and public focus groups**

Manager	Public
Libraries	4 (15)
Museums	
Arts festivals	
Stately homes	
Derwent Valley Mills	

In its most basic form, of course, all educational value is also informational value, and there is indeed an ambiguous divide between them. Furthermore, informational value could be discussed in relation to several other types of value – access to information could reduce social exclusion, for example; it could facilitate bringing people together; or it could refer to vocational information discussed here in relation to computer and internet use. But ‘informational value’, used as a code for ‘proving useful information’, meant information that is not of a typical educational nature.

This concept of informational value was unique to libraries in that it was not mentioned in the focus groups in relation to the other four aspects. 1F said of libraries “I think it’s another way the county communicates, in the sense that of the places where you can get information from”; 4C used the library to do research on knots for climbing; 3A commented on the library as a place where people can ask questions about the Council; 2F stated “It’s a point of finding out information that’s easier to use than perhaps the internet is”; and 3D said “It’s also a place where if you want to know where something’s going to happen...there’s...leaflets and things in the library.” Indeed, some research supports these participants’ comments. JLM (2008, p. iv), for example, found that 45.6% of library users agreed that it “helped me obtain information not available elsewhere”. And Zickuhr et al. (2013, p. 3) state that “49% of unemployed and retired respondents say the librarians’ assistance in finding information is ‘very important’.”

## 7.5. Community

Guetzkow (2002) comments that ‘community’ tends to be defined either by proximity or by group membership – ethnicity, age, religion, societies and so on. I took a non-prescriptive approach to the meaning of community, allowing focus group participants to interpret its meaning themselves. It appeared, however, that most took it to mean a proximity term and also as a smaller geographical area rather than Derbyshire itself. Public online question section 2 asked participants to what extent they think each aspect contributes towards three forms of community value: community pride, community identity and bringing people together. It also contained ‘Derbyshire prestige’, and this is linked here to community pride. This section also comments on the potential for these forms of community value to generate social capital.

### 7.5.1. Community pride and Derbyshire prestige

There are times when discussing the value of culture where pride and prestige appear to merge, or the distinction between them is ambiguous. Moreover, the same is true of the distinction between ‘Derbyshire’ and ‘community’. Thus it makes sense to combine the two results here.

The public online questionnaire results for community pride (figure 7.7) are one of the most consistently rated across all the aspect. Each aspect is rated highly for *to some extent* and *a great deal* combined: museums 91.4%, stately homes 89.4%, arts festivals 88%, libraries 78.3% and Derwent Valley Mills 73.3%. Stately homes (41.3%), arts festivals (41%), Derwent Valley Mills (40.7%) and museums (39.3%) were rated very similarly for *a great deal*, and higher than libraries (21.6%).



**Figure 7.7: Level of perceived contribution of each aspect towards community pride**

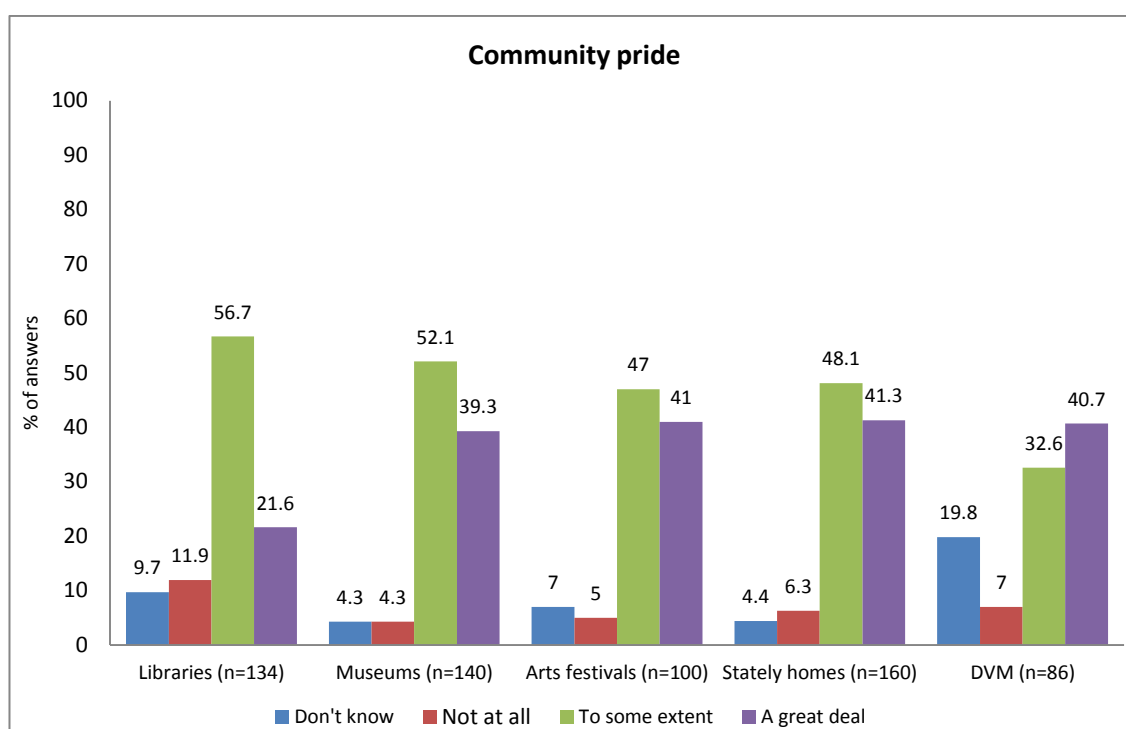


Table 7.7 show that community pride is mentioned for each aspect apart from libraries, but the numbers of mentions involved are low. Community pride is not ranked at all for libraries in both the manager and public results.

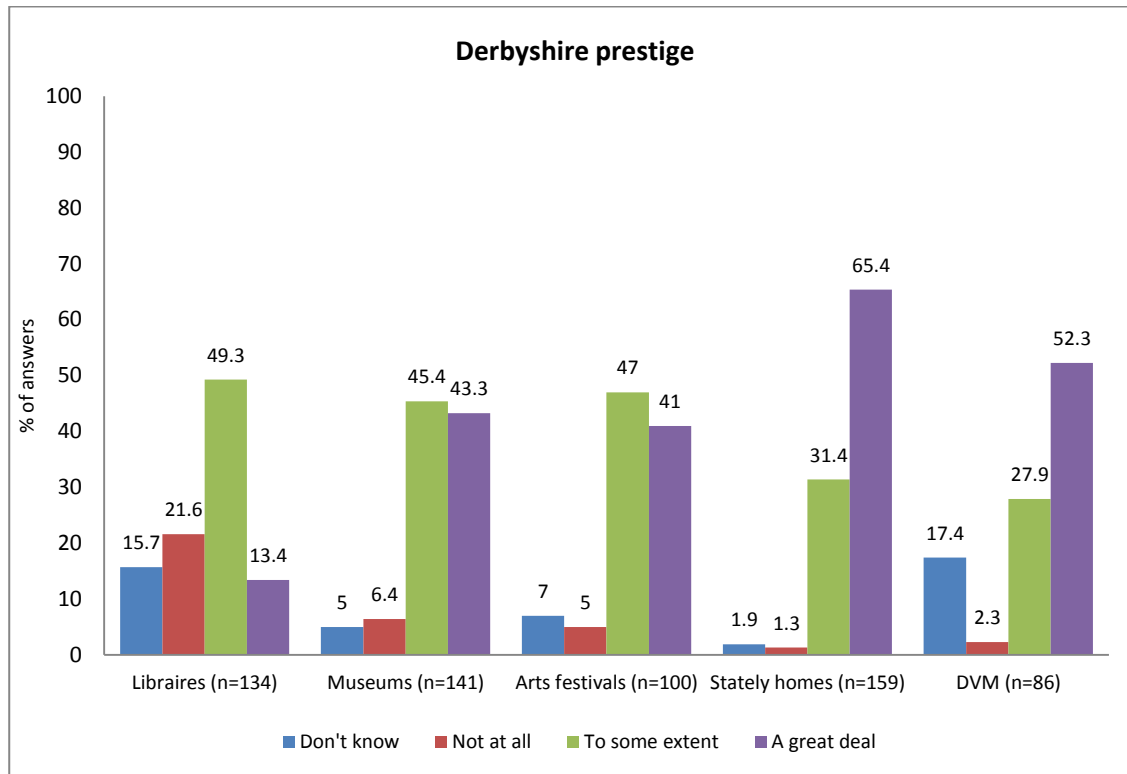
**Table 7.6: Ranking and mentions of community pride theme for manager and public focus groups**

	Managers	Public
Libraries		
Museums	4* (1)	5 (1)
Arts festivals	6* (1)	5 (5)
Stately homes	2 (4)	7 (4)
Derwent Valley Mills	6 (1)	3~ (2)

For level of perceived contribution towards Derbyshire prestige (figure 7.8), combined to some extent and a great deal results were stately homes 96.8%, museums 88.7%, arts festivals 88%, Derwent Valley Mills 80.8% Libraries 62.7%. The a great deal results were

stately homes 65.4%, Derwent Valley Mills 52.3%, museums 43.3%, arts festivals 41% and libraries 13.4%. Therefore, each aspect is again rated highly for positive answers, but, as for community pride libraries are lowest. The differences between the library results and the other four aspects' seem pronounced enough to make a reasonably confident assertion.

**Figure 7.8: Level of perceived contribution of each aspect towards Derbyshire prestige**



The focus group results (table 7.8) reflect those of the public online questionnaire, in that stately homes (9) have the highest number of mentions, followed by Derwent Valley Mills (4). The focus groups results for the manager and public samples perhaps indicate agreement between the samples on stately homes and Derwent Valley Mills and Derbyshire prestige, but the low numbers of mentions mean this cannot be asserted.

**Table 7.7: Ranking and mentions of Derbyshire prestige theme for manager and public focus groups**

	Manager	Public
Libraries		
Museums		
Arts festivals	5 (2)	
Stately homes	3 (3)	3* (9)
Derwent Valley Mills	2* (2)	2* (4)

As well as being rated high for community pride *a great deal* (41.3%), stately homes were rated very high for Derbyshire prestige *a great deal* (65.4%). In manager group 2, M23, M36, D23 and H24 expressed the view that well-known cultural attractions such as Chatsworth House give local people a sense of pride in their area. According to 4D, stately homes influence community pride because “we know that it’s there; we know it’s part of our community. We know that it’s important to us. We know that something has happened, quite similar to museums. And we have that sort of pride that we have this.”

M23 and H24 both commented that they personally feel proud of having Chatsworth House in their county. H24 said “Chatsworth, it feels like it’s...part of me; it feels like I should be proud of it.” L24 said that for local communities, “all these amazing cultural activities and places [in Derbyshire]” are a source of pride. In manager group 3, L35 and M36 made similar points. M23, D23 and H23 remarked on the feelings of pride that Chatsworth leads to. M23, for instance, perceives Chatsworth House to be famous and part of Derbyshire identity: “it’s known nationwide...and it’s that sort of, you know, places that people know about and when you say Derbyshire people go ‘oh yes I know such and such or that’s the Peak District’.” In the manager questionnaire, M24 made a similar perception of value, writing that “A community does take pride from its economic/social heritage. The fact that people come to... [name of his museum] from all over the country and value it is a source of pride for the local community.”

The effect of Chatsworth House on Derbyshire identity was also discussed, and this links to the results on Derbyshire prestige. Participants were asked if they thought Derbyshire was associated with stately homes, to which several agreed. For example, 1C asserted that “You pick up any literature for Derbyshire and there’s guaranteed to be a picture of Chatsworth House on there.” Similarly, 3A perceives that stately homes make “Derbyshire’s name because we’ve got so many.” In contrast, 4D’s perception, based on her experience, is that stately homes are more associated with the Midlands than with Derbyshire specifically.

The public questionnaire results indicated that many perceive that Derwent Valley Mills leads to community pride, with *a great deal* rating of 40.7% (only marginally behind stately homes with 41.3%). Thus contribution towards community pride was one of the results that stand out for Derwent Valley Mills – as was Derbyshire prestige, and even more so, with over half (52.3%) answering *a great deal*. 2D commented on the prestige value of Derwent Valley Mills, and 2F’s perception is that “There’s prestige in it being part of a World Heritage Site.” 2A expressed pride in Derwent Valley Mills’s historical importance, stating that “Cromford [part of Derwent Valley Mills] is one of the main points on something called the European route of industrial heritage...There are some very important places around Europe, and Cromford is one of them.” 2E added “It’s very much part of our heritage and we’re very...passionate about it.” In their study of World Heritage Sites in Israel, Poria et al. (2013) found that local and national pride was frequently cited by participants as a perceived impact of World Heritage Site status; Jimura (2011), in relation to the Ogimachi World Heritage Site in Japan, reports the same.

There were no comments on community pride or Derbyshire prestige in relation to museums. There were just two for arts festivals. 5B perceives that arts festivals can create pride for both visitors and participants because of feeling that there is a lot going on in their community, and that “it makes them re-evaluate how rich their community really is, when things like that happen.” 5C made a similar point, stating “there’s a sense of pride: look what we’ve got; this is our talent.”

Referring to national rather than local pride and prestige, but still worthy of mentioning, 4F described libraries as “a pillar of society, in a way; it’s tradition and I wouldn’t like to forget that, not in my lifetime.” When asked to expand on her comment, 4F explained

that “Just because everything it stands for: the tradition, the access to information, the sort of sense of community [one gets from] walking into a library.” In public group 2, 2F made a similar point about libraries: 2F feels “prestige this is the kind of society that has that sort of facility, resource and is prepared to spend on it” and commented on “the pride that we’re the sort of culture, of the society...that has a library and values it.” There was agreement from 2B and 2E on 2F’s comment.

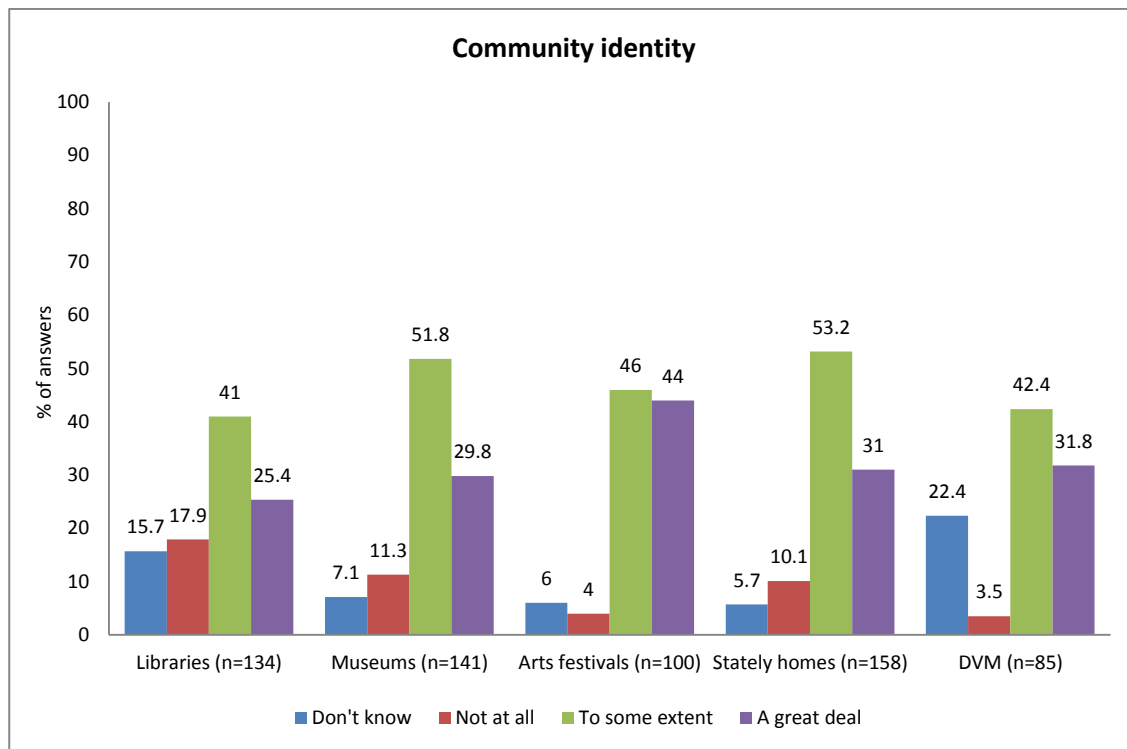
These comments on civic pride relate to the concept of institutional value, as proposed in relation to culture most notably by Holden (2006, 2004) and Hewison and Holden (2011, 2006). Hewison and Holden (2011, p. 74) contend that the way in which public organisations operate can “strengthen our sense of a collective society and our attachment to locality and community” and “our trust in each other, our idea of whether we live in a fair society, our mutual conviviality and civility, and a whole host of other public goods.” In public group 1, 1J, quoted in full below, was particularly articulate about the value of libraries. The way 1J refers to the beneficial relationships created between civic organisations and citizens, to libraries creating trust and respect in public institutions, and that they are willing to adapt to offer the best possible service for the public, all these factors are creating institutional value, Hewison and Holden would argue. 1J stated:

*I think it makes an incredible statement as an authority if you are prepared to fund libraries adequately for all the potential benefits it gives to the community and gives to individuals as an authority. You will actually say to the citizens of that authority ‘we will offer you this service; it’s there; it’s free. We’ll try and adapt with [the] times and offer you a variety of media which you can use, [and] if the building is suitable, a variety of events.’ It’s not closing the door on learning for anybody. Well, not closing the door on the pleasure of reading for anyone. So I think it’s a very, very powerful physical presence for an authority.*

### **7.5.2. Community identity**

Public online questionnaire participants were asked to what extent they think each aspect contributes towards community identity (figure 7.9). Museums (91.6%) were rated highest for *to some extent* and *a great deal* combined, followed by arts festivals (90%), stately homes (84.2%), Derwent Valley Mills (74.2%) and libraries (66.4%). However, arts festivals (44%) were rated highest for *a great deal*, followed by Derwent Valley Mills (31.8%), stately homes (31%), museums (29.8%) and libraries (25.4%).

**Figure 7.9: Level of perceived contribution of each aspect towards community identity**



Community identity is one of the most consistently rated forms of value across the five aspects in the public online questionnaire. Arts festivals are rated highest in the public online questionnaire and are also mentioned most of the aspects for community identity in both the manager and public focus groups (table 7.9), but the contrast to the other aspects is not large enough to make any assertions about differences between the aspects. There is also some consistency between the manager and public focus group results in that for both it is arts festivals with the highest number of mentions.

**Table 7.8: Ranking and mentions of community identity theme for manager and public focus groups**

	Manager	Public
Libraries	2~ (2)	
Museums		4 (8)
Arts festivals	3 (5)	2 (13)
Stately homes	4 (2)	3* (9)
Derwent Valley Mills	4~ (1)	2* (4)

I argued that the types of historical resources held within each library in Derbyshire add to their character. Manager L35 made an interesting point, one that links historical value to the idea of community identity. L35's perception is that:

*I do think people do value their history as well; I think that is something where libraries and museums, Derwent Valley Mills and so on, play such an important role in Derbyshire. I think people more and more are valuing their local area and where they've come from; things like family history and so on has become more and more popular.*

Several authors comment on the connection between festivals and community identity. Lavenda (1992), for instance, carried out extensive anthropological research on various small-town festivals in Minnesota. He argues that festivals represent a community's image that it portrays to outsiders and that festivals are a rare chance for a community to celebrate itself. Gursoy, Kim and Uysal (2006) believe that festivals can act as a focal point for a community and to reinforce its values and identity. Similarly, Arcodia and Whitford (2006) refer to local festivals as "community celebrations" that represent the community's "social and cultural fabric". Waterman (1998) claims that all festivals share the characteristic of being ephemeral, but they can have a lasting effect on community identity and valuations. Furthermore, Maughan and Bianchini (2004) found that 64% of attendees said that the festival had a positive effect on their perception of the area, and the authors argue that this shows that festivals can improve perceptions of a place and of its people.

Supporting these positive community sentiments expressed in the literature, several participants claimed that arts festivals have a positive impact on community identity. For example, 1F said of a festival, “It was an event that was ours. Last year we had the jubilee and this was our event, and it was fantastic, but this was our event.” In group 3, 3E made a similar point: “I think there’s a community thing, a sense of belonging you can get from it if you are involved.” 1C commented “It’s also a way of promoting local distinctiveness”, and 1J stated that arts festivals “can sort of grow organically within a community to be kind of an integral part of that community’s identity.” And 2A said “They do some good work in promoting the confidence in that particular area, boosting its image perhaps.” In manager group 1, M11 argued that culture “reinforces people’s national or local identity; like...Wirksworth Festival is a reinforcement of their identity, ownership of that festival – ‘I’m from Wirksworth and we have a great festival’.”

1A commented on festivals that are not based in a certain place but instead regularly change location, and he argued that this was an opportunity to involve communities in festivals, communities that would not usually make the effort to travel to a certain place, such as Buxton. 1J accepted this point but said that the “flip side” is that it could prevent the festival building a sense of community, and that if it is based in the same place “it can sort of grow organically within a community to be kind of an integral part of that community’s identity.”

There was one short discussion of the potentially negative impact of arts festivals on community identity. 3B and 3D had a light-hearted exchange about the “bad press” that some arts festival have because they are associated with deviant behaviour such as the consumption of drugs. 3B said of Stainsby Folk Festival, “it’s called [an] arts [and] music festival, but [in reality] it’s just a kind of rowdy music festival, isn’t it.” Some authors do comment that existing studies neglect to investigate or mention the negative impact of arts events (Belfiore, 2006; White & Rentschler, 2005; Guetzkow, 2002), such as delinquency and noise pollution (Guetzkow 2002:19). Arcodia and Whitford (2006:10) comment that some festivals may be perceived as a way of promoting an alternative subculture – and by this they seem to mean what is considered an undesirable subculture – rather than perceived as a way of bringing about benefits to the mainstream community. These concerns were not expressed in the groups, however.



There was discussion on stately homes and community identity, and Chatsworth House was again the focus. Indeed, Nicolson (1978, p. 185), in *The National Trust book of Great houses of Britain*, asserts that “Chatsworth is the first name that comes to mind when one thinks of great English houses.” 1F stated “Certainly Chatsworth is the benchmark of many places we’ve got in Derbyshire”, to which 1A agreed. In group 3, 3D made a similar comment: “I think Chatsworth is the absolute jewel in the crown”, and 3C said “It’s a goldmine Chatsworth, it really is.” When 2F commented on Chatsworth House being talked about the most, 2B replied “Yeah, because it’s ours.”

Hewison and Holden (2004, p. 41) maintain that heritage can enhance a sense of connection to a place, which includes providing “an essential reference point in a community’s identity.” Moreover, Timothy (1996, p. 752) believes that local communities need “familiar landmarks” that serve to reinforce their historical identity despite the constantly changing nature of society. It seems that, for many participants, Chatsworth House is considered one of these “reference points” and “familiar landmarks”.

There were also comments made about Derwent Valley Mills and community identity. In the manager questionnaire, D36’s perception of Derwent Valley Mills is that “When people can connect with a sense of place and identity it reinforces, strengthens communities.” 2E believes that Derwent Valley Mills “is a big part of the Derbyshire identity.” 2F explained that “I came to Derbyshire 20 years ago and the industry side of it has impinged on my mind...What strikes me is the industry that’s happened in this part of the world.” There were also comments that Derwent Valley Mills suffered from a lack of publicity, with 2A claiming that most visitors to Derwent Valley Mills have come across it “almost by accident” after picking up a leaflet somewhere and coming to see what it was about. 2E said that “it doesn’t shout itself out.” In public group 3, 3E claimed that this was a result of the lack of funding for Derwent Valley Mills.

In addition, some general comments were made about culture and Derbyshire identity. In manager group 1, D11 argued that Derbyshire has “so much to offer” culturally and suggested that “I don’t think there’s anywhere else...around and about...that [has that] multifaceted package to offer.” D35 described Derbyshire as “like history world”, and D36 believes that culture, especially the abundance of arts festivals, is putting Derbyshire “on the map culturally.” In contrast, L24 argued that Derbyshire’s cultural identity is actually

fairly weak nationally and internationally, to which there was some agreement from the rest of the group. H24, for instance, said “We get confused with the Lake District nine times out of ten in the South East; we’ve proven it”, and M23 added, jokingly, “And even if you’ve heard of it, it’s a bit like before I moved here, I didn’t really know where the Peak District was; I knew it was somewhere up north.”

In manager group 3, M35 was sceptical that Derbyshire could be treated as a whole when discussing the value of culture, arguing that Derbyshire was effectively split into regions that were affected differently. M35 asserted that some in the east of Derbyshire are unhappy with Derbyshire being associated only with the Peak District and Chatsworth House, which she claimed has happened over the years because of excessive marketing of the Peak District at the expense of other parts of Derbyshire – something she considers to be “laziness”. Indeed, Jimura’s (2011) research indicates that culture can be divisive for communities. Jimura reports that some participants expressed resentment that the World Heritage Site receives increased economic benefits and tourism, and increased attention from national and local government: 47.1% felt that it “weakened the feel and spirit of local communities” and caused a gap between communities, for example because of the decreased attention that people in other local areas felt (p. 293).

However, others challenged M35’s point about excessive marketing of the Peak District, and this exchange illustrated an advantage of the focus group method: participants can challenge, and perhaps change, each other’s views. L36, for example, said “It’s economic sense to do it rather than laziness”, and D35 stated that it made sense to market the Peak District because that would attract more visitors than the former mining communities in the east of the county would. Indeed, in manager group 1, A12 commented that he is marketing not just his festival itself but also its location.

There was an interesting exchange in manager group 3 about communities in Derbyshire:

*L35: I think that’s one thing where Derbyshire is great in that it has got lots of communities that feel proud of themselves.*

*D35: Definitely; and they’re quite territorial really and that comes from that.*

*L35: Absolutely territorial. That certainly struck me though. Five miles, eight miles from Matlock to Bakewell, it’s like going...*

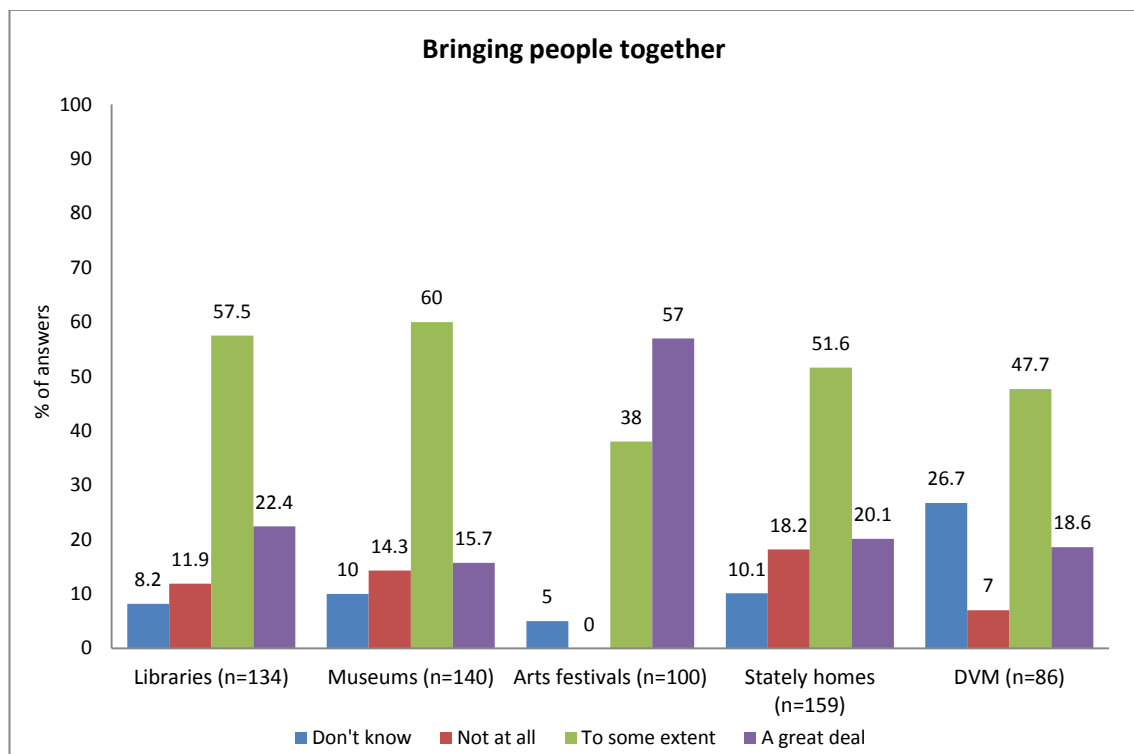
D36: A foreign country isn't it.

This is interesting as a sign of what they consider community to mean, as in fairly small geographical localities of Derbyshire rather than Derbyshire itself, but it is also interesting because it is equivocal whether they are describing a good or bad thing: what they are referring to is a strong sense of community identity but also a tribal nature that could be divisive for the county as a whole. It also raises issues of whether there is such a thing as Derbyshire identity.

### 7.5.3. Bringing people together

For combined *to some extent* and *a great deal* answers for contribution towards bringing people together (figure 7.10), arts festivals (95%) were clearly rated the highest, followed by libraries (79.9%), museums (75.7%) stately homes (71.7%) and Derwent Valley Mills (66.6%). For the *a great deal* answers, the contrast between arts festivals and the others was even starker: arts festival 57%, libraries 22.4%, stately homes 20.1%, Derwent Valley Mills 18.6% and museums 15.7%.

**Figure 7.10: Level of perceived contribution of each aspect towards bringing people together**



The particularly strong rating for arts festivals in the public online questionnaire matches the public focus groups (table 7.10), where bringing people together is ranked the highest theme for arts festivals, with 15 mentions. Although not rated as high as arts festivals in the public online questionnaire, libraries have a very high number of mentions in the public focus group, 21. Based on triangulation of the public online questionnaire and public focus groups, there would appear, therefore, to be a difference between the perceived value of arts festivals and bringing people together higher than for the other aspects; nonetheless, the public focus groups results are very strong for libraries, and this does question this assertion, and at least indicates that in the public focus group sample libraries have higher perceived contribution towards bringing people together than museums, stately homes and Derwent Valley Mills. Bringing people together is one of the most pronounced differences between the manager and public focus group samples, with only arts festivals mentioned by the managers, and only once.

**Table 7.9: Ranking and mentions of bringing people together theme for manager and public focus groups**

	Managers	Public
Libraries		3 (21)
Museums		
Arts festivals	6* (1)	1 (15)
Stately homes		
Derwent Valley Mills		

The frequent use of this term ‘bringing people together’, or similar but worded differently, was why it was included in the public online questionnaire – this is an advantage of having the qualitative stage before the quantitative stage in mixed methods research. 3A, for instance, stated “Holymoorside [Festival], it’s very important; it brings people together and working together.” 1G commented that an arts festival “brings people together doing groups, group work”, giving the example of an amateur theatre production for an art festival that “sort of linked so many people within the town.” 2E said “It’s a function where you’d meet up with all your friends; it brings people together, groups of people

together.” 2F stated “I would say it’s valuable for society if people get out of their houses and come and meet and be social together.” And 1B commented that “The community gets together to do the scarecrow trail and the well-dressing; these are real community, grassroots community activities.”

Manager H23 claimed of arts festivals, “It’s building the community strength as well isn’t it, if everyone’s got a strong sense of place, but then they also feel a relationship with their neighbour or at least that they’re bothered about them.” Indeed, 3B referred to the “great sense of friendship” and “comradeship” that can result from participating in arts festivals. Furthermore, 2A said “Most arts festivals that go on are small ones that are started by enthusiasm; they’re done by volunteers in their local society. And they actually bring people together; they’re a good point of contact.” Indeed, Lavenda (1992) makes a similar point, arguing that organising festivals leads to a feeling of solidarity” among the organisers. (A35 said that her art group’s projects are often lead by members of the community.)

In the public online questionnaire, libraries were rated second highest for *a great deal* (22.4%) answers. 1J argued that despite their reputation as a place of silence, libraries have an important social role within communities and do bring people together: “I think the social aspect of having a library is a very important one, irrespective of what materials it contains, if it can be a social meeting point for people.” Vavrek (2000) found that of those who said the library had made their life better, 38% answered it was by increasing their community involvement. Indeed, manager L36 commented that at her library “We try to be the heart of the community as far as we can.” Smithies (2011, p. 19) claims that because libraries are funded by local government, they tend to focus on the demands of the local authority and thus of the local community.

1J commented “People come here (Chesterfield Library) maybe to meet friends, to discuss books they’ve got, use meeting rooms and attend events here.” 2F described libraries as “a hub for things to happen.” 4G said that Chesterfield Library plays an important role in bringing together members of the Chesterfield Filipino community by serving as a venue for meetings and for advertising events. 5D made a similar point in relation to the Chinese community, mentioning that Chesterfield Library serves as a meeting point for the Chinese

community in the Chesterfield area. Several participant comments given in section 5.6 also relate to libraries and bringing people together.

#### **7.5.4. Social capital**

The concepts of community pride, community identity and bringing people together, used in the public online questionnaire as answer options, are generic rather than academic terms, and they needed to be, given the audience (the public). But there are some academic concepts that appear to be relevant here, and the most notable of these is social capital; it seems likely that the community forms of value covered here, especially bringing people together, can contribute towards the generation of social capital.

Like many of the concepts relevant to this study, there is not one clear definition of social capital (Adler & Kwon, 2002; Portes, 1998). Although some argue that social capital is something that individuals possess, Adler and Kwon (2009, p. 17) give perhaps the most frequent understanding of it, as a collective product, and it would seem to be the definition most suited to culture: they write that social capital can be “understood roughly as the good-will that is engendered by the fabric of social relations and that can be mobilized to facilitate action.”

Putnam (1995), in his seminal article *Bowling alone: America’s declining social capital*, argues that networks of collaborative, mutually beneficial community relationships, together with members’ strong sense of community trust and identity, make a community function better – less crime, better education and health, faster economic productivity and so on (which would often be considered instrumental value). “Life is easier in a community blessed with a substantial stock of social capital”, Putnam (1995, p. 66) asserts. He defines social capital as “features of social organization such as networks, norms, and social trust that facilitate coordination and cooperation for mutual benefit” (p. 67).

The potential of culture to create social capital has also been discussed in the literature. Pickernell, Sullivan, Julianne and Keast (2007), Yuen and Glover (2005) and Mayfield and Crompton (1995) found that many festival organisers see the generation of social capital as the main reason for running their festival. Community members often need a purpose to come together (Yuen & Glover, 2005), and local festivals provide this purpose and can, it is claimed, aid the development of social capital (Richards, 2011; Onyx & Leonard, 2007;

Gursoy et al., 2006; Nakagawa & Shaw, 2004). Gursoy et al. (2006, p. 290) believe that festival participation can act to demonstrate a person is “a good citizen, a potential partner in mutually reciprocal relationships.”

Gibson et al. (2010, p. 2) use the word ‘networks’ to describe some social benefits of festivals: “Festivals improve local networks, connecting volunteers, diverse paid workers, and local institutions.” In addition, Guetzcow (2002) maintains that the arts can increase social capital by forging new social relationships and networks, creating connections between institutions, and by bringing people together who otherwise would not have met. Indeed, 5B said of arts festivals “I think it’s important because people can get together to do some networking, for example – get together, learn from each other...and get different ideas from each other.” Furthermore, the many quotes on arts festivals and bringing people together (see 7.5.3) suggest this is often the case.

Pateman (2007, p. 26), however, warns that social exclusion can occur when people lack access to the mutually beneficial networks that make up social capital, and Arcodia and Whitford (2006, p. 2) argue that the “heterogeneity of some communities” can mean that social capital might be developed in one subgroup of society and thus disaffect another. This point seems particularly relevant to Derbyshire given that its ethnic make-up is almost all White.

Here McCarthy et al. (2004) identify an interesting distinction made in the literature between (1) social bonds, a term that refers to social links between groups that are homogenous, based on geography, demographics, identity or interests, and (2) social bridges, a term referring to social links that cross over these distinctions. Thus social capital is often classified as either “bridging” social capital or “bonding” social capital (Geys & Murdoch, 2010, p. 523).

Arcodia and Whitford (2006) also note that festivals can serve as opportunities for different subgroups to come together because of a common interest. A23 described an apparent example of bridging social capital in that Belper Festival brings different groups in the community together in order to plan and make the festival happen:

*A lot of the value to the community is its sort of cohesion, and the way that town groups are working together is just achieving so much because they’re working together now rather than*

*all the groups working apart from one another; so the culture's just brought them together in that respect.*

Scott (2008, p. 36) considers the social capital of museums to be their ability to “facilitate social connections and networks.” Kinghorn and Willis (2008), for example, suggest that museums could serve to increase social capital by encouraging people to visit in groups; by hosting social events or clubs, which facilitate people coming together with a common interest; and by creating a sense of connection between the visitor and the community by covering topics relevant to the local community, thus creating a sense of belonging and community identity for the visitor. However, there were no results from the focus groups that relate to this perceived social role of museums.

Goulding (2004, p. 3) describes the networks and relationships of social capital as like “social glue” that binds communities together, making them more effective and rewarding, a view derived from Putnam (1995). Goulding (2004) argues that libraries can play an important role in generating social capital because of their function in allowing people from all demographic categories to mix in a safe and pleasant environment, providing designated group-spaces that facilitate new social relationships (see 7.3 with discussion of libraries as a venue and meeting place), and by providing access to information about the local community that can lead to a sense of community identity and connection (see 5.6. and 7.5.3 with discussion of libraries bringing together members of the community, and 7.4.2 with discussion of the informational value of libraries). Other authors (Bourke, 2005; Johnson, 2010) also link libraries to the creation of social capital.

## **7.6. Health**

Health and wellbeing is another frequently listed form of instrumental value of culture (Matarasso, 1997; White & Rentschler, 2005; Ruiz, 2004). The World Health Organisation (2015, n.p.) define health as a “state of complete physical, mental, and social wellbeing and not merely the absence of disease.” Thus health covers more than simply ‘not feeling ill’, and because of space and scope limitations it would not have been possible to break health down into several subcategories in the questionnaire.

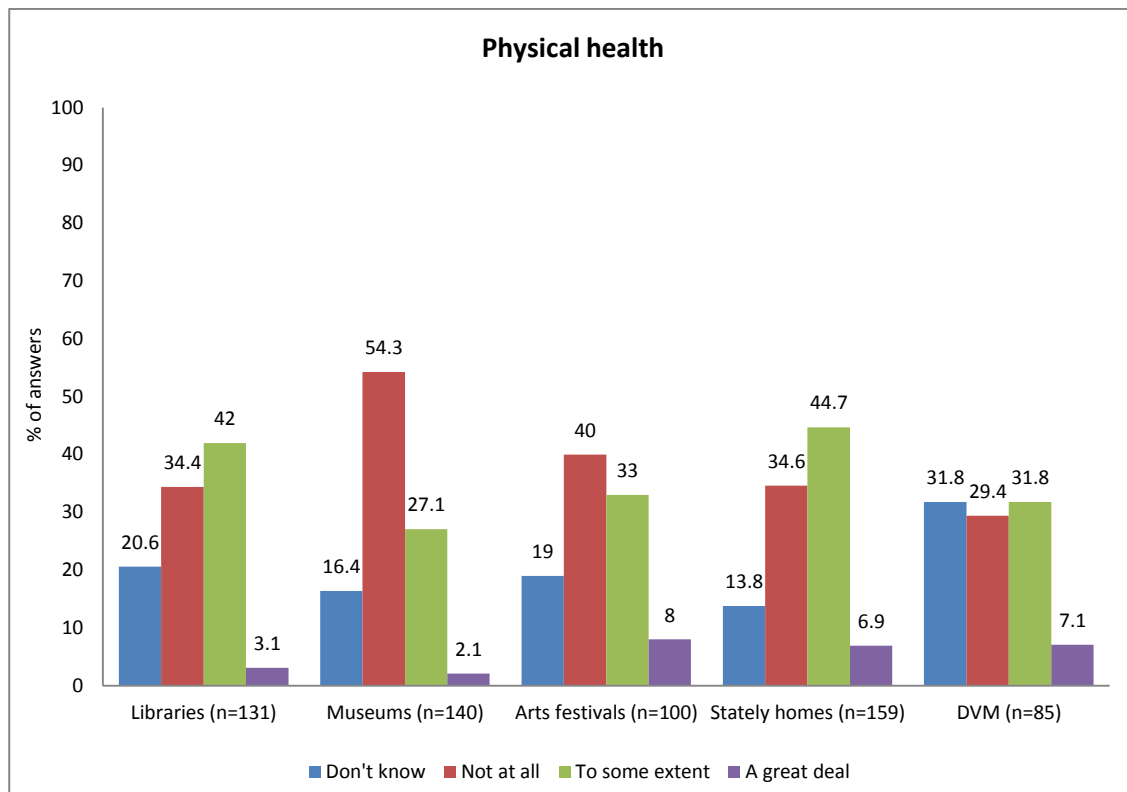


In addition, although it is often 'health and wellbeing' that are usually grouped together as one of the instrumental values of culture, wellbeing was too complex a concept to have been included in the questionnaire as it typically includes a variety of factors beyond just physical and mental health. NEF (2009, n.p.), for instance, define it as "the dynamic process that gives people a sense of how their lives are going, through the interaction between their circumstances, activities and psychological resources or 'mental capital'." Aked, Marks, Cordon and Thompson (2008, p. 1) claim that wellbeing essentially consists of two main factors: "feeling good and functioning well."

Although physical and mental health are clearly important factors for "feeling good and functioning well", they are not considered to be the only components of wellbeing. Indeed, many of the forms of value covered in the results chapters could be considered components. For example, Aked et al. (2008) list learning and (positive) social relationships as two universal components of wellbeing. In addition, the positive emotions covered in section 6.4., which are all rated highly for personal associations with the aspects of culture, could also be considered so, especially happiness and enjoyment.

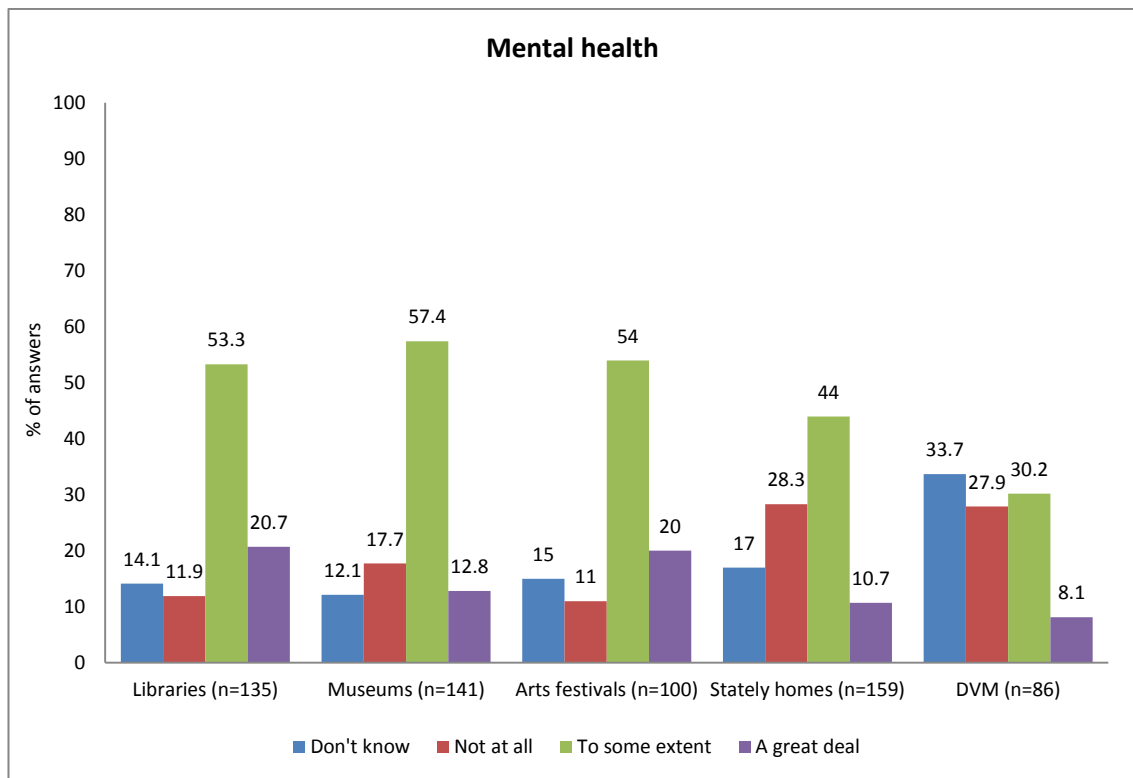
Taking these issues and complexities into account, the public online questionnaire focused on the relatively basic concepts of 'physical health' and 'mental health'. Improving physical health was the lowest rated of the 14 forms of value listed in question 2 (figure 7.11), with combined *to some extent* and *a great deal* answers statingly homes 51.6%, libraries 45.1%, arts festivals 41%, Derwent Valley Mills 38.9% and museums 29.2%, and almost all of these *to some extent*. *Not at all* is rated particularly highly for museums (54.3%) but also highly for arts festivals (40%), stately homes (34.6%), libraries (34.4%) and Derwent Valley Mills (29.4%).

**Figure 7.11: Level of perceived contribution of each aspect towards physical health**



For perceived contribution towards mental health (figure 7.12), arts festivals (74%) and libraries (74%) were rated exactly the same as each other for combined *to some extent* and *a great deal* answers, slightly higher than museums (70.2%), and higher than stately homes (54.7%) and Derwent Valley Mills (38.3%) – although, like physical health, most are *to some extent* rather than *a great deal*.

**Figure 7.12: Level of perceived contribution of each aspect towards mental health**



Given the fairly similar ratings across the aspects for both physical and mental health on the public online questionnaire, it is not possible to make any assertions about meaningful differences between the aspects for perceived contribution towards these two forms of health value. This is especially the case because of the very low number of mentions of health value in the public focus groups (table 7.11). The numbers involved with the manager group are also low, and it is therefore not possible to compare between the manager and public focus group results.

**Table 7.10: Ranking and mentions of health theme for manager and public focus groups**

	Manager	Public
Libraries	3* (2)	7 (3)
Museums	4* (1)	
Arts festivals		6 (3)
Stately homes		
Derwent Valley Mills		

D1 claimed near the start of the manager group 1 discussion that there would be a consensus among manager participants that certain things, such as health and wellbeing, are established as values of culture: “I think we’re all going to sing that same mantra. There’s plenty of research now that shows that...involvement in culture actually produces not only emotional wellbeing but actual physical health as well, so I would think that we’d probably all start from a similar baseline on that; I’d be surprised if we weren’t, because of the fields we’re in.”

However, based on the public online questionnaire and public focus group results, D1’s argument that culture contributes towards physical health was not common among the public, with only stately homes having a (slight) majority of positive answers. It is not immediately clear why stately homes were rated the highest, especially compared to museums (29.2%), to which their ratings are often similar, but it could be because they typically have large gardens or surrounding green areas that people often use for walking. I could not identify any discussions or comments relevant to physical health in the public focus groups.

Furthermore, although the questionnaire results showed that the public rated each aspect similarly for contributing towards improving mental health, most of the discussion on mental health was in the manager groups and was in relation to libraries and museums. (An exception to this was 3B, who commented that arts festival can provide “group therapy” for participants, and that a friend had found this very therapeutic after her husband died.)

Becker et al. (2010) report that of their sample of library computer users, 37% used them for finding health-related information, such as on illnesses, health insurance, and care services; and Vakkari and Serola (2012) state that 43% of the Finnish public report libraries have helped them with “health matters”. The library as a source of mental health information was mentioned by manager L11, for instance, who commented on the Books on Prescription scheme running within some ‘Health Zones’ in Derbyshire libraries (and nationwide), “where libraries will provide materials that are prescribed by GPs with resources, mainly information things which people with mild to moderate depression [can use], and the idea of that is that it helps eventually reduce the drugs bill and the need for consultations.” Thus the desired impact here is both health and economic.

Manager L36 said she has been involved in a project at a hospital that involved working with Alzheimer's patients, and she claimed that taking these patients to museums can help them remember parts of their life. L36 added that access to museum artefacts can help trigger memories, asserting that "Sometimes it's a massive benefit to have that sort of thing for people with these degenerative brain disease and things like that. And there genuinely can be a health benefit to having these things available. If we didn't have access to it [people would be worse off]." M35 believes that museums are "hugely instrumental" to improving mental health, largely because of the positive effect that volunteering within museums can have on the wellbeing of the volunteers. Some other managers expressed similar views.

## **7.7. Comparing manager and public results**

This chapter has integrated the focus group results of the manager and public focus group samples, based on their coverage of similar topics. It has noted some similarities and differences between the perceptions of the manager and public focus group samples on individual themes. The most prominent of these are summarised in table 7.12 below. There is, however, a lack of literature comparing the views of culture managers and the public on these themes, and the results therefore lack an academic background to be related to. Thus they make an original contribution to the literature on the value of culture

There are only a small number of assertions that can be made of differences and similarities between the results of the manager and public focus groups. This is because there were often not enough mentions of the theme to be used as a meaningful comparison: one or two mentions is hardly a valid indication of the view of a whole sample of 26 (for managers) or 35 (for the public). The public naturally had more mentions for each theme because there were more focus groups, and because the discussion part made up the whole of the focus groups, whereas for managers it made up only half, and this also made it problematic to make direct comparisons between the manager and public focus group samples.

The difference that can be most confidently asserted is the prominence of the evaluation theme in the manager results compared to those of the public. Evaluation was ranked highest (joint highest for libraries) for each aspect of the manager results and not ranked for any aspect for the public results. This is understandable, given that it is an issue that managers face regularly within their jobs, often in relation to applying for and justifying funding (this has been covered in more detail in the next chapter), but is not something the public will usually have to consider. Most of the manager discussion on evaluation was before it had been asked about, and it was therefore clearly a topic they felt to be part of the debate on the value of their aspects and wanted to bring up themselves. Indeed, this was why the manager sample was far more useful in answering the research question on instrumentalism than the public sample was.

**Table 7.11: Comparison of prominence of themes in manager and public focus groups**

Aspect of culture	Manager emphasis	Public emphasis	Similarly ranked
<b>Libraries</b>	Evaluation	Bringing people together Education/learning	Social inclusion
<b>Museums</b>	Evaluation	Historical value Education/learning	Economy
<b>Arts festivals</b>	Evaluation	Bringing people together	Economy
<b>Stately homes</b>	Evaluation	Historical value Economy	
<b>Derwent Valley Mills</b>	Economy Evaluation	Historical value	

The second most pronounced difference was for libraries and museums and educational value. This is a curious contrast, given that both of these aspects have a well-established education/learning role, as is often covered in the literature. Third, the public appear to attribute far higher historical value to museums and stately homes than the manager sample did. Fourth, the public sample mentioned the informational value of libraries 15

times, but this was not mentioned at all in the manager groups. Fifth, the public sample mentioned the bringing people together 15 times for arts festivals and 21 times for libraries; in contrast managers mentioned it only once for arts festivals and not at all for libraries. Sixth, the economy theme was mentioned 27 times in the public groups for stately homes and only once by the managers. There is no obvious explanation for these contrasts between the manager and public focus group samples.

Based on the results of the two samples it is easier to assert strong differences rather than strong similarities. In terms of strong similarities between the manager and public results, the most assured is for libraries and social inclusion, mentioned nine times by managers and 23 by the public. This reflects the prominence of social inclusion issues within the library literature. Another similarity is for community pride and community identity, but this is mainly because they are mentioned in both the manager and public focus groups for most aspects, rather than because of similar number of mentions. This is also the case for the economy theme, which was in fact the only theme mentioned for every aspect for both samples.

## 7.8. Conclusion

It needs first to be emphasised that for each aspect and most forms of value in this chapter there is a *majority of to some extent* and a *great deal* combined answers – answers that show participants do perceive a contribution towards the form of value – and usually a clear majority. Thus, despite the focus here on comparing between the aspects, taking each aspect's answers in isolation shows in general positive results on their perceived instrumental value. The exceptions to this are libraries for bringing in money to the local area; museums, arts festivals, stately homes and Derwent Valley Mills for reducing social inequalities; libraries, museums, arts festivals, and Derwent Valley Mills for physical health; and Derwent Valley Mills for mental health.

Education/learning was the form of value most consistently highly rated across all five aspects in the public online questionnaire; there was very little disagreement that the aspects do contribute towards education/learning, with the only *not at all* results 5.1% for arts festivals and 2.3% for Derwent Valley Mills. However, educational/learning was

mentioned far more times in the public focus groups for libraries and museums than for the other aspects. These public online questionnaire and public focus group results are to be expected for museums, given that there is much research that indicates the public perceive museums to have an educational role and high educational value (Scott, 2007; Usherwood, Wilson & Bryson, 2005; Packer & Ballantyne, 2002). Libraries also have a perceived educational role, in particular now in relation to their computer and internet provision, something commented on by several participants, and several studies report that the public do indeed consider libraries to be making a strong contribution towards education/learning (Johnson et al., 2013; Elbert et al., 2012; Vakkari & Serola, 2012; Becker et al., 2010; JLM, 2008; Barron et al., 2005). There is a scarcity of research on educational value of stately homes and of arts festivals, but the public online questionnaire results suggest the public consider both these aspects to have high educational value.

Community pride and community identity are also consistently rated across the aspects in the public online questionnaire, and highly so, but slightly less strongly than education/learning. These two forms of value are mentioned in most of the public focus groups, although with large variations between the aspects. Thus there is a commonly held public perception that the aspects of culture contribute highly towards education/learning – especially libraries and museums – and towards community identity and community pride.

For bringing people together, the other form of community value, all aspects were highly rated in the public online questionnaire, but arts festivals were rated by far the strongest. What reinforced this result was that arts festivals had 15 mentions for bringing people together in the public focus groups. This was far more than for the other aspects – except for libraries which had even more mentions, 21. Based on the triangulation of results of the public online questionnaire and public focus groups, it does seem safe to assert that arts festivals stand out from the aspects for their perceived contribution towards bringing people together. Nonetheless, the very high mentions for libraries in the public focus groups indicate they might also do so.

As would be expected because of their involvement with historical artefacts, museums, stately homes and Derwent Valley Mills are rated very highly and strongly for a sense of



connecting to the past (historical value), and far stronger than libraries and arts festivals. This is also reflected by the far higher number of mentions in the public focus groups, especially for museums and stately homes, compared to libraries and arts festivals. These results do strongly suggest a difference between how participants perceive the historical value of museums, stately homes and Derwent Valley Mills compared to libraries and arts festivals.

Taking into account the *a great deal* ratings, stately homes were clearly rated the highest for perceived contribution to the two forms of economic value listed: bringing in money to the local area and creating jobs. What really makes stately homes stand out, however, is that their economic value was mentioned 29 times in the public focus groups, far more than for the other aspects.

Do the Derbyshire public's views on perceived instrumental value of culture of aspects match the impression gained the literature? They do for libraries and social inclusion; for libraries and museums for education; for stately homes and arts festivals for economic value; and for historical value for museums, stately homes and Derwent Valley Mills. Novel findings are the high perceived value of libraries for bringing people together, which indicates the public do not have a stereotypical perception of libraries as quiet places where the only service is borrowing books; and the very high perceived value of arts festivals for bringing people together.

This was the chapter for which it was most feasible to make direct comparisons between the results of the manager and public focus group samples. These have been outlined and conclusions made in the previous section (7.7), however, and will therefore not be repeated here.

## **8. Results and discussion:**

### **Instrumentalism**

#### **8.1. Introduction**

This chapter relates to the results on research question 4, “How do people in Derbyshire feel about the issues of instrumentalism and culture?” Instrumentalism is covered from the perspectives of the public online questionnaire sample but not of the public focus group sample, which made no reference to the issues of instrumentalism – the need for evaluation and accountability for funding, and for contribution to social and/or economic goals. In contrast, the manager sample discussed instrumentalism issues in some detail, and it is therefore their results that make up most of the qualitative content of the chapter. The literature here is being used to see how Derbyshire culture managers’ views on the issues of instrumentalism in relation to their aspects of culture compares to the existing literature on instrumentalism and culture. In addition, there is no research on the views of the public on these issues; the public online questionnaire results will be discussed but not related to existing literature, and are therefore presented as original knowledge.

#### **8.2. Culture’s contribution towards social and economic goals**

There are several authors critical, for several reasons, of using culture to achieve social and/or economic goals. According to Jensen (2002) and Merli (2002), for example, social and/or economic goals should be dealt with directly rather than via culture, and Ellis (2003) maintains that if culture is used for this purpose at the expense of more effective methods, this can in fact be detrimental to society. In addition, many authors argue there is a lack of evidence that culture does actually contribute towards the typical forms of instrumental impact (Belfiore & Bennet, 2010; Stevenson et al., 2010; Belfiore, 2006;

Galloway, 2006; Mirza, 2006; Holden, 2004; Ellis, 2003; Jensen, 2003; Selwood, 2002a, 2000b).

However, despite these negative impressions in the literature, there was almost complete agreement with the statement in the manager questionnaire “My aspect of culture should be about more than individual experiences; it should contribute to wider social and/or economic goals as well.” The level of agreement did vary between managers but not notably specific to certain aspects. Below is a manager questionnaire answer from a manager of each of the five aspects, which are fairly typical of the answers of the other managers.

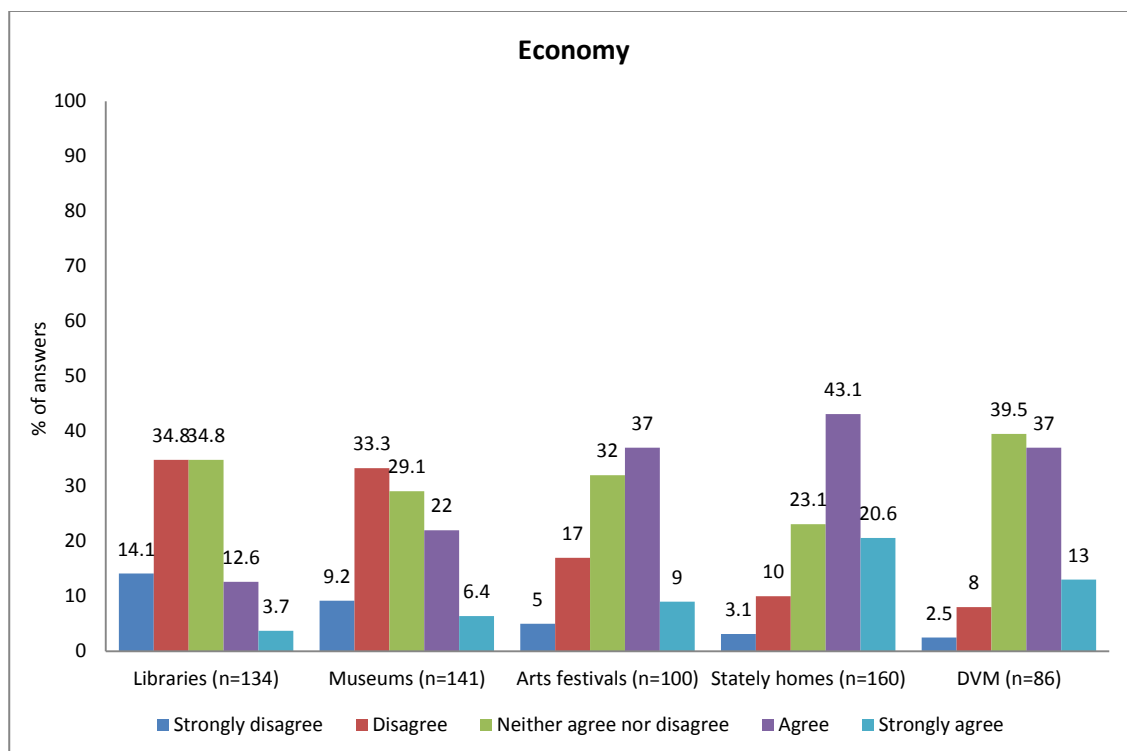
- A11 *Yes, because it is resource-heavy and we need to take care to ensure we get as much value as we can. Also we, the facilitators/organisers have a duty to keep our eye on the wider social benefit of what we do.*
- D35 *Agree – culture can impact on just about all aspects of our lives – socially, economically, health, education, etc.*
- H12 *In recognition of the economic value of tourism, the aim is to present ‘the cultural experience’ to national and international visitors, with the economic benefits that brings to the community, its current economic well-being and its regeneration opportunity*
- L36 *Every individual should come in to a library and get the maximum benefit from them individually. However, a library can be pivotal in raising social and economic goals as a whole, such as literacy levels or decreasing child poverty. Time should be given over to developing both.*
- M36 *Yes – it is important that we are relevant and being part of a wider society encompasses this. We have a responsibility to the people we serve.*

Vuyk (2010) and Coles (2008) are critical of the way that the term ‘instrumental value’ is perceived in a negative way in the literature. Indeed, overall, the manager sample showed a more positive consensus on the issue than the impression one gets from the cultural policy literature. Moreover, the managers did not mention reluctantly doing this in order to receive funding, rather that they themselves believe that contributing towards social and/economic goals is something they should be aiming to achieve with their aspect. There was one exception to this consensus, from A24: “My ‘aspect of culture’ is about having fun. What fun is this? It may contribute to wider goals, but it’s not compulsory.”

The high ratings for enjoyment in the public online questionnaire suggest having fun is indeed an important part of culture for the public.

Public online questionnaire participants were asked to what extent they agree or disagree that the aspects should be contributing towards the economy (figure 8.1.). There were some notable contrasts between the results of the different aspects when combining *agree* and *strongly agree* answers: stately homes 63.7%, Derwent Valley Mills 50%, arts festivals 46%, museums 28.4% and libraries 16.3%. Given the high number of *neither agree nor disagree* answers, to put these results in context it is useful to compare them to the combined *disagree* and *strongly disagree* answers: stately homes 13.1%, Derwent Valley Mills 10.5%, arts festivals 23%, museums 42.5% and libraries 48.9%.

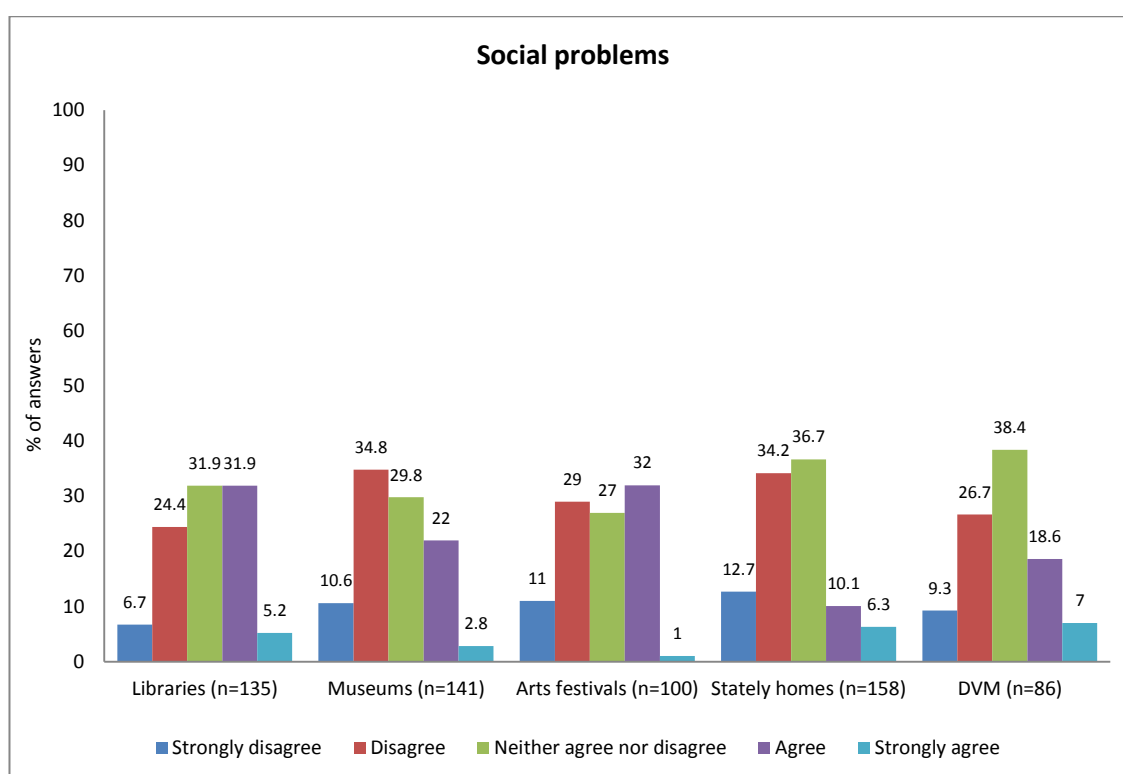
**Figure 8.1: Level of agreement that the aspects should be contributing towards the economy**



Public online questionnaire participants were also asked to what extent they agree or disagree with the statement “They [aspect] should be helping to tackle social problems.” (Figure 8.2). For each aspect there is clearly very little strong agreement that they should be contributing towards tackling social problems, with the highest just 7%, for Derwent Valley Mills. No aspects have a majority of combined agreement answers. Combined

*agree* and *strongly agree* answers for libraries (37.1%) are higher than *disagree* and *strongly disagree* (31.1%), but not for museums (24.8% compared to 44.8%), arts festivals (33% compared to 40%), Derwent Valley Mills (25% compared to 38.4%), and stately homes (16.4% compared to 36.7%).

**Figure 8.2: Level of agreement that the aspects should be contributing towards tackling social problems**



There is a large level of *neither agree nor disagree* answers for each aspect; there is also low level of strong feelings, either *strongly agree* or *strongly disagree*. These two factors indicate perhaps indifference to or lack of understanding of these two questions.

Nonetheless, there do still appear to be some patterns: far more users of stately homes, Derwent Valley Mills and arts festivals think that they should be contributing towards the economy than do not think so, and thus most public online questionnaire participants think that these three aspects should have an economy role. In contrast, far more users of libraries and of museums think they should not be contributing towards the economy than think they should be.

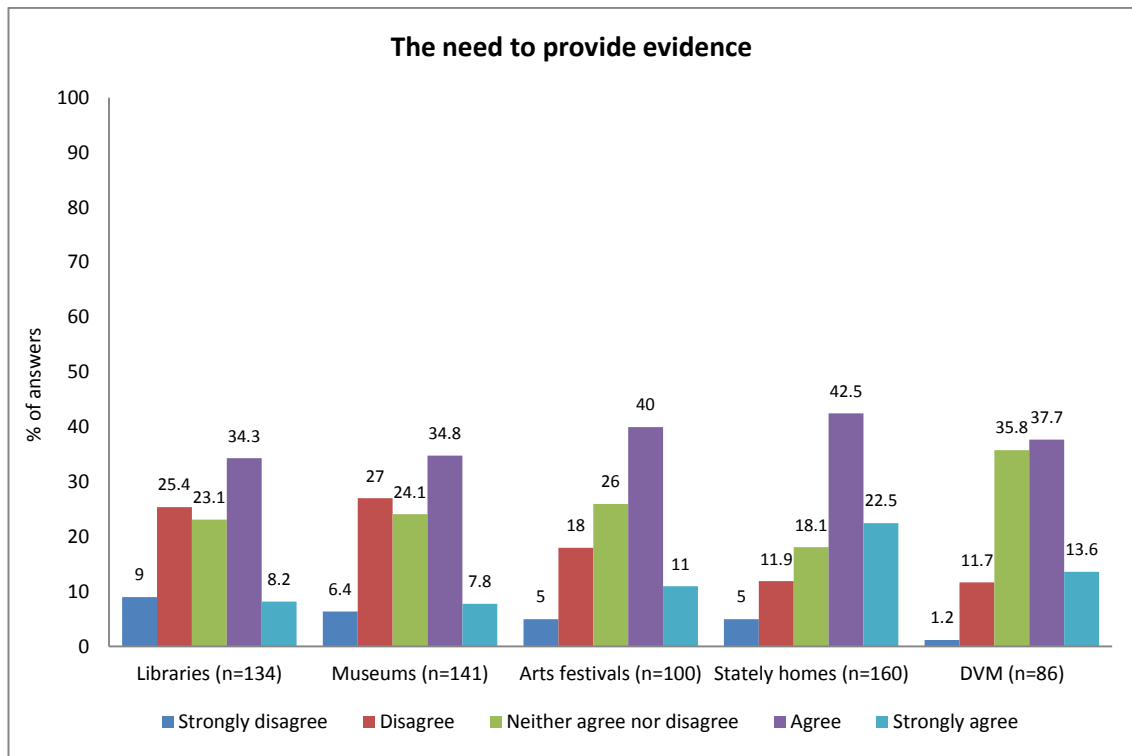
For the question on social problems, there is a low level of agreement that the aspects should be contributing towards tackling social problems, with libraries the only aspect to have more combined agreement (37.1%) than combined disagreement (31.2%), and only narrowly. The most pronounced negative ratings is for stately homes, with far more combined disagreement (46.9%) than agreement (16.4%), and this does stand out from the other aspects' results as especially negative.

However, some public online questionnaire results from sections 7.2 and 7.3 put these results in context. Only 16.3% of the public online questionnaire sample thinks that libraries *should* be contributing towards the economy, and therefore the fact that only 32.4% think that libraries *do* contribute towards bringing in money to the local area would likely not be seen as a negative by the public, because they do not perceive it to be part of their role. This is also a point relating to stately homes and social inclusion: only 16.4% think that stately homes *should* be contributing towards tackling social problems, which puts in context the result that only 26.2% think that stately homes *do* contribute towards reducing social inequalities – most of the public do not consider this to be part of the role of stately homes.

### **8.3. The need to provide evidence of benefits**

Public online questionnaire participants were asked to what extent they agree or disagree with the statement “They [aspect] should have to provide evidence that they are using their funding to produce measurable benefits.” (Figure 8.3). Combined *agree* and *strongly agree* answers were similar for each aspect: stately homes 65%, Derwent Valley Mills 51.3%, arts festivals 51%, museums 42.6% and libraries 42.5%. There was also a large number of *neither agree nor disagree* answers. When removing these, for each aspect there are clearly more in agreement than disagreement with the statement.

**Figure 8.3: Level of agreement that the aspects should have to provide evidence of measurable benefits in order to justify funding**



Evaluation of culture was not mentioned in the public focus groups, so it is hard to put these public online questionnaire results in context and discuss them here. Evaluation was discussed extensively in the manager groups, however, ranked highest for each aspect (joint highest for libraries). Indeed, evaluation is the theme that most distinguishes the public and manager focus group results.

One of the main arguments put forward in the literature for evaluation and accountability for funding is that public funding is limited, and funders therefore need to have clear and transparent criteria on which they can base decisions (Hewison & Holden, 2011; Snowball, 2011; Bakhshi et al., 2008), an especially prominent issue given the current financial crisis (Knell and Taylor, 2011). Although much of the discussion on instrumentalism in the culture literature relates to the need for *directly* publicly funded culture to provide evidence of measurable benefits for funding, it is not just directly publicly funded culture that the issues of instrumentalism relate to, given that heritage sites, arts festival, museums, and to some extent libraries, often apply for financial aid or grants from various “arm’s length” governmental organisations, charities and trusts.

H11 maintained that “Those of us who...work in this funding environment, I think we are quite skewed by what funders are looking for...the values that we play to.” H11 said he has the impression that funders are primarily interested in instrumental value rather than intrinsic value because, funders perceive, instrumental value is easier to prove long-term, quantified results. A11 talked about the struggle to convince funders of the benefit of what her aspect of culture is doing and that qualitative data is important. Similarly, A35 commented that she struggles to get funders to appreciate the contribution of the arts and why they should be funded compared to more tangible things such as CCTV cameras in car parks. A quote from a theatre professional, contained within a NEF report (2005, p. 8), expresses this point well: “Every time [Arts Council England] give money to us, at the back of their minds they are rehearsing arguments about why it hasn't gone to a hospital.” M35 thinks that culture is often seen in a negative light by some funders: “Local authorities tend to see us as a sort of people who suck up funds because they [we] don't...[show much] income...coming into our sheets.” M35 also argued that the longer-term economic benefits of museums are not taken into account when making funding decisions but should be.

A frequent topic within each of the three manager focus groups was problems measuring value. Belfiore and Bennett (2010, p. 125) assert that “Matters of value...are more complicated and politically sensitive than any toolkit or one-size-fits-all approach could ever hope to deal with.” Indeed, several manager participants expressed frustration at the nature of targets used. H23, for instance, wrote in the manager questionnaire that “a lot of our targets are similar and...frustrating, poorly measured or unachievable”, and L23 wrote of having to provide evidence of meeting targets, “Depends what is being measured + [sic] the targets + who has set them. Targets for targets' sake don't benefit anyone.” M36 wrote that having to provide evidence only becomes a problem when it is too complicated and time-consuming and takes away from the work one is doing. NEF (2005, p. 9) report that many of their theatre manager sample are critical of the inflexible nature of the evaluation methods they are expected to follow, for example one manager stating “funders want numbers. That's it really” (NEF, 2005, p. 9).

The difficulty in quantifying social benefits, especially as financial values, was mentioned several times. A11 and L11 stressed that social return on investment was very hard to



quantify. Other phrases included “you can’t measure it” (H23) and “harder to pin down” (H11). D35 stated “that’s the only way you can value these things, I suppose, is by putting a price on them.” In contrast to D35, in manager group 2, M24 said of the social benefits of culture, “I for the life of me can’t see how those can be given financial values.” But this is indeed what contingent evaluation and return-on-investment studies (e.g., Johnson et al., 2013) are attempting to do, so that value can be ascribed a monetary figure that can then be taken into account and compared to more tangible economic benefits. However, manager participants did not indicate awareness of the contingent evaluation and return-on-investment methodologies.

H11 made a point that relates to the issue of trying to prove causality, often reported in the literature (Galloway, 2009; Gray, 2009; White & Rentschler, 2005; Belfiore, 2006; Holden, 2004; Guetzkow, 2002, Merli, 2002), stating that “isolating out the return on investment, for instance, in a historic environment...it’s very difficult because there are so many other factors at play.”

There was an interesting exchange, in manager group 2, which reflected the potential differences between aspects of culture in measuring value. D24 suggested, especially with libraries, using repeat visitors rather than visitor numbers as an indication of happiness with the service because “if they weren’t happy about [it] and didn’t have a good experience, they wouldn’t come back.” M23, however, added that for museums, visitors are often tourists and therefore not returning was not necessarily a sign of their unhappiness with their experience of visiting the museum.

There was another interesting exchange, in manager group 3, which without using these words, dealt with the difference between output, such as the number of visitors, and impact. D35 suggested that participant numbers is one way of measuring value, what NEF (2005, p. 10) refers to as the “head-count” approach. But A35 argued that number of participants is an insufficient measure because a participant could be someone who attends a one-off event or who attends something regularly over a period of time; the implication here is that the person attending the regular cultural activity/event would be gaining more benefit than the person attending a one-off event, and therefore that the two should not be treated as equally worthwhile. In reply to A35, D35 said “I suppose so, but at the end of the day, all those people are engaging in culture.” However, A35 here

stressed that there is a difference between simply taking part (measured as outputs) in culture and this taking part having a positive impact of some sort.

McCarthy et al. (2004, p. 41) claim that the benefits of the arts are strongest when there is regular involvement rather than occasional, a point also made by Brown and Novak (2007). L11 and L24, however, were keen to emphasise the problems with actually collecting longitudinal data, and thus the problems with trying to show how benefits develop over time for individuals, which is indeed one of the common criticisms of existing social impact research (Clements, 2007; West & Smith, 2005; McCarthy et al., 2004; Belfiore, 2002; Jermyn, 2001).

Nonetheless, despite managers' many grievances with the current culture and process of evaluation and accountability, the manager questionnaire results showed that they in general are in favour of being held accountable for funding – and this illustrates the benefit of methodological triangulation in obtaining a fuller picture of the research questions, in this case question 4, “How do people in Derbyshire feel about the issues of instrumentalism?”

The issue of accountability was put to manager participants in a questionnaire statement “Managers of my aspect of culture should be free to run things as they see best, without having to worry about proving measurable benefits or meeting targets.” This statement elicited a strong response from many participants: there was almost complete disagreement and several made their disagreement clear by underlining certain words for emphasis. Indeed, McCarthy et al. (2004) maintain that although most arts managers are uncomfortable with the instrumentalisation of the arts, they accept it as a necessary reality to attract funding; a view also expressed by Bazalgette (2014), Chair of Arts Council England.

Most managers do think that accountability is necessary, with several mentioning the need to justify and apply for funding. For example, M24 wrote that “We accept that if we are to attract funds from local and national organisations we need to prove the benefits”; D11 that “We all live in a world where accountability is becoming increasingly important and probably that’s right”; M36 wrote “When competing with other sectors for funding (health and education for example) we have a duty to prove we are relevant and worthy”; and A24 wrote that not having to provide evidence would be “a real indulgence, but I don’t

agree with it. Accountability is critical where there is investment (financial).” The two sides of this – accepting the need for accountability but also being critical of how this is manifested – is perhaps best represented by a questionnaire answer from M23:

*No, absolutely not. We should not be free to ‘run things as we see best’. We are part of society in the service of society; it would be a huge arrogance to impose our values on everyone else. That said, the problem is very much around how culture can be measured effectively, and it is hard to see how we will very really achieve that. What is frustrating is when we are measured with inappropriate yard sticks.*

The idea M35 raises here about “imposing our values on everyone else” is an interesting one and links to one of the criticisms of a lack of accountability, in that “certain people ‘just know’ what is worthy” (Gibson, 2008, p. 250). Some consider this to be an elitist approach to culture (Bakhshi et al., 2008; Gibson, 2008; Holden, 2004). Because its attendance is low and therefore does not generate enough funds to sustain itself, H24 was critical that the UK’s National Ballet is heavily subsidised by public money. In response, A24 argued “But that’s an issue...of quality though; there’s the quality threshold”, and despite H24’s scepticism, A24 claimed that quality is measureable – although she acknowledged that it was a complicated issue. In this case it is a small group of experts who are deciding ‘what is worthy’, an approach to the arts advocated by McMaster (2008).

## **8.4. Conclusion**

Although among managers there were consistent and similar criticisms of the nature and extent of the targets and evaluation required of their aspects by funders, something frequently mentioned in the literature (Belfiore & Bennett, 2010; Galloway, 2009; Belfiore & Bennett, 2006; Mirza, 2006; White and Rentschler, 2005; Holden, 2004; Bestwick, 2003; Hytner, 2003a; Tusa, 2002), there was also unanimous agreement that they should have to show measurable benefits, to some degree at least, in order to justify finding; and that they should not simply be allowed to ‘run things as they see best’ (phrase from a manager questionnaire question).

There are several authors (Bakhshi, Freeman & Hitchen, 2008; Gibson, 2008; Holden, 2004) who are critical of not using accountability of culture, where showing benefits of funding is not necessary because “certain people ‘just know’ what is worthy” (Gibson,

2008, p. 250), an approach seemingly proposed by McMaster (2008). Indeed, manager participants' perspectives do not support this view. This manager agreement with accountability of culture goes against the art for art's sake principle, a principle that Selwood (2005, p. 116) considers that "in today's world sounds patronizing, exclusive and undemocratic."

For the public online questionnaire, the results appear to converge with the managers': for each aspect there is more combined agreement than combined disagreement that "They should have to provide evidence that they are using their funding to produce measurable benefits." This was not discussed in the public focus groups, however. Thus there are some interesting public online questionnaire results for a topic for which there is no existing literature, but the complete lack of coverage in the public focus groups indicates that this is not one of the main topics the public think of relating to the value of culture.

There was also almost unanimous manager agreement that their aspects should be contributing towards social/and or economic goals (although there were varying levels of agreement and caveats), despite the literature giving the impression that this is a minority view, either because of ideological objections to culture being used in this way (Knell & Taylor, 2011; Belfiore, 2006; Boylan, 2006; Caust, 2003; Gray, 2002; Jensen, 2002; Merli, 2002; Baker et al., 1998), and/or because of a purported lack of evidence that culture can in fact do so (Belfiore & Bennet, 2010; Stevenson et al., 2010; Belfiore, 2006; Galloway, 2006; Mirza, 2006; Holden, 2004; Ellis, 2003; Jensen, 2003; Selwood, 2002a, 2000b). Most of the current research is culture authors arguing a certain perspective rather than making an argument based on empirical data collection with culture managers, and this could therefore be the reason for this discrepancy.

From the public online questionnaire, there appeared to be slightly less agreement that the aspects should be contributing towards social/economic goals than there was among the manager sample. Most of the public online questionnaire results do indicate that most of the sample consider arts festivals, stately homes and Derwent Valley Mills to have an economic role, but do not consider libraries and museums to. For whether they should be contributing towards helping to tackle social problems, it is only libraries that have more combined agreement than disagreement, and only narrowly. These results do, however, correspond with the public online questionnaire question 2 results (see chapter 7) on the

extent to which the aspects *do* contribute towards these forms of value – on bringing in money to the local area, and reducing social inequalities respectively. If the public do not perceive it to be part of its role, the fact that an aspect does not contribute towards a form of value is unlikely to be considered a criticism of the aspect by the public. And this is a point that needs considering when covering perceived value.

# 9. Results and discussion:

## Non-use value

### 9.1. Introduction

This chapter covers the results for research question 5, “To what extent do people in Derbyshire agree or disagree that culture has non-use value, and how does this compare across different types of culture?” The results in relation to four forms of non-use value – option, existence, bequest and vicarious use – will be discussed sequentially, and these results will be compared to the literature to see if they support or not existing research on culture and non-use value, which generally paints a positive picture of the public perceiving culture to have non-use value. The theoretical points on non-use value in the literature (see 2.5.1) can also be linked to the PhD results, to see if participants’ understandings of non-use value terms match those in the literature.

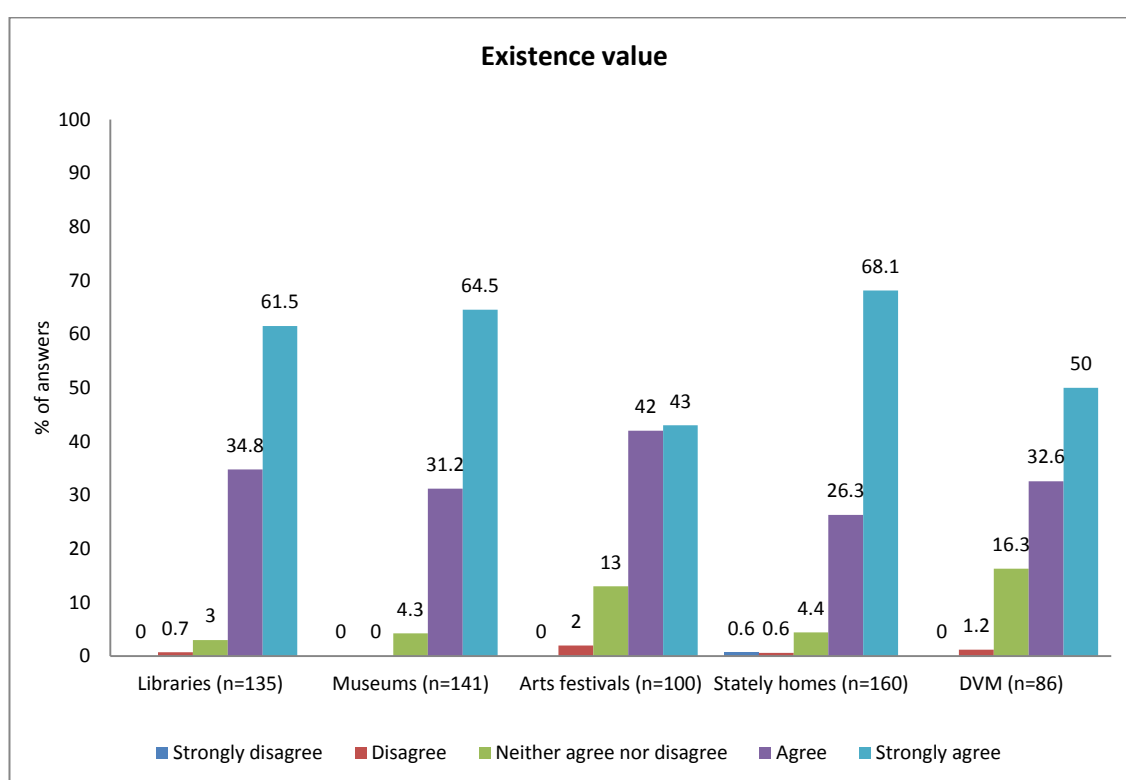
Because it is not usually part of the dialogue on the value of culture, I anticipated that non-use value might not come up frequently in the focus group discussions, and this was indeed the case. Most of the data on non-use value for the manager groups was generated by the qualitative questionnaire, containing statements relating to common non-use value concepts in the literature; managers were asked to give their views on whether the forms of value apply to their aspect. Likewise, most of the data generated on non-use value from the public groups was from a handout with a written set of statements representing various non-use value concepts, on which participants were asked to comment in the group discussion, and this did succeed in generating some, albeit limited, discussion on the non-use value topics.

## 9.2. Forms of non-use value

### 9.2.1. Existence value

Public online questionnaire question 3 asked participants to what extent they agree or disagree “I value knowing it exists” for each aspect (figure 9.1). Libraries (96.3%) were rated highest for *agree* and *strongly disagree* combined answers, followed by museums (95.7%), stately homes (94.4%), arts festivals (85%) and Derwent Valley Mills (82.6%). Strongly agrees, however, were in a different order, with stately homes (68.1%) highest, followed by museums (64.5%), libraries (61.5%), Derwent Valley Mills (50%) and arts festivals (43%).

**Figure 9.1: Level of agreement that the aspects have existence value**



Although non-use value does not relate only to non-users – users can also attribute non-use value to something – existence value does seem to invoke more debate on the issue of how use is defined and how it relates to non-use value than the other three non-use value concepts covered here do. It is indeed the most nebulous of the four concepts.

Existence value has been defined as the value someone holds in “the simple existence of the place in that they would feel a quantifiable loss if it were destroyed” (ACG, 2005, p. 4), and Power (1996, p. 82) refers to it as the “pleasure or satisfaction of merely knowing that some resource or quality continues to exist or is enhanced”; thus this would appear to relate to no current or future use either by oneself or by others. Bedate et al. (2004, p. 102) define the existence value of a heritage site as “the value attributed to the good by those persons who have neither visited the site nor plan to do so, but who view the existence of the site in a positive light.” However, this therefore refers to no use by oneself but not necessarily by others.

These understandings of non-use are not unchallenged, however. For instance, Pearce et al. (1989) and Aldred (1994) argue that if one, for example, reads about something or watches a video about it, this is in fact a form of indirect *use* value. This would mean that reading about, say, heritage such as Chatsworth House, would be use, although indirectly. McConnell (1983, p. 257) does offer a definition of existence value that negates this: “non-on-site use”.

Indeed, in the manager questionnaire M35 questioned the nature of ‘use’: “One can ‘use’ without direct engagement; e.g., people may ‘use’ the museum through the attendance of their children/family.” This seems to relate more to vicarious use value, however: the value in knowing that others are benefitting from use. In addition, M11 wrote “Is there anything that actually has no use? (Depends what is meant by use!).” In the manager group 2 discussion there was an interesting exchange that focused on the ambiguous nature of use: H24 described a hypothetical situation in which someone valued seeing the beauty of a park without ever actually entering the park: “You might not ever use that park; you just look at it and appreciate its aesthetic value.” In reply to this, M23 questioned that this did not involve using the park, to which H23 agreed that it could be interpreted as use: “even if you’ve not stepped inside the gate, if it’s not there [you will feel worse].”

A24 was sceptical of existence value, however. She described how occasionally a festival in Derbyshire she is involved with does not run because of financial or practical reasons and that several people in the community react negatively to this: “And the people were very cross in the community...they said ‘I don’t go to anything but I like to know it’s

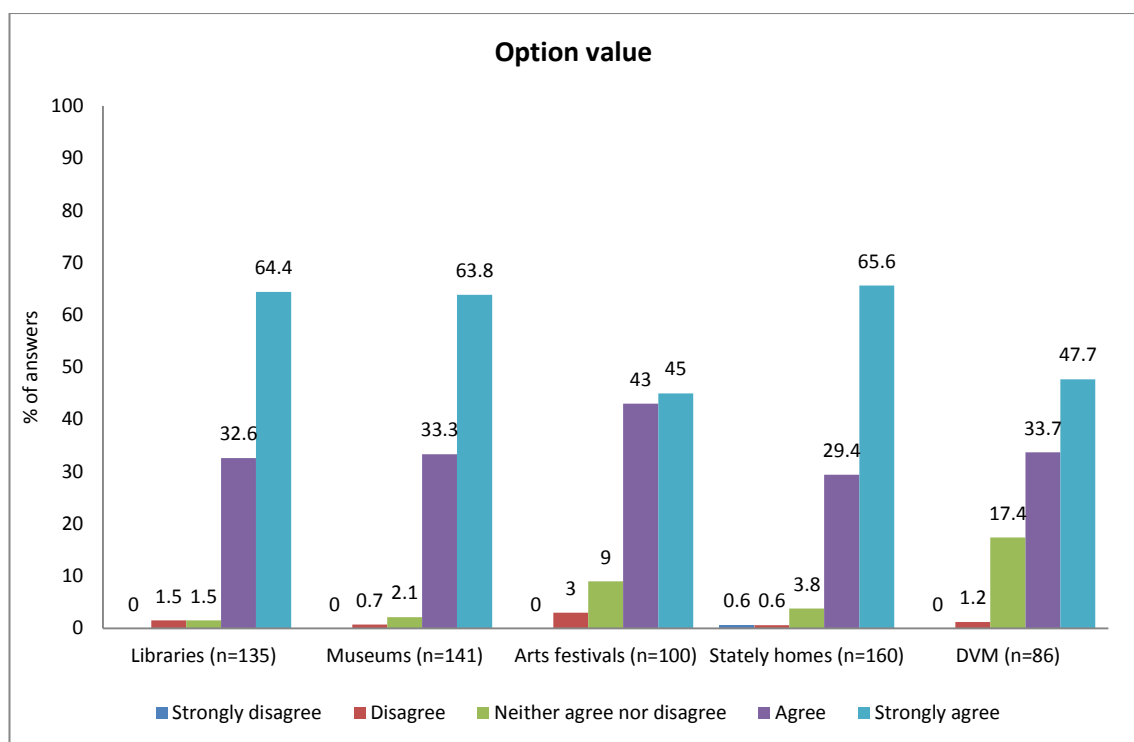


there’.” A24 went on to say that “It’s not enough; it isn’t value, is it; it’s not enough of value.”

### 9.2.2. Option value

Public online questionnaire participants were asked for each aspect to what extent they agree or disagree with the statement “I value knowing I have the option to use them in the future if I need/want to” (Figure 9.2). The results show a very positive pattern of agreement. Museums (97.1%) and libraries (97%) and stately homes (95%) were rated very highly and similarly for combined agree and *strongly agree* answers, followed by arts festivals (88%) and Derwent Valley Mills (81.4%). Stately homes (65.6%), libraries (64.4%) and museums (63.8%) were also rated very similarly for *strongly agree*, and notably higher than Derwent Valley Mills (47.7%) and arts festivals (45%).

**Figure 9.2: Level of agreement that the aspects have option value**



Aabø and Strand (2004) surveyed nearly one-thousand members of the Norwegian public and reported that only around 40% of the value of public libraries comes from their direct use value, non-use value (which they equate with altruism) is also worth 40% and option value 20% (they class option value as distinct to non-use value).

The very high ratings for perception of non-use value for libraries and option value in the public online questionnaire support the results of Aabø and Strand (2004), as do several focus group comments. Talking about libraries, for instance, 3A asserted “I think it’s really important that you have something like that in your area, even if you’re not using it every day, intensively.” 2B said something similar: “It would be awful to think...you hadn’t got easy access to one. You’ve got to travel 25 miles or something like that. Dreadful.” Thus in these cases, not having the option could lead to a variety of negative emotions, which might negatively affect the welfare of the person.

In the manager questionnaire, managers were asked to write their view on the statement “My aspect of culture has value in that people who don’t use it have the option to use it in the future if they need or want to.” D36’s questionnaire answer seemed to capture the meaning of option value: “Yes – the benefit can be that people feel reassured to know they can use it/profit from it in the future if they wish.” Indeed, in public focus group 2, 2E said she felt ‘reassurance’ that the library was there if it is needed. 2B gave a fairly standard expression of option value as applied to hospitals (an example used in the seminal article on option value by Weisbrod [1964]): “I’m pretty healthy, I don’t use hospitals, but I’m damn glad they’re there though because I’m going to crank it eventually [and will need them then when I’m ill].” 3B said she “wouldn’t like to think that there wasn’t a library that on the rare occasion I could see my grandson I could bring him in to gather some books for him, rather than just being on the internet or whatever.”

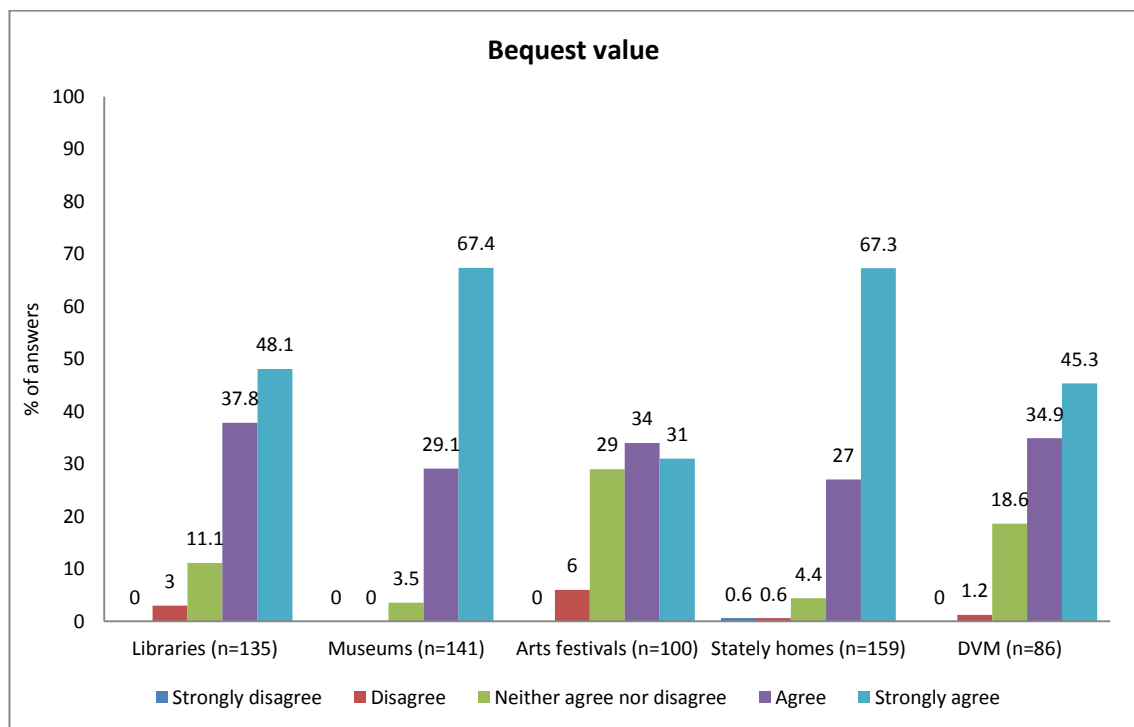
However, although most manager participants were generally in agreement with option value applying to their aspects of culture, there were several responses that were also sceptical about funding in relation to the option value. In the manager questionnaire, L12 wrote of option value “Not sure about this: if it is not used now then it may not be around in the future.” Moreover, L23 wrote “Definitely [libraries have option value] – but in the current climate and if the statutory nature of the service disappears, then it could be ‘use it or lose it’.” L35 stated “They [libraries] will [have option value] so long as it is still there to be used and hasn’t fallen foul of funding cuts: the threat of cuts to libraries and the subsequent outcry in communities demonstrate this value.” And M12 wrote “In theory, but museums may not always be around, for economic reasons. I also think it is our role to encourage people who don’t visit museums to visit more often.” A24 was dismissive of

how option value relates to arts festivals, writing “Not really. Use it or lose it.” A24 was also dismissive of non-use value in the group discussion. (It was interesting that both A24 and L23 used the phrase “use it or lose it” in the manager questionnaire; a similar phrase, “support it or lose it”, was used by H24 in the group discussion.)

### 9.2.3. Bequest value

Public online questionnaire participants were asked of each aspect to what extent they agree or disagree “I value knowing that they are leaving something of value for future generations” (Figure 9.3.). Museums and stately homes stood out from the other three aspects: they were rated very highly and similarly for combined *agree* and *strongly agree* answers, 96.5% and 94.3% respectively, and also for *strongly agree*, 67.4% and 67.3%. Libraries (85.9%) and Derwent Valley Mills (80.2%) were rated similarly for combined *agree* and *strongly agree*, and for *a great deal*: libraries 48.1% and Derwent Valley Mills 45.3%. Arts festivals are rated notably lowest for *agree and strongly agree* (65%) and for *strongly agree* (31%).

**Figure 9.3: Level of agreement that the aspects have bequest value**



The concept of bequest value was put to manager participants in the form of the questionnaire statement “My aspect of culture has value because it will leave something for future generations.” Almost all managers agreed with the statement. As one might expect because of their frequent involvement with historical artefacts and resources, D, H, and M managers were particularly in agreement, seeing preserving for the future as a key part of their role; this reflects the public questionnaire results on bequest value, where stately homes and museums were rated very highly. M35, for instance, wrote of museums, “Definitely. We are just as much about the future as we are the present and the past”; M23 stated, “Yes – very important aspect of museums: keeping things and ideas from the past to share with the future”; and D11 wrote “we have a duty to preserve as well as promote and enhance.”

In the public groups, participants expressed similar opinions. For example, 3A said of museums, “Well I think the bequest value has to be really important here because you have to have the things preserved for the future”, and 2C commented “I think because of the nature of museums, they hold history; I think that is about the value we’re leaving behind for future generations.” 1C claimed that “Even for non-users there’s surely a value in having people that record and keep history...If somebody wasn’t doing it there would be so much that was lost. Then that to me is a value to the local community [of museums].”

In the manager questionnaire, H11 stated that he perceives his role as a ‘steward’ “on behalf of future generations rather than the current.” H11’s thinking here matches Hewison’s (2006, p. 48), who also comments on stewardship in relation to heritage, asserting that “The notion of inter-generational equity...is the foundation of true heritage: the present generation is only the steward of the historic environment, and has a duty to pass it on to future generations in as un-degraded a condition as possible.”

In public focus group 2, 2A and 2C discussed whether bequest value applies to a library itself or to its contents, to which 2A concluded “It’s the contents that has the bequest value; in some cases, some libraries actually have great architectural value, but not in Derbyshire I don’t think.” In the manager questionnaire, most library managers agreed that libraries have bequest value in terms of the value for future generations of the physical resources and collections they contain. However, L24 was more hesitant, arguing that libraries’ roles have changed from in the past when they were “essential community

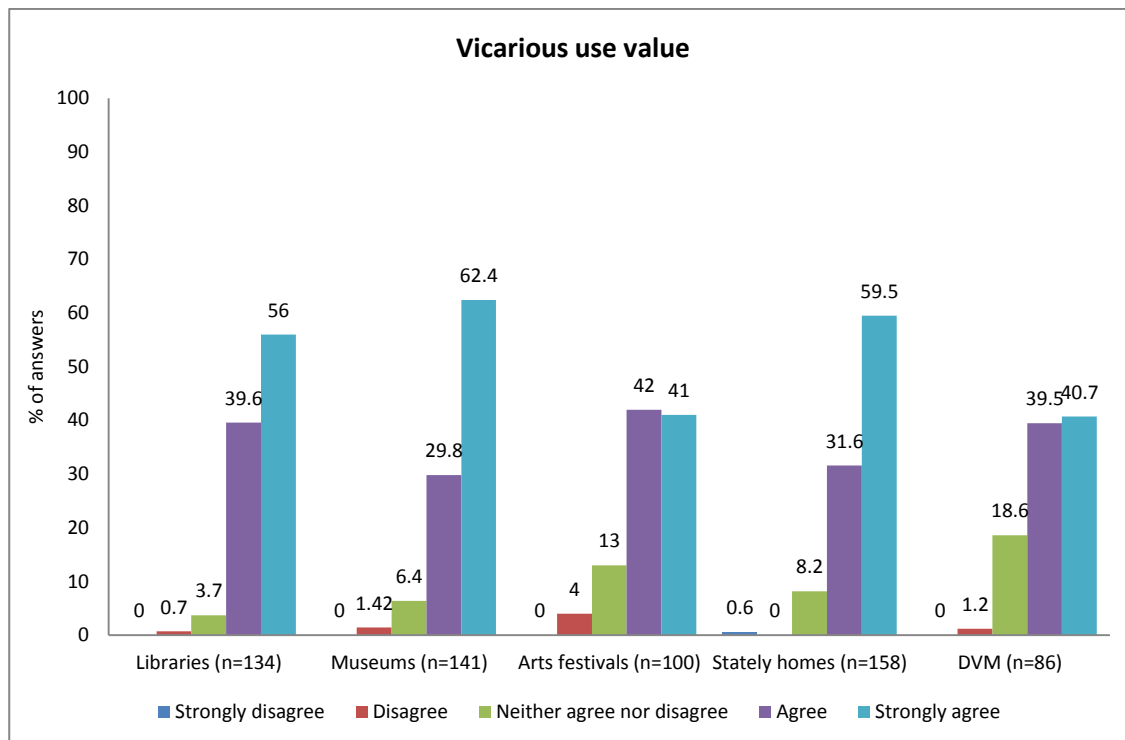
services and created a legacy for future generations” to now being about “providing for current users and meeting their needs.” As covered in section 2.2.4.1 and 5.3, there is some debate in the literature on what should be the relative focus within museums on collecting and preserving artefacts for the future and on educating and engaging with the public in the present.

A24 again gave an answer atypical to those of the other manager participants, writing “No. It’s fairly ephemeral [an arts festival] – disposable even!” (The word ‘ephemeral’ is used by Waterman [1998] to describe the characteristics of a festival.) A23, in contrast, wrote “Yes it [an arts festival] will leave a legacy in terms of protection of heritage and customs and in evolving new cultural opportunities.” Holden (2004) makes a similar point, arguing that non-use values are applicable to culture because it frequently has value based on its role in preservation of knowledge, practices, locations and so on, which can be passed on for future generations. Indeed, Usherwood et al. (2005) report that among their sample, the role of museums, libraries and archives in the preservation of cultural heritage was highly valued.

#### **9.2.4. Vicarious use value**

Public questionnaire participants were also asked of each aspect to what extent they agree or disagree “I value knowing that other people are benefiting from them” (figure 9.4.). Again, all the aspects were rated highly. Libraries (95.6%) were rated highest for agree and *strongly agree* combined, followed by museums (92.2%), stately homes (87.9%), arts festivals (83%) and Derwent Valley Mills (80.2%). Museums (62.4%) and stately homes (59.5%) were rated higher than libraries (56%) for *strongly agree*, however, with arts festivals lower at 41%, and Derwent Valley Mills 40.7%.

**Figure 9.4: Level of agreement that the aspects have vicarious use value**



2F in fact argued against the vicarious use value of stately homes: “I don’t particularly want to think of lots of people going to Chatsworth, going to the wedding fayre or country fair. It doesn’t stir my heart”, to which 2E agreed. Based on its high rating in the public online questionnaire, however, it would seem that 2F’s view on stately homes is not widely held.

1C also made a point about vicarious use value: she commented that for those with children, they would get value from knowing that their children are benefitting from museums, but those without children might question what they are getting for their tax paid: “If you’ve not got young family, you might say ‘what do I get out of that?’ Taxpayers’ money going in to support that and what do we get out of it?” 1C’s thinking here implies that in this case the vicarious use value applies only to one’s family rather than to wider society. However, Aabø and Strand (2004), in their research on the motivation behind non-use value, class non-use value as either ‘local’, relating to one’s family, or ‘global’, relating to everyone; and their conclusions were that 15-30% of libraries’ total value is ‘global’ and therefore not relating only to one’s family.

Although focusing on a different aspect of culture – arts rather than libraries – Brooks (2004, p. 281) reports that her study’s participants were more focused on the benefits to one’s family in the present (“intergenerational egoism”) rather than to people in general in the future (“intergenerational altruism”), thus reflecting the sentiments expressed by 1C, quoted above. Public arts is not, of course, the focus of this study, but one may be able to *some extent* to apply the same findings to arts festivals, since they share certain characteristics, like being often “site-specific”, an expression of “community values”, and serve as “a form of collective community expression” (Association for Public Arts, n.d., n.p.).

Vicarious use value is related to altruism; Aldred (1994) believes that altruism is essentially treated the same as vicarious use value within contingent evaluation. Pearce et al. (1989, p. 76) claim that altruism is established and recognised within conventional economics as a motive that affects economic behaviour: “it says the wellbeing of one individual depends on the wellbeing of another individual.” Altruism could also be considered the motivation for bequest value, in that the valuer gains wellbeing from knowing people in the future will benefit; but it could not be applied to option value, given that option value relates to future use by oneself. McConnell (as cited in Freeman, 2003, p. 140) criticises the notion of existence value, claiming that its actual motivation is always either bequest or altruistic: “we want resources there because they are valued by others of our own generation or by our heirs.”

### 9.3. Conclusion

The public online questionnaire results on non-use value were the least diverse of the four public online questionnaire questions, the set of results most consistently rated between and across the aspects. From the public online questionnaire there was in general very high level of agreement that the aspects do have the various forms of non-use value listed – existence, option, bequest and vicarious use. In fact, the *lowest* combined *agree* and *strongly agree* total was still high, 65%, for arts festivals and bequest value; and the highest combined *disagree* and *strongly disagree* total was just 6%, also for arts festivals and bequest value. Because of the similarity of the results, it is hard to make any firm

comparative conclusions across the aspects, although arts festivals and Derwent Valley Mills were consistently rated lower than the other three aspects.

There is some empirical research that indicates non-use value is an important part of the total value of libraries (Usherwood et al., 2005; Aabø & Strand, 2004; Pung et al., 2004), museums (Scott, 2007; Tohmo, 2004), heritage (Bedate, Herrero & Sanz, 2004), arts festivals (Andersson et al., 2012), and World Heritage Sites (Poria et al., 2013; Jimura, 2011), and thus this PhD's results support this existing literature. This literature tends to focus only on non-users; given that users have stronger agreement that the aspects have non-use value than non-users do (see 4.4), one can assume that with these existing studies the results would have been even more positive if focusing on *users*. As far as I am aware, there is no such research that looks directly at stately homes and non-use value, so this PhD's results make an original contribution to the literature here.

Despite perhaps not showing any initial economic benefit in the traditional sense of increased revenue, tourism or creation of jobs, some argue that because non-use value might increase human welfare or wellbeing it should be taken into account in the economic analysis of culture (ACG, 2005; Frey, 2005, 1997; Kopp, 1992). However, although most managers did agree in theory that their aspects have non-use value, there were several objections about its usefulness in proving the value of culture to funders, especially in relation to option value, given that funding is often based on proving levels of direct use/visitation. Therefore despite possibly having high perceived option value, a library with few direct users might be closed because it is not considered to be a good use of public money, and this seems particularly pertinent given the current situation with huge cuts to library funding.

More so than for the other research question results, for non-use value there was a clear connection between what managers perceive the public to experience and what the public sample *do* experience: in the manager questionnaire there was almost unanimous agreement that their aspects have each form of non-use value for the public, and in the public online questionnaire results there were very high levels of agreement among the public sample that they *do* personally feel non-use value relating to the aspects.



# 10. Conclusions

## 10.1. Introduction

This concluding chapter restates the aim and research questions of the PhD; outlines the key theory concepts of the PhD, the key results, and key author insights on the results; covers the methodological issues relating to how the research questions were answered; acknowledges some limitations of the PhD; makes several recommendations for Derbyshire County Council; proposes ideas for future research; and concludes by reiterating the main findings and the original contributions the PhD makes to existing knowledge.

## 10.2. PhD aim and research questions

### 10.2.1. Aim

The overall aim of the PhD was to increase understanding of how people in Derbyshire perceive the value of culture and how these perceptions compare across different types of culture.

### 10.2.2. Research questions

The PhD answered five research questions:

1. How can the concept of 'intrinsic value' be applied to culture?
2. What emotions do people in Derbyshire associate with culture, and how does this compare across different types of culture?
3. To what extent do people in Derbyshire perceive culture to contribute towards the typical forms of instrumental value, and how does this compare across different types of culture?
4. How do people in Derbyshire feel about the issues of instrumentalism and culture?

5. To what extent do people in Derbyshire agree or disagree that culture has non-use value, and how does this compare across different types of culture?

### **10.3. Key theories**

As well as covering specific aspects of culture and specific forms of value, the PhD is located within a wider theoretical debate on value of culture, and in particular relating to three main value concepts: intrinsic value, instrumental value and non-use value. The main PhD conclusions on these three concepts will now be outlined.

#### **10.3.1. Intrinsic value**

Intrinsic value has been applied to culture in the sense of (1) value in itself and (2) value for its own sake, meanings originating within philosophy, but has also been used in the sense of the (3) primary purpose of culture, such as of libraries or museums, and in the context of the (4) emotions involved with culture – feelings of enjoyment, inspiration, pride and so on. Analysing the literature has shown that the first three of these uses are contradictory and/or illogical, and that the most suitable to be used in relation to culture is as the emotional associations with, or experiences of, culture. In addition, because of its ambiguity, this would more suitably be labelled ‘emotional value’ rather than ‘intrinsic value’. Emotions in this sense can broadly be categorised as personal (relating to oneself) or collective (relating to others/society).

#### **10.3.2. Instrumental value**

Within philosophy, instrumental value means value because it leads to something else of value, a means rather than an end. Culture is always a means to something: it is not an end in itself and is therefore always instrumental, using the strict understanding of the term. One issue with ‘instrumental value’ and culture is that it is often, as is usually the case within philosophy, considered the polar opposite of intrinsic value. However, given that the nature of intrinsic value for culture is ambiguous, it is not possible to know what instrumental value is the opposite of, and therefore this binary opposition does not make sense when applied to culture. There are thus problems dividing forms of culture value into either intrinsic or instrumental, as was experienced with this PhD.

When culture authors discuss instrumental value what they are often actually referring to is instrumentalism. Instrumentalism refers to the deliberate use of culture to achieve certain measurable social and/or economic benefits, together with a focus on evaluation and accountability, and is often a result of top-down pressure from funders. However, an important distinction to be made is that ‘instrumental value’ refers to *forms* of value, and the term should not be considered synonymous with evaluation, as it sometimes is. In addition, it is unwise to consider instrumental forms of value those that are ‘ancillary’ to culture, given that there is little consensus on which are ancillary and which are not. Indeed, because of these issues it might be beneficial if labelling forms of value as instrumental is itself made redundant and new terminology adopted, and further research could examine this possibility.

### **10.3.3. Non-use value**

Non-use value emerged not within philosophy but within the environmental economics literature, where several authors sought to expand what was seen as an overly narrow meaning of economic value. Although non-use value does not relate only to non-users, there is still some debate in the literature over the nature of use in relation to non-use value; this debate seems to be especially prominent in relation to existence value, which is the most nebulous and unhelpful of the non-use value concepts for culture. Indeed, something, such as an aspect of culture, is not simply valued for its existence; there is always a motivation for valuing its existence. Non-use value can be summarised fairly simply as one’s increased welfare/wellbeing brought about by the perception of there being value in the future for oneself (option), in the present for others (vicarious use) or in the future for others (bequest). Non-use value is best understood as value that is unrelated to one’s *present* use.

## 10.4.Key results

### 10.4.1. Research question 1: The meaning of intrinsic value for culture

*How can the concept of ‘intrinsic value’ value be applied to culture?*

After a preliminary analysis of the relevant philosophy literature, I analysed the literature on the value of culture to identify uses of the term ‘intrinsic value’ in relation to culture. What I found was that there is little consensus or consistency with its use, and this makes it problematic to know what exactly ‘intrinsic value’ is being used to refer to. Ideally, therefore, the term should cease being used in the cultural context. Nonetheless, the term is unlikely to disappear in the near future, and therefore the most suitable current meaning to be used in relation to culture is as emotional experiences/associations – ‘emotional value’.

### 10.4.2. Research question 2: Emotional associations

*What emotions do people in Derbyshire associate with culture, and how does this compare across different types of culture?*

There is a clear majority of combined *to some extent* and *a great deal* answers for all positive emotional associations for each aspect (apart from libraries for wonder/awe with only a narrow majority) and each negative emotion is rated very low. The results therefore show users’ overwhelmingly positive emotional associations with the aspects of culture, and this indicates culture could play a role in improving mental wellbeing.

Also noteworthy is that enjoyment is rated the highest emotional association for all aspects. Enjoyment can be linked to entertainment; entertainment was the highest rated for forms of value the aspects are considered to contribute towards, and also rated consistently across the aspects. These two results show the importance of the recreational role of all five aspects of culture, and likely therefore other aspects as well. Although several managers expressed acceptance of this role for generating funding, they also wanted visitors to receive more than just enjoyment and entertainment.

In addition to enjoyment, other emotions, such as relaxation and inspiration, are also consistently highly rated across the aspects, whereas others such as wonder/awe and excitement are not, indicating that certain emotional associations are common across several aspects of culture more so than other emotions are.

Interestingly, although understandably far lower than users did, non-users also rated several aspects highly for certain positive emotional associations. Around 70% of non-users personally associate relaxation with libraries and enjoyment with arts festivals, for instance, which raises the question of why they do not use them.

#### **10.4.3. Research question 3: Instrumental value**

***To what extent do people in Derbyshire perceive culture to contribute towards the typical forms of instrumental value, and how does this compare across different types of culture?***

Education/learning is rated consistently highly across the aspects in the public online questionnaire, and for libraries and museums this is emphasised by very high numbers of mentions in the public focus groups. The results therefore indicate that there is a commonly held public perception that the aspects of culture have a high contribution towards education/learning, especially libraries and museums. For the public online questionnaire, community pride and community identity are also consistently rated forms of value across all five aspects. These two themes are also mentioned in the public focus groups for most aspects (although not always high numbers). The results therefore also indicate that there is a commonly held public perception that the aspects of culture do make a high contribution towards community pride and community identity.

Despite these similarities, there are some differences between the public's perceived value of the aspects, with some rated as making a notably higher contribution compared to the other aspects, differences illustrated by taking into account both the public online questionnaire ratings and the focus group rankings of themes. Of the five aspects, stately homes are clearly perceived to make the most contribution towards the economy and Derbyshire prestige; libraries and museums towards education/learning; libraries and arts festivals towards bringing people together; stately homes, museums and Derwent Valley Mills towards historical value; and libraries towards social inclusion.

It should be remembered that, despite a focus here on comparing between the aspects, when taking each aspect in isolation most participants *do* perceive each aspect to be contributing towards each form of value. The main individual exceptions to this are the high negative ratings for libraries and bringing in money to the local area (42.1% *not at all*), and for stately homes and reducing social inequalities (52.6% *not at all*). Physical health is the most consistently negatively rated across the aspects; health is also ranked very low in the focus groups theme rankings for the public and managers. Another example is reducing social inequalities: it is only libraries with a (small) majority of positive answers, and all aspects have a large percentage of *not at all* ratings.

Based on the quantitative analysis (mentions of value theme) of the manager and public focus groups, the most obvious difference between the two focus group samples' results was the evaluation theme (a topic rather than a form of value). This contrast is of course to be expected because managers deal with evaluation in their jobs, and because evaluation of culture is not something the public will usually need to be concerned with. The other main differences were unexpected, however, with no immediate explanation and thus worthy of further investigation. The focus group results suggest that the public perceive several aspects to have more value than managers do: libraries for informational value; libraries and museums for educational value; stately homes for economic value; libraries and arts festivals for bringing people together; and museums and stately homes for historical value. The main similarities, although not especially strong similarities, between the manager and public focus groups results were the high value for libraries for social inclusion, and museums and arts festivals for economic value.

#### **10.4.4. Research question 4: Instrumentalism**

##### ***How do people in Derbyshire feel about the issues of instrumentalism and culture?***

In contrast to the impression one gets from the cultural policy literature, culture managers displayed clear acceptance and indeed approval of the need for evaluation of their aspects and for accountability of funding in the form of meeting targets. There was, however, much strong criticism of the nature and extent of the required evaluation and targets, and here this does reflect the literature. Managers displayed little awareness of specific evaluation methods, however, such as return-on-investment studies, frequently

mentioned in the culture literature in relation to evaluation. For the public online questionnaire, the results appear to converge with the managers': for each aspect more answered positively than negatively for "they should have to provide evidence that they are using their funding to produce measurable benefits."

Moreover, almost all managers believe that contributing towards social and/or economic goals, often labelled in the literature as ancillary to culture, is in fact part of the main role of their aspects. Again, this finding contradicts the impression one gets from the literature, where this is mainly presented as a result of top-down pressure rather than managers' choice. The public online questionnaire indicated that the public in general were more sceptical, with none of the aspects having even close to a majority of agreement (when including *neither agree nor disagree answers*) that "they should be contributing towards tackling social problems"; neither do libraries nor museums for "they should be contributing towards the economy", but arts festivals and in particular stately homes and Derwent Valley Mills *are* considered by most of the public sample to have this economic role.

#### **10.4.5. Research question 5: Non-use value**

***To what extent do people in Derbyshire agree or disagree that culture has non-use value, and how does this compare across different types of culture?***

Almost all public online questionnaire participants perceive the aspects to have non-use value. In the public online questionnaire, for each aspect and each non-use value there are a very large percentage of agreement answers (*agree* and *strongly agree*), with the lowest combined agreement answers still a high figure – 65% for arts festivals. There is also *strong* agreement: *strongly agree* is rated higher than *agree* for all except arts festivals and bequest value and vicarious use value. Most managers perceive their aspects to have non-use value for the public. There is thus a match here between the value the managers think the public experience and the value the public report experiencing.

These positive results support the empirical studies in the literature on the non-use value of culture, which almost all report most participants to perceive that culture (the various type/s studied) has non-use value. Although these authors assert that non-use value should thus be taken into account when assessing the total value of culture, there was

some hesitation about this in the manager sample, with several managers critical that non-use value does not help contribute to maintaining the existence of culture financially.

*Users* clearly perceive non-use value higher than non-users do and, despite the impression one might get from its name, this is to be expected: if they use it they value it for themselves, but are also therefore more likely to see the potential value for non-users that non-users might not. Most of the literature focuses on non-users and non-use value, but non-use value can clearly relate to both users and non-users, and the PhD's results show the importance of taking users into account when determining the perceived non-use value of culture.

## **10.5. Key conclusions and insights from results**

Most public online questionnaire participants perceive the aspects to contribute towards each form of instrumental value. There was also a positive pattern in the public online questionnaire for extent of positive emotional associations with the aspects, and there were very high levels of agreement that the aspects have non-use value. Moreover, public focus groups discussions were in general very positive about the value of the aspects. Thus the results produce an overall positive impression of how the public in Derbyshire perceive the value of culture, at least the aspects being studied here.

The PhD results indicate that there are certain forms of value to which the public perceive all aspects contribute towards highly. Given that these are common across all five aspects covered here, this could well mean that they apply to several other aspects as well; the range of aspects of culture covered here is in this way beneficial, as it shows that forms of common value are often not limited to aspects that are fairly closely related, for example museums and heritage (stately homes and Derwent Valley Mills), but also to libraries and arts festivals.

Examples of common forms of perceived value rated highly across the aspects include community pride, community identity and education/learning. Participants also perceive some forms of value low across all the aspects, such as physical health. The public consistently and strongly associate certain emotions with all five aspects of culture, such



as enjoyment, inspiration and relaxation. Furthermore, there is very high level of agreement that all the aspects have each form of non-use value.

As well as highlighting common forms of perceived value across the aspects, the PhD results have also shown notable differences, where certain aspects stand out from the others – these could be more confidently asserted when triangulating between public online questionnaire and public focus groups results. For example libraries were rated very highly for social inclusion; arts festivals and libraries for bringing people together; stately homes for Derbyshire prestige and economic value; libraries and museums for educational value; and museums, stately homes and Derwent Valley Mills for historical value. These comparative results indicate that there might be certain forms of value the public perceive to be common to several aspects of culture and others that are more aspect-specific.

Derwent Valley Mills was often difficult to compare to the other aspects because of a low level of awareness of it in the public online questionnaire and public focus groups, and would probably have been more suited to being studied individually rather than comparatively. Its results might therefore be better treated in isolation. It was rated notably high for perceived contribution towards Derbyshire prestige, community pride, historical value, economic value, and non-use value. There is no existing empirical academic research on Derwent Valley Mills, and thus these PhD results add to the literature. And the results are of particular interest to Derbyshire County Council because they consider it be a key feature of Derbyshire culture. The level of unawareness and lack of understanding of Derwent Valley Mills is itself an interesting finding for the Council.

The results on the public online questionnaire question on instrumentalism, in particular whether the aspects should be contributing towards the economy and towards social problems, were useful to put some of the instrumental value results in context. For some instrumental values that are rated low, such as libraries and bringing in money to the local area, and stately homes and social inclusion, most of the public answered that they did not see contributing towards these as part of their role. Thus this lack of public perceived value will not be a criticism of the aspect by the public. And this illustrates an important point: not every aspect will be aiming to contribute towards each form of value, and the public will not see contributing to each form of value as part of the role of each aspect.

Comparing between the manager and public focus group sample proved problematic. Given that much of the manager focus group discussions were taken up by discussion of evaluation, there were naturally fewer mentions of the other themes. In addition, there will naturally have been fewer mentions of other themes compared to the public because there were fewer manager focus group participants, 26 compared to 35 for the public, and because only half of the manager focus group duration was taken up by the main discussion, with the other half being on the qualitative questionnaires.

Nonetheless, even taking these factors into account, there are certain very prominent themes that the public mentioned far more than managers did, such as libraries and museums for education/learning, libraries and arts festival for bringing people together, and stately homes for the economy. There is no obvious explanation for these novel findings. However, the public online questionnaire results on non-use value showed a clear relation between what non-use value managers think their aspects have and what non-use the public themselves experience of the aspects.

Although not the primary focus of the PhD, comparing user and non-users results produced some original findings. There is no previous research that has collected non-users' levels of personal association of various emotions with culture, for example. Many non-user participants have several, and often strong, positive emotional associations with aspects of culture they do not use, which raises the question of why they do not use them. Moreover, *users* have stronger agreement that the aspects have non-use value than non-users do; users should therefore be taken into account when assessing non-use value. Current non-use value research focuses on non-users.

The PhD has avoided the contentious issue of proving impact in a conventional impact-evaluation approach, usually considered to produce the strongest and most desirable evidence by policy-makers and politicians. Nonetheless, the results do prove a certain *type* of impact. For example they prove culture's *emotional* impact, in the sense of showing the emotions participants personally associate with culture; this is a feeling of value within oneself, and it is therefore hard to argue against this cause and effect relating directly to the aspect of culture. Non-use value is also about the increased welfare one *feels*; the public online questionnaire questions were phrased "I value knowing...", but this essentially means "I value *feeling* that..."

Although 'perceptions' and 'perceive/d' were used as general terms for the thesis, these can be applied in different ways. One can perceive value in the sense of feeling it oneself, one can perceive value in the sense of feeling others feel the value, and one can perceive value in the sense of judging there to be a measurable amount of the value (price, an outcome percentage, and so on). It is the first of these types of perceptions that are the most convincing evidence of value 'existing': when someone personally feels value, in the sense of increased welfare or utility, from an aspect of culture, the value of the aspect can therefore be considered to 'exist', and the aspect can safely be judged to create that value. There are many personal accounts contained in the thesis of participants feeling value from the aspects of culture.

However, it is harder to judge someone's perception of a measurable outcome occurring as evidence of that measure, or more importantly of it occurring because of a certain perceived cause (in this case an aspect of culture). For example, even if it is the person's perception, the reported educational value they felt from a library does not prove that this in turn led to their improved exam score or to getting a job – the kind of instrumental outcomes funders and politicians desire – and indeed the PhD did not intend to do so. But it seems safe to assume, based on the person's perception, that the library at least made a *contribution* towards the outcome, even if not the sole cause (Durrance et al., 2005; Guetzkow, 2002; Usherwood, 2002; Matarasso, 1997).

From early on in its development, and specified in the original proposal for Arts and Humanities Council funding, the PhD was structured based around the theoretical value concepts of intrinsic value and instrumental value. Reviewing the literature on these concepts led naturally on to the closely related concept of instrumentalism. Further reading led to the inclusion of non-use value.

The thesis contains some insights on these value concepts; rather than focussing just on specific forms of value and aspects, the PhD is located within a wider debate on the value of culture that takes part at the level of cultural policy, and to some extent philosophy, and in particular within the debate on intrinsic/instrumental value. 'Intrinsic value' in relation to culture is fraught with difficulties and inconsistencies in comprehension and application, however, and should ideally be removed from the language used to describe the value of culture, or if not then considered to mean emotional value. Instrumental value is also not

ideal, because of incorrect assumptions that it relates to the ‘ancillary value’ of culture and that it equates with evaluation. It is also hard to distinguish between it and intrinsic value, in part for the reason that it is incorrectly considered with culture to mean the polar opposite of intrinsic value because this is often how it is treated within philosophy.

Nonetheless, in empirical research on the value and perceived value of culture, forms of value are not usually covered in the context of instrumental/intrinsic; instead, research is for example on arts festivals and the economy, or libraries and education/learning. Indeed, for many academics this instrumental/intrinsic classification and debate will likely be of little practical relevance to their research – it will not matter how they are classified, what matters is what forms of value the public perceive culture to have. This is indeed indicated by the low level of awareness of the terms ‘intrinsic value’ and ‘instrumental value’ in the manager focus groups, and the obvious lack of use of the terms in their vocational roles. The distinction is therefore more likely an issue for culture authors who deal with the debate on the value of culture rather than just on specific aspects and forms of value. Indeed, several of the prominent authors in the thesis, such as Matarasso, Holden, Hewison, Throsby, Klammer, and McCarthy et al., are not researchers specialising in particular types of culture; much of their research is more theoretical and/or general.

Collaboration with Derbyshire County Council was an important feature of the PhD and certainly proved beneficial, allowing the skills and knowledge of both partners to be incorporated; it therefore seems likely that the PhD was more successful and productive than it would have been as a purely academic work. Derbyshire County Council have benefitted from the results of the data collection, which covered several topics and approaches they have not previously, but also from what has been learned about the comparative methodology that was used. It would be worthwhile for more PhDs to be collaborative, something that the Arts and Humanities Research Council (the funder of this PhD) is commendably trying to bring about.

## 10.6. PhD Methodology

A mixed methods approach was used to answer the research questions. There were six main reasons for using mixed methods: the weaknesses of the qualitative and qualitative

methods could be somewhat compensated for by each other; to give richer and deeper answers to the research questions through complementarity of methods; that the qualitative parts of the study could be used to help with the design of the quantitative questionnaire; the quantitative and qualitative results could be triangulated to increase confidence in their validity; that qualitative results can be used for illustration of the quantitative results; and to add to the credibility and utility of the results.

Question 1 on the nature of intrinsic value and culture was based primarily on analysing existing conceptions on how the term is used in relation to culture, and therefore the literature review was the most suitable method to answer it. The comparative nature of research questions 2, 3 and 5, involving comparing perceptions of value across five different aspects of culture, required a systematic method where participants were asked the same questions for each aspect of culture, and as large a sample as possible. Thus a quantitative questionnaire was suitable to answer these questions. However, given the complex and nuanced nature of value and value concepts, a purely quantitative method would miss out on many of the complexities. Mixing methods added “completeness” and gave a “more comprehensive account” (Bryman, 2012, p. 637) of the research questions than would have been possible from using just one method. It also allowed triangulation of the two sets of results.

Focus groups allowed a larger sample to be used than other qualitative methods such as individual interviews, and were able to bring people together from a diverse range of backgrounds. Moreover, given that the topics of the PhD were perhaps not topics participants consciously think about, the group environment was useful to trigger responses in participants based on another participant raising a certain point. This seemed especially apparent in the public groups, but it was also apparent in the manager groups.

For the manager sample, the group environment of focus groups was especially suited to answering the research questions, with a diverse range of culture managers coming together to discuss the value of culture (relating to questions 2, 3 and 5) in Derbyshire, and the nature and extent of instrumentalism (relating to question 4), and to compare their views with those of managers from other cultural sectors. The systematic, self-completion nature of the qualitative manager questionnaire complemented well the flexible and social

nature of the focus groups, and allowed types of data to be collected that would not have been possible with one of these methods alone – therefore adding to the understanding of the research questions.

Methodologically, the main PhD benefits of collaborating with Derbyshire County Council were for the data collection parts of the study, in terms of access to a sampling frame I otherwise would not have had (the online Citizens' Panel), and in terms of help in recruiting managers and the public for the focus groups. In addition, the Derbyshire County Council supervisors' extensive knowledge of the cultural sector in Derbyshire was beneficial, as was Derbyshire County Council research staff's assistance with questionnaire design suitable for use with the Derbyshire public. Indeed, methodologically, the PhD was likely stronger than it would have been if it were done in isolation as a purely academic project.

## **10.7.Limitations of the PhD**

Ideally, the public online questionnaire would have involved using purely random sampling and a large sample that is representative of the Derbyshire public. There were, however, practical and financial issues that prevented this from being possible. The public online questionnaire's results do therefore have problems that prevent the testing for statistical significance and making confident generalisation to users of each aspect in the wider Derbyshire population; consequently, further, more-sophisticated quantitative research would be needed in order to add rigour. Nevertheless, there were still a fair number of public online questionnaire respondents, and the results can therefore serve as an indication of what wider Derbyshire public results might likely be, and as a guide for what topics could be explored in future Derbyshire County Council questionnaires.

The focus of the PhD was not on culture in its entirety – this would in fact be impossible – but on a small selection of aspects of culture; therefore from the results of this PhD it is not possible to make confident statements like “The value of culture is...”. But by covering a reasonable selection of different aspects of culture, it has provided an indication that there may be similarities and differences in how people perceive the value of different aspects of culture beyond the five covered in the PhD.

Furthermore, the PhD has not provided a comprehensive coverage of all value concepts used in relation to culture. For example, there has been useful work put forward on the concept of 'cultural value' by Throsby (2011, 2001), Klammer (2004), Holden (2006, 2004) and Hewison and Holden (2011), and on 'institutional value' (Hewison & Holden, 2011; Scott, 2007; Holden, 2006, 2004). These have only been covered in the PhD in brief detail. Thus it should be remembered that the PhD was based around three specific value concepts: intrinsic, instrumental and non-use. It was not the intention to provide a complete typology of the value of culture or to cover all such forms and concepts that are mentioned in the literature.

## **10.8. Recommendations for Derbyshire County Council**

The PhD has covered several areas not previously investigated by Derbyshire County Council, and it has provided Derbyshire County Council, and various partners and stakeholders represented by Culture Derbyshire, with a wide range of results on how people perceive the value of different aspects of culture.

How do the public's perceptions compare to what Derbyshire County Council and stakeholders are trying to achieve? How do they compare to what they want the public to think of culture? Do they need to change their approach to marketing and informing the public? Its contribution towards answering these and similar questions is one of the main benefits of the PhD for Derbyshire County Council. For example, the Derbyshire County Council supervisor explained that certain Derbyshire County Council culture services – such as the home library service – are being supported from public health budgets because of their potential to alleviate the effects of physical health problems and to operate in a preventative way in terms of mental health. But the public online questionnaire results showed that most public participants do not consider the aspects to be doing this for physical health. However, perhaps participants were not aware of the way culture is being used in this way or that it could have a positive impact on physical health.

Moreover, because the results for the five aspects were presented relative to each other, they indicate why people might use/visit one rather than the other, what they want to get out of their use/visit, or in what ways people might perceive one aspect more positively

than another, either as a user or non-user. Only around half of non-users associate libraries with enjoyment (and only 6.5% a great deal), for example – is this why they do not use them? With this example, Derbyshire County Council could look into how to promote the enjoyment potential of libraries to non-users, who because of their non-use might not be aware of the services provided by a library that can facilitate enjoyment.

The PhD included both a public and manager sample. Although this was not unique to this PhD, it was still a distinctive feature. And it was unique in that it was the first such study of Derbyshire culture that involved both a manager and public sample. It therefore provides Derbyshire County Council with unique data on how culture managers in Derbyshire view the issues of instrumentalism, on what they see as the value and impact of their aspects of culture, and it made some comparisons between the manager and public samples' results at the discussion stage.

The manager results on instrumentalism showed that culture managers in Derbyshire are in general in favour of contributing to social and/or economic goals, and with having to provide evidence of doing so to justify or obtain funding. Most culture managers are willing to do this, but the group results indicated that consultation with them on suitable methods of and approaches to evaluation – excessive evaluation and unsuitable or unachievable targets were their main criticisms of current practice – would be beneficial, partly in order to make managers feel more a part of the process rather than simply 'on the receiving end', and also to actually improve the effectiveness and ease of the evaluation process.

Despite their high questionnaire ratings in the public online questionnaire, emotions were rarely mentioned in the manager focus groups as the benefits they want the public to receive. Consequently, culture managers need to be mindful of the public's emotional associations with culture, how these might influence their desire to visit/use, and how these positive emotions could be increased or new emotions generated. Furthermore, given that emotions were also rarely mentioned in the public focus groups, managers also need to be mindful that the public's emotional associations with culture might be more tacit than explicit.



## 10.9. Ideas for further research

The PhD has raised several ideas for future research. For example, the same (or a similar) methodology could be used to investigate if there are common perceived forms of value across several other aspects of culture. This could indicate whether the PhD results apply only to the five aspects covered or to several others as well.

A crucial issue that relates to the PhD results is that it might not be the case that every form of value is of relevance to every aspect of culture. Do library managers care that the public do not associate libraries with feelings of wonder/awe, for instance? Is this what they and/or Derbyshire County Council are hoping to achieve? If not, then the fact that it is rated fairly low by the public will not be of concern to them. Likewise, do stately home managers care that the public do not think they contribute towards reducing social inequalities? Do they consider this to be part of their role? Further research is needed to answer these sorts of questions.

Similarly, further research could look at comparing what the public think culture should be doing and what they think it is doing. This was covered, to some extent, in this PhD. If the public do not perceive it to be part of their role, the fact that an aspect does not contribute towards a form of value is unlikely to be considered a criticism of the aspect by the public. And this is a point that needs considering when covering perceived value.

The results have shown that most users associate highly a variety of positive emotions across the aspects of culture, such as enjoyment, relaxation and inspiration. However, how these are generated, how they manifest themselves, how they benefit people, and so on, are questions for further, more-focused research. Walking around a museum, for instance, a visitor could be feeling various emotions based on what items they are viewing, and the same could be the case from attending an arts festival, visiting a stately home, and other aspects. For each aspect, there are a multitude of things that could be the source of the emotional association. This would best be explored in semi-structured interviews, and/or participants could carry with them a sheet, on which they record emotions as they occur, as well as the cause and the strength.

One of the main benefits of researching emotions and culture would be to better understand the relationship between culture, emotions and wellbeing. Aked et al. (2008, pp. 1-2) state that wellbeing is a multifaceted concept but that essentially “The concept of well-being comprises two main elements: feeling good and functioning well. Feelings of happiness, contentment, enjoyment, curiosity and engagement are characteristic of someone who has a positive experience of their life.”

The results here indicate that culture can provide many of the positive emotions that make up wellbeing: positive emotions, such as those covered in research question 2, seem very likely contributors to a person “feeling good and functioning well”, and it is reasonable to assume that individuals’ wellbeing can only have a positive effect on wider community and society. Wellbeing does appear to be having increasing political relevance, with current UK Prime Minister David Cameron advocating considering increased wellbeing as a crucial measure of society’s progress (Cabinet Office, 2013; ONS, 2012; BBC, 2011), and research in this area could therefore also have increasing relevance in the near future.

The results showed high levels of agreement that the aspects have non-use value. The main issue, then, is to what extent these forms of value should be taken into account when assessing the value of culture. Derbyshire County Council could look at attributing monetary figures to these forms of value and incorporating them into their overall valuation of culture, something they have not presently done. When non-market values such as non-use values have been attributed a monetary figure, usually done through contingent valuation, they can (in theory) be compared to the value of market goods. They could be used for advocacy and could prove influential in policy and funding discussions on the value of culture.

On the other hand, because of their currently unconventional nature, there might be some resistance among Derbyshire County Council politicians or other stakeholders, with some perhaps dismissing non-use value as not ‘real’ value. From the manager focus groups, there appeared to be little awareness of the contingent valuation method, and it would be interesting for further research to explore stakeholders’ views on this to see how contingent valuation studies would be perceived, and therefore if conducting them is worthwhile, given that they are also expensive and relatively complex to conduct.

Aesthetic experience itself was not expressed as a prominent value of arts festivals in the public or manager focus groups; it was community forms of value that were talked about the most for arts festivals, especially bringing people together. It would be worth exploring the potential of Derbyshire arts festivals, and indeed other types of community events, for generating social capital.

Because the PhD had such a broad focus, covering intrinsic, instrumental and non-use value, and in relation to five aspects of culture, each of these could not be studied in the detail they could have if they were focused on exclusively. Therefore each questionnaire section could be expanded to be made more detailed. For example, the section on emotions could focus on libraries and could include several more emotions, and could include questions on how these emotions are generated, how long they last, and so on.

## **10.10. Conclusion**

The PhD has been an ambitious research project, covering three main value concepts, five aspects of culture, and a manager and public sample; it is indeed this breadth within one project that represents its main academic originality. There is some existing research on culture and emotions, for instance, but this relates to one emotion and one aspect of culture, such as relaxation and museums. The PhD has covered twelve different emotions, eight positive and four negative, to give a wider perspective on the emotions involved with culture. Results have shown that some emotions, such as enjoyment, inspiration and relaxation, could be considered common associations with several aspects of culture. The positive emotional associations with culture indicate that culture could play a role in improving mental wellbeing.

For the public's perceived contribution of the aspects towards the forms of social instrumental value, education/learning was the most consistently highly rated across the aspects, but for libraries and museums especially. Community pride and community identity were also consistently high across the aspects. There were some interesting distinctions between the public's perceived social instrumental value of the aspects – usually highlighted by the prominence of the same value themes in both the public online questionnaire and public focus group results – such as libraries rated very high for social

inclusion compared to the other aspects; libraries and arts festivals for bringing people together; stately homes for Derbyshire prestige; museums, stately homes and Derwent Valley Mills for historical value; and libraries and museums for education/learning. Physical health was rated the consistently lowest across the aspects.

The public perceive stately homes to have the highest economic value and role, with Derwent Valley Mills also rated surprisingly highly. Although most of the public perceive that libraries do not contribute towards bringing in money to the local area, most do not perceive this to be part of their role – indeed, low perceived value is not always a criticism of the aspect.

The PhD data collection brought culture managers together from a diverse range of areas of culture into the same focus groups, and a more diverse range than has been done previously; this produced interesting, data-rich exchanges, with managers enthusiastically comparing their perspective with those from other aspects of culture. Derbyshire managers generally indicated greater acceptance of instrumentalism than the impression gained from the literature, which might be because existing research is mainly by academics rather than managers. However, the manager sample's many grievances with the nature of (not with the need for) evaluation indicates that the evaluation process would benefit from collaboration between culture professionals and funders, to take professionals' views and expertise into account.

Comparing between the results of the manager and public focus groups, it was libraries' perceived contribution towards social inclusion that was the main similarity. But there were more differences than similarities between the samples: in particular the manager emphasis on evaluation and the aspects, as expected, but also several novel and seemingly unexplainable results; for example the emphasis the public placed (making far more mentions than in the manager groups) on the economic value of stately homes, and on the historical value of museums, stately homes and Derwent Valley Mills. Nevertheless, what the public online questionnaire results showed *was* a match between the high non-use value the managers think their aspects have and the high public agreement that they perceive the aspects to have non-use value.

The PhD's non-use value results do support the positive impression on the public's perceived non-use value of culture that is reported in the literature, suggesting it might

form part of the total value of culture for the Derbyshire public. There were manager concerns expressed about the contribution non-use value makes towards sustaining aspects of culture financially, however, and that non-use value might not be considered real value by funders and policy-makers. This issue is indeed worthy of further research in the Derbyshire context before attempting to employ time-consuming and costly non-use value methodologies.

Despite the emphasis of the PhD being on comparing results between aspects, it is important to note that when taken in isolation most aspects are perceived positively by public and managers for their emotional, instrumental value and non-use value. Individual results for aspects largely support the general pattern for each aspect and form of value in the literature, for example libraries' high perceived contribution towards social inclusion, and museums' towards education. However, in some cases there is strong perceived value but very little literature, such as arts festivals and education, and stately homes and non-use value, and these results are therefore notable for their originality.

The focus of the PhD has been on perceptions of value; but these perceptions can often be considered evidence of actual value, in the sense of someone feeling/experiencing increased utility and/or wellbeing, and of culture being the cause. An example of this is the educational value one might feel/experience from a library when it is used to access academic resources or as a quiet place to study, as several focus group participants expressed; there is a clear cause-and-effect relationship here, with the library the cause and the feeling/experience of educational value the effect. The same cause-and-effect relationship can be applied to emotional associations with the aspects of culture, which are personal feelings generated by culture. Moreover, non-use value is ultimately about welfare, about how one feels, and the PhD results indicate that this can be increased by culture. The existence of value in this sense does not of course prove impact in the sense of proving an aspect of culture is the direct cause of a measurable outcome, and the PhD did not intend to so. Nonetheless, a person's perception of this being the case can often indicate that it was at least a contributory factor towards the outcome (Durrance et al., 2005; Guetzkow, 2002; Usherwood, 2002; Matarasso, 1997).





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## Appendix 1: Manager focus group guide example

Questions (45-60 minutes)

1. We'll start with a general question: what value do you think your aspect of culture has for users?

- beyond the value for users, what value for the local community?
- for Derbyshire?

If the terms 'intrinsic' and/or 'instrumental' have already come up in the discussion:  
"[name/s] mentioned intrinsic/instrumental value; does that term mean anything to anyone else?"

If they haven't come up:

2. Does anyone have a view on what the term 'intrinsic value' means?

- how does it relate to your aspect of culture?

3. Does anyone have a view on what the term 'instrumental value' means?

- how does it relate to your aspect of culture?

If there is time left:

4. What methods or approaches have you used to assess the value of your aspect of culture?

- why did you choose that method?
- how did it go?

## Appendix 2: Manager focus group 3 transcription example

L35: I think people think libraries are good for a community, don't they. People won't necessarily use a library or won't use it throughout their lives, but you threaten to take it away, they will think back to when they used it as a child and how libraries are important in preserving local history, providing access to information, leisure and so on. So I do think people think libraries are a good thing for a community to have in terms of social harmony and so on.

[mumbled agreement]

D35: I would have thought as well with culture, certainly with the World Heritage Site, you can put a sort of inspirational value on it.

D36: Yeah, I was thinking that, definitely.

D35: And then with libraries as well, I guess these places do inspire people to do things, to study things, or to just explore more things.

M36: it's having opportunity as well

D36: Or just to appreciate life in a different way

D35: Yeah.

D36: from the usual routine; it gets you out of your routine.

M36: sort of added value [laughs]. It's those opportunities it provides, because it's not just a place; I think because we're in a rural, isolated community they'll come to us as a sort of point of access [laughs] even if it's just you use the photocopy [sic], or if they want to put in a bid they'll ask the team for support for help writing the bid and things like that, so it's a point of access to other areas and other sectors.

M35: That doesn't just happen in rural areas...town centre museum. Although of course we have Chesterfield Library where people would go to do some of that. It's surprising how many people come to us because we're approachable and friendly, and there's somebody standing there; it's a person, who can help you. I think that's really important to what our offer almost.

A35: Yeah, face to face.

M35: We are actually real people; they don't have to pick up a phone; they don't have to use the Internet; they can come and ask us. And I think that particularly applies to older people.

D35: Hmm. I think as well we should say about the economic value of culture because there is an economic value to it. And it may not be directly; it may be indirect, so you may not see a direct economic value from a library necessarily because the services are for the most part free; but it employs people; it provides work and training for people. Certainly.

D36: And for tourism; it links in to tourism.

A35: Yeah.

D35: Tourism, yeah. We're a big economic generator, the World Heritage Site, and we're not really even off the ground yet.

D36: No.

D35: So I think it's important that we do talk about the economic value as well as the social value, because it's important.

A35: We do festivals and bring people into the area. We do the massive lantern festival. We've had workshops every weekend with people of different generations attending from when they used to go when they were a child, passing on that information. But we're bringing everyone into a very

D35: Yeah.

A35: run-down town centre for a day, to have lots of stalls.

D35: And they'll all buy drink and a cake and what have you, I'm sure.

A35: And then we're going to take them into Bolsover Castle, which they find alien even though they live in Bolsover – it's nothing to do with them, but we're giving them an opportunity for free to go round the castle. And that's generating money for cafes open that night, shops still open late; you get over a thousand people for them.

D36: I think it's maybe an overused word but it's kind of empowering to have access to your heritage and to culture. It makes you feel like you, that you have say in things

A35: Yeah.

D36: and that you are involved in things. So I think the idea of the castle not being something really they associate with but they can go. It changes their perceptions.

A35: They go in kind of by stealth.

[group laughs]

### **Appendix 3: Manager questionnaire section 1**

What do you think about each of these statements? Please write your views underneath each [actual questionnaire had far more space underneath each statement].

- a) The main purpose of my aspect of culture is to provide users with enriching experiences.
- b) My aspect of culture should be about more than individual experiences; it should contribute to wider social and/or economic goals as well.
- c) Providers of my aspect of culture should be free to run things as they see best, without having to worry about proving measurable benefits or meeting targets.
- d) The benefits individuals get from my aspect of culture lead to subsequent benefits for the wider community or society.

#### Appendix 4: Manager questionnaire example transcription

d) The benefits individuals get from my aspect of culture lead to subsequent benefits for the wider community or society.

A11 Yes. I absolutely believe this. What enriches me enriches you.

A12 One can hope so, but I know of no way to establish this.

A23 Yes, groups and individuals work together. Individuals access cultural opportunities, reduce isolation etc. improve well being etc.

A24 This is true but it's a purely ancillary benefit, albeit inevitable.

A35 Yes definitely our workshops, festivals add to the social cohesion of communities and the wider society. Individuals gain a sense of place and respect their peers and local area.

D11 If people gain a sense of the value of creativity and innovation and the value of that from the "valley that changed the world" into the future then that will have a positive effect.

D23 Yes (see above). Satisfied visitors will tell others to come. Word of mouth is still a huge part of marketing a place.

D24 This is shown by the people who visit spend time within the World Heritage Site or surrounding areas, enthuse the volunteers, who get chance to showcase what they have done and get positive feedback which helps them to carry on their work.

D35 Definitely. As discussed this morning. In lots and lots of different ways. Create knowledge, understanding, sense of place and community, confidence building.

D36 Yes most definitely. We offer people the opportunity to engage with local community, to be "entertained", to learn and to develop. We provide people with a place to visit or to inform themselves about other local attractions and more.

H11 Yes, but those benefits are intangible – the individual's contribution to shared meaning through their participation

- H12 Presentation, conservation, heritage, the 'continuity' of a settlement or society must have a benefit to residents and visitors and the future.
- H23 Generally if people are enjoying themselves, accessing culture feeling happier as a result it can only lead to a 'happier society'. The venue can provide a space for community projects and also brings visitors to the area, supporting the local economy and facilities.
- L11 Yes I agree. The creation of a literate society can only be a good thing and libraries have an immense contribution to make in helping individuals to access appropriate resources (physical or digital) and support them in doing so.
- L12 Yes agree, but again, individuals first then followed by wider community. Leads to a sense of identity and belonging which inspires life chances and opportunities, e.g. literacy levels.
- L23 Yes e.g. by being able to read, take part in activities etc. keep young people motivated + engaged therefore less likely to lead to social exclusion, bad behaviour, more likely to help with community cohesion + involvement.
- L24 Yes. As mentioned above, an individual who discovers books and reading will be inspired and this can lead to increased aspiration resulting in improved educational results and for desire to contribute to society e.g. through volunteering or paid employment
- L35 As widely discussed in the plenary session, libraries contribute to the well-being of individuals which then lead to the wider well-being of a community – independence, less reliance on professional services etc.
- L36 Yes, particularly, with aspects such as raised literacy and decreased child poverty, although this is an overall picture – not every visit will result in anything more than a happy customer with a good book.
- M11 They can, as a transport museum we must show the benefits of public transport. Therefore other museums that also have similar aims and benefits beyond their boundaries.



- M12 I hope so. If individuals gain better empathy for past communities, they will also gain better empathy for other communities in the present.
- M23 Yes. Tangible examples have been comments that people have been inspired to take up/revisit activities (e.g. creating art) after visiting us, or volunteers with us who've gone on to get jobs (often with a reference from us).
- M24 Agree. Difficult to demonstrate but a better educated audience should generate wider benefits
- M35 Yes as above, perhaps I misunderstood the earlier questions as this to me seems to be repeating (a) and (b) above.
- M36 Yes – being inspired, feeling sense of place and belonging helps foster respect and well-being in communities. Skills-build programmes led by museums assist with employability and confidence.

## **Appendix 5: Public focus group introduction**

My name's Martin Simmons. I'm a researcher at the University of Sheffield and I'm working with Derbyshire County Council on this project. From the Council, Roger Jones is here today. He's been the main person from the Council I've been working with.

The topic of discussion today is the value of culture in Derbyshire. In front of you is a sheet with a table that outlines how we want to approach this topic.

Because 'culture' is such a broad category, we've had to narrow it down to focus on certain 'aspects' of culture. You can see these five aspects we've chosen are listed on the sheet: public libraries, museums, arts festivals, stately homes, and Derwent Valley Mills. And we'll spend about 15-20 minutes discussing each of these.

Also on the sheet it shows the three broad perspectives on value we're interested in: the value for users, the value for Derbyshire, and non-use value. So we're interested in getting your opinions on each of these value perspectives in relation to each aspect of culture.

Because you might not be familiar with non-use value, we've provided a handout to help you answer that part.

There really are no right answers here, so please say whatever you like. We're not looking to get the group agreeing on everything. And if you don't think there is value in some cases – for example, if you don't think public libraries have value for Derbyshire – then feel free to say that as well. It doesn't all have to be positive.

The session is being recorded and it's going to be transcribed and then analysed. I would request that you try not to talk over each other because it makes it very hard to transcribe, as well as being disruptive to the discussion.

I'm going to try and stay out of the discussion as much as possible and let you talk among yourselves. But because it is fairly structured around this format here, I might need to interrupt sometimes to move the discussion on, so that we're able to cover everything in the time we have.

So that everyone feels comfortable talking freely, we want to make sure that what's said in the group is confidential, so please don't discuss specifics about what was said or who attended with anyone outside of the group.

Are there any questions at this stage?

In front of you is an ethics form that is to show your consent to take part in the study. Could you please take a minute now to read and sign that if you're happy with it.

## Appendix 6: Focus group participant consent form

Title of research project: Exploring the value of different aspects of culture: a mixed methods study focusing on the views of the public and culture providers in Derbyshire

Name of researcher: Martin Simmons

Participant Identification Number for this project:                      Please initial each box

1. I confirm that I have read and understand the information sheet explaining the above research project,  
and I have had the opportunity to ask questions about the project. ☐
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving a reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline to do so. ☐
3. I understand that the audio and transcribed data will be kept strictly confidential between the researcher and the project's supervisors and that my responses will be made anonymous in any publications. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the report or reports that result from the research. ☐
4. I agree to take part in the above research project. ☐
5. I agree for the data collected from me to be used in future publications by the researcher after the completion of the PhD. For any future publications, the same strict approach to data security, confidentiality and anonymity will be applied. ☐

<hr/>	<hr/>	<hr/>
Name of Participant	Date	Signature
<hr/>	<hr/>	<hr/>
Lead Researcher	Date	Signature

## **Appendix 7: Public focus group participant information sheet**

6th June 2013

### **Invitation**

You are invited to take part in a focus group. The focus group will last a maximum of two hours and will consist of approximately 10 people. The focus group is part of a PhD project being undertaken at the University of Sheffield in collaboration with Derbyshire County Council.

### **What is the PhD project about?**

The project is focussing on five aspects of culture in Derbyshire: public libraries, museums, arts festivals, stately homes, and Derwent Valley Mills. We are interested in the views of the Derbyshire public on the value of these aspects of culture, and also the views of culture providers – managerial staff who work within these areas. This part of the project will explore the views of the Derbyshire public.

### **Why have I been chosen?**

You have been chosen because you are part of the Derbyshire Citizens' Panel and indicated you may be willing to take part in data collection by the Council.

### **Do I have to take part?**

Taking part is entirely voluntary. If you decide to take part you will be asked to sign a consent form at the start of the focus group. However, you can still withdraw at any time without giving a reason.

### **What are the possible benefits of taking part?**

Although there are no immediate benefits for people participating in the project, the overall aim of the project is to increase understanding of the value of culture in Derbyshire, so by taking part, you will be contributing towards this aim.

### **What are the possible disadvantages and risk of taking part?**

It is not anticipated that there will be any disadvantages or risks in taking part.

**Will my taking part in this project be kept confidential?**

All the information that we collect during the focus groups will be kept confidential; only the researcher and the project's supervisors will have access to the original data. Your data will be anonymised so that you will not be able to be identified in any reports or publications. Your data will be stored on a computer that is password-protected. Focus group participants will be instructed to keep the contents of the group confidential.

**What will happen to the results of the research project?**

The results will be included in the PhD thesis, which will be completed in 2015. The thesis will be publicly available online. It is likely that the results will also form the basis for a journal article or articles.

**What happens if the research project stops earlier than expected?**

If this happens, you will be informed and told why.

**Who is organising and funding the research?**

The project is being funded mainly by a grant from the Arts and Humanities Research Council. Some additional funding is being provided by Derbyshire County Council.

**Who has ethically reviewed the project?**

The project has been ethically approved via the ethics review procedure of the Information School at the University of Sheffield.

**Will I be recorded, and how will the recorded media be used?**

An audio recording will be made of the focus group. This will be used by the researcher to transcribe and analyse the data. No other use will be made of it without your written permission, and no one outside the project will be allowed access to the original recording.

**Contacts for further information**

Lead researcher: Martin Simmons [msimmons1@sheffield.ac.uk](mailto:msimmons1@sheffield.ac.uk)

Information School, University of Sheffield, Regent Court, 211 Portobello, Sheffield, S1 4DP

Telephone: 0114 2222640

Principal supervisor: Briony Birdi [b.birdi@sheffield.ac.uk](mailto:b.birdi@sheffield.ac.uk)

If after contacting the project's supervisor you are still unhappy with how your enquiry has been dealt with, you can contact Philip Harvey, the University's Registrar and Secretary, at [registrar@sheffield.ac.uk](mailto:registrar@sheffield.ac.uk)

## Appendix 8: Public focus group guide example

What value do you think...has for users?

Do people here use...?

For what reasons?

What do you get out of it?

Moving beyond value for users, what value do you think...have for the wider community and society?

Derbyshire

Economic

Education

Community

Health

Of the non-use value concepts on the handout, which if any of those do you think apply to...?

Do you like knowing...are there for others to use?

Do you like knowing...are there in case you need to use them?

For people in the future?



## Appendix 9: Public focus group 1 transcription example

M: Ok then, so we'll move on to museums. What value do you think museums have for users?

1F: Surprise. You go to a museum, mostly you will find out something that surprises you. And I think that is a good thing. I think people feel better as a consequence. And I don't think we should underestimate that with libraries either.

[pause]

M: Does anyone agree with that? Or disagree with that?

1C: I think certainly there's entertainment value to museums. People wouldn't visit if it wasn't an enjoyable experience. A lot of the exhibits, not the permanent ones but the temporary ones that they put on are there to provide people with enjoyment.

1J: I think for individuals a museum is a treasure trove, if you do have an interest in the past; it is that window on the past, it's that ability to see something with your own eyes, a physical item that you might never in your lifetime be able to see somewhere else. It's a tremendous resource. Obviously it's, depending on what interests you have, what the museum's collections are, it can be a really thrilling experience going into a museum and looking at an artefact which you've wanted to, you may have read about it on the internet, read about it on magazines. But to physically go and view it

1B: Look at it, yeah.

1J: with any individual it can be.

1B: Sorry, whether it a piece of archaeology or whether it is brand new painting, say; whatever it is, seeing it in person is a huge thing.

1J: And that can be just at a very personal level, you want to physically see it, or it can be something that which you are looking at from an academic perspective, or just from an interest perspective. So again, I think the physical presence of museums, and the physical assets of the artefacts which they have in there is extremely valuable as an individual to be able to go in there and see them.

1G: I think for visitors to the area as well, they're quite useful as an introduction to the history. Because I worked at the tourist information here a short time not too long ago, and it was really handy having a free museum that if someone came – yes, it's not open every day now – but saying if you want to know a bit more about the history just pop in and you can have a look and it's got bits on the history of Chesterfield but it also has special exhibitions as well, so if you're not a visitor to the area, if you know everything about Chesterfield, you can still go and find something there because it's got loans from the British Museum and things like that. So it's really good that you've got a place to go in where you can see artefacts that you might have to travel to London before, but you don't have to in your hometown.

1G: We've dragged our kids round museums since they were old enough to take them to, and since they've got older "oh no not the museum", and ten minutes after they've got in they've always found something to enjoy. So they've been a godsend because most museums are free, and they're great entertainment for kids because you can easily lose three hours in a museum. So it's one of the things that we've always taken our kids to and I know that when they grow up and have kids they've do the same with them. So it's perfect entertainment for them.

1F: Haven't museums come on. I remember going to a local museum in one of the towns where I lived, Aylesbury, saw a few things with the card in front. The interactive nature of museums these days, especially for young people.

1F: Sadly some of these things get abused, but there you are. But film and all sorts of ways of approaching, getting information across, museums have come across in leaps in bounds. I mean, we haven't got any of this sort of major national collections on our county, but if you go to the Armouries in Leeds it's a phenomenal range of things and activities and see things. Talk about jousting you can see jousting, talk about falconry you can see falconry. Museums have come on so much in the last twenty-five years. I suppose in some ways Yorvik was the start of a breakthrough really that made people think about these things differently.

1B: I think for me it's the visual experience, the touchy feel bit. To see that steam engine, if it's in York or wherever it is, rather than just see it in a picture; or see that painting, or whatever it might be that takes your particularly fancy. But I think it's the touchy feely

smell of Yorvik, whatever it might be, the visual experience, the whole living it rather than reading it and seeing it in picture form or whatever.

1J: I think that's a really good point because sometimes in museums you can actually have handling sessions. Actually looking and feeling an artefact – where else could you do that?

1F: Well if you go to Creswell Crags you can go to one of the caves where they've got, they show you all the tools you used. We took a friend with a very bright eight year-old daughter and she got fantastic, touching all the different things and imagining what they are used for and so forth.

1B: Stimulating the imagination.

## **Appendix 10: Public focus group non-use value handout**

### Non-use value

- Existence value: the value of knowing the aspect of culture exists.
- Option value: the value of knowing you have the option to use/visit the aspect of culture in the future if you need/want to.
- Bequest value: the value of knowing something of value is being left for future generations by the aspect of culture.
- Vicarious use value: the value of knowing that other people are benefitting from the aspect of culture.

## Appendix 11: Ranking of themes in public focus group results for libraries

Group 1	Group 2	Group 3	Group 4	Group 5
Social inclusion	Education/ learning	Education/ learning	Education/ learning	Bringing people together
Education/ learning	Informational value	Social inclusion	Informational value	Education/ learning
Informational value	Social inclusion	Informational value	Bringing people together	Historical
Historical	Enjoyment		Social inclusion	Social inclusion
Bringing people together	Health		Community identity	
Relaxation	Bringing people together			

## Appendix 12: Ranking of themes in public focus group results for museums

Group 1	Group 2	Group 3	Group 4	Group 5
Historical value	Education/ learning	Education/ learning	Education/ learning	Education/ learning
Community identity	Historical value	Economy	Community pride	Historical value
Education/ learning	Enjoyment	Historical value	Economy	Community identity
Economy		Community identity		Escapism
		Relaxation		Inspiration

### Appendix 13: Ranking of themes in manager focus group results for arts festivals

Group 1	Group 2	Group 3
Economy	Economy	Evaluation
Evaluation**		Economy
Community Identity**		Social inclusion**
Community pride*		Bringing people together**
Derbyshire prestige*		Community identity*
		Derbyshire prestige*

**Appendix 14: Ranking of themes in manager focus group results for Derwent Valley Mills**

Group 1	Group 2	Group 3
Evaluation	Evaluation	Economy
Education*	Economy**	Evaluation
Community identity*	Community pride**	Historical
	Economy**	Derbyshire prestige
	Bringing people together*	Health
	Community Identity*	



## **Appendix 15: Online public questionnaire participant information sheet**

December 2013

### **Invitation**

You are invited to take part in a questionnaire, which is part of a PhD project being undertaken at the University of Sheffield in collaboration with Derbyshire County Council.

### **What is the PhD project about?**

The project is focussing on five aspects of culture in Derbyshire: public libraries, museums, arts festivals, stately homes and Derwent Valley Mills. We are interested in the views of the Derbyshire public on the value of these aspects of culture, and also the views of culture providers – managerial staff who work within these areas. This part of the project will explore the views of the Derbyshire public.

### **Why have I been chosen?**

You have been chosen because you are part of the Derbyshire Citizens' Panel and indicated you may be willing to take part in research by the Council.

### **Do I have to take part?**

Taking part is entirely voluntary.

### **What are the possible benefits of taking part?**

Although there are no immediate benefits for people participating in the project, the overall aim of the project is to increase understanding of the value of culture in Derbyshire, so by taking part, you will be contributing towards this aim.

### **What are the possible disadvantages and risks of taking part?**

It is not anticipated that there will be any disadvantages or risks.

### **Will my taking part in this project be kept confidential?**

All the information that we collect from the questionnaire will be kept confidential; only the researcher and the project's supervisors will have access to the original data. Your

data will be anonymised so that you will not be able to be identified in any reports or publications. Your data will be stored on a computer that is password-protected.

**What will happen to the results of the research project?**

The results will be included in the PhD thesis, which will be completed in 2015. The thesis will be publicly available online. It is likely that the results will also form the basis for a journal article or articles.

**What happens if the research project stops earlier than expected?**

If this happens, you will be informed and told why.

**Who is organising and funding the research?**

The project is being funded mainly by a grant from the Arts and Humanities Research Council. Some additional funding is being provided by Derbyshire County Council.

**Who has ethically reviewed the project?**

The project has been ethically approved via the ethics review procedure of the Information School at the University of Sheffield.

**Contacts for further information**

Lead researcher: Martin Simmons [msimmons1@sheffield.ac.uk](mailto:msimmons1@sheffield.ac.uk)

Information School, University of Sheffield, Regent Court, 211 Portobello, Sheffield, S1 4DP

Telephone: 0114 2222640s

Principal supervisor: Briony Birdi [b.birdi@sheffield.ac.uk](mailto:b.birdi@sheffield.ac.uk)

If after contacting the project's supervisor you are still unhappy with how your enquiry has been dealt with, you can contact Philip Harvey, the University's Registrar and Secretary, at [registrar@sheffield.ac.uk](mailto:registrar@sheffield.ac.uk)

**Appendix 16: Chi-square test for library user male/female results for perceived contribution of libraries towards education/learning**

		Libraries: education/learning			Total
		Don't know	To some extent	Not at all	
Male	Count	1	37	44	82
	% within male	1.2%	45.1%	53.7%	100.0%
Female	Count	1	16	33	50
	% within female	2.0%	32.0%	66.0%	100.0%
Total	Count	2	53	77	132
	% within gender	1.5%	40.2%	58.3%	100.0%

Fisher's shows that for users' perceived of contribution of libraries towards education/learning, the differences between male and female results are not significant: 2.541, p=313, p<0.05

**Appendix 17: Chi-square test for museum user male/female results for level of personal association of enjoyment with museums**

		Museums: enjoyment			Total
		Not at all	To some extent	A great deal	
Male	Count	2	32	52	86
	% within male	2.3%	37.2%	60.5%	100.0%
Female	Count	0	21	32	53
	% within female	0.0%	39.6%	60.4%	100.0%
Total	Count	2	53	84	139
	% within Gender	1.4%	38.1%	60.4%	100.0%

Fisher's shows that for users' level of personal association of enjoyment with museums, the differences in results between male and female are not significant: .910, .697,  $p < 0.05$ .

**Appendix 18: Chi-test for stately homes user 16-44/45-74 results for perceived contribution of stately homes towards bringing in money to the local area**

		Stately homes bringing in money to the local area				Total
		Don't know	Not at all	To some extent	A great deal	
16-44	Count	0	1	28	29	58
	% within 16-44	0.0%	1.7%	48.3%	50.0%	100.0%
45-74	Count	2	1	35	61	99
	% within 45-74	2.0%	1.0%	35.4%	61.6%	100.0%
Total	Count	2	2	63	90	157
	% within age	1.3%	1.3%	40.1%	57.3%	100.0%

Fisher's shows that for users' perceived level of contribution of stately homes towards bringing in money to the local area, the differences between age groups 16-44 and 45-74 are not significant: 3.593,  $p=.315$ ,  $p>0.05$

**Appendix 19: Chi-square test for Derwent Valley Mills user age 16-44/45-74 results for level of agreement that Derwent Valley Mills has bequest value (no participants answered strongly disagree)**

		Derwent Valley Mills: Bequest value				Total
		Disagree	Neither	Agree	Strongly agree	
16-44	Count	0	7	10	13	30
	% within 16-44	0.0%	23.3%	33.3%	43.3%	100.0%
45-74	Count	1	9	19	26	55
	% within 45-74	1.8%	16.4%	34.5%	47.3%	100.0%
Total	Count	1	16	29	39	85
	% of total	1.2%	18.8%	34.1%	45.9%	100.0%

Fisher's shows that for users' level of agreement that Derwent Valley Mills has bequest value, the differences in results between age groups 16-44 and 45-74 are not significant: 1.167,  $p=.867$ ,  $p>0.05$ .

## Appendix 20: Online public questionnaire question 1

Value of Culture						
Culture in Derbyshire						
2. How often do you use/visit each of the following in Derbyshire?						
	At least once a week	Once a month	Once every six months	Once a year	Once every few years	Never
Public libraries	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Museums	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Arts festivals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stately homes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Derwent Valley Mills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Appendix 21: Online public questionnaire question 2

Value of Culture				
Public libraries				
<b>3. In your opinion, to what extent do <u>public libraries</u> in Derbyshire contribute towards each of the following:</b>				
	A great deal	To some extent	Not at all	Don't know
Education/learning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improving physical health	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improving mental health	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Entertainment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Community pride	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aesthetic/artistic experience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Derbyshire prestige	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A sense of connecting to the past	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Providing useful information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bringing people together	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Community identity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bringing in money to the local area	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creating jobs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reducing social inequalities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



## Appendix 22: Online public questionnaire question 3

Value of Culture					
Public libraries (continued)					
4. To what extent do you agree or disagree with these statements in relation to <u>public libraries</u> in Derbyshire?					
	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
I value knowing they exist	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I value knowing I have the option to use them in the future if I need/want to	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I value knowing that they are leaving something of value for future generations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I value knowing that other people are benefiting from them	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Appendix 23: Online public questionnaire questions 4 and 5

Value of Culture					
Public libraries <i>(continued)</i>					
<b>5. Which of these feelings/emotions, if any, do you personally associate with <u>public libraries</u> in Derbyshire, either as a user or non-user?</b>					
	A great deal	To some extent	Not at all		
Enjoyment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		
Boredom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		
Pride	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		
Excitement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		
Dislike	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		
Happiness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		
Relaxation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		
Inspiration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		
Escapism	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		
Indifference	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		
Wonder/awe	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		
<b>6. To what extent do you agree or disagree with these statements in relation to <u>public libraries</u> in Derbyshire?</b>					
	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
They should have to provide evidence that they are using their funding to produce measurable benefits	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
They should be helping to tackle social problems	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
They should be contributing to the economy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



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