

# Social Inclusion through Culture and the Arts: A Handbook for Evaluation

By The Agency for Cultural Affairs of Japan  
& Kyushu University Joint Research Team

Creating new values  
for diverse individuals  
in our society

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The Agency for Cultural Affairs of Japan & Kyushu University Joint Research Team

Culture and the Arts

Social inclusion



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When you hear the word “evaluation”, you might picture interview evaluations or personnel evaluations—a person in authority unilaterally making decisions regardless of the feelings and intentions of the person being evaluated. However, public grants, awards, and commissions should not be evaluated by specific individuals, but by the diverse group of citizens who make up the public. This handbook considers how in a democratic society, diverse citizens are the appreciators of public work and should therefore be the true evaluators of socially inclusive cultural projects.

In English, the word “evaluation” means “to find the value of”, and emphasis is placed on discovering the value of something. Evaluation should not only be done ex post facto to determine how effective an arts activity was, but to build a better future. It is important that objectives are clarified and that evaluations are carried out in an appropriate manner using standards that meet these objectives.

Put that way, evaluation may sound very difficult, but that is not the case. If you read this handbook, we think you will agree that evaluation is something you can do yourself.

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## 01

## What are socially inclusive cultural projects?

In the first chapter, we deepen our understanding of how cultural projects are evaluated and how such projects can be socially inclusive, and then consider how evaluation methods can connect these two questions.

### Important points regarding evaluation

- Choosing a method that suits the goals of the project
- Measuring “value” from multiple perspectives
- Staying aware of the differences between goal and objectives

### Socially inclusive cultural projects

- Social inclusion is the idea of building a society that embraces diverse groups while respecting differences.
- It is important to solve problems by creating new values.

## Approaches to evaluation

### • Process evaluation

- Checking both the logic and the management that led to project results
- Focusing on the conditions that bring about empowerment and serendipity

### • Outcome evaluation

- Paying attention to how outcome evaluation is different from output evaluation
- Articulating values through participatory evaluation
- Analysing in light of timeframes, spheres of influence, needs, and potential outcomes

### • Project reports

- Using less biased styles of writing
- Understanding and illustrating changes before and after project implementation
- Recording the reasons for and significance of these changes in working to achieve the goal

### • Advocacy

- Disseminating results effectively
- Communicating strategically

### Summary

- Evaluation is a means, not a goal.
- Evaluation is a site of communication.
- Evaluation is an inherently creative act.



# 02 Before evaluation

What problems can come up when groups doing cultural projects do evaluation? What do they need to watch out for?

## 1 Who conducts the evaluation?

- Rather than simply bringing in an outside evaluator, socially inclusive arts projects should be evaluated by all involved.
- Make evaluation participatory, collectively determining what kind of evaluation is needed.

## 2 What to evaluate?

- Discuss in detail the purpose of evaluation and the target audience.
- Facilitators need to consider that the targets for an objective are as diverse as the participants themselves.

## 3 How to evaluate?

- Data gathering methods should be appropriate to what is possible on site, being aware of the differences between “process evaluation” and “outcome evaluation”.
- The importance of qualitative studies that do not impose a numerical framework are reassessed among experts.

## 4 When to evaluate?

- Understand evaluation as a cycle and design evaluation that involves gathering data and engaging in reflection from goal setting onwards.
- The real joy of social inclusion arts activities is when things occur that could not have been imagined during the planning process.

### Summary

- Customise evaluation methods to suit the site and goals.
- Develop a shared awareness of what makes the project valuable—your collective sense of what is important in this process.
- As a group, figure out how to communicate this awareness to other people. This process will help you develop a shared vocabulary.

It is essential to have an opportunity for participatory evaluation that emphasizes mutuality and collectivity.

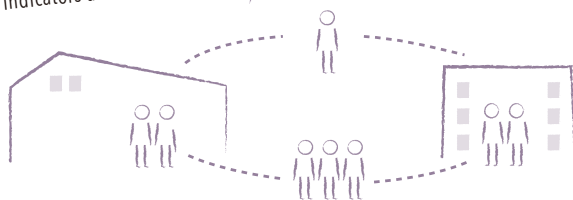
## 03

## Evaluation wisdom in practice

## 1 Consciousness change in project participants P42

**Organisations** Ryukyu Philharmonic Orchestra, general incorporated association

I want to work with a broad range of people to create evaluation indicators and surveys.



## 2 Deepening partnership P44

**Organisations** Tanpopo-No-Ye Foundation, Kinki Labour Bank

Arts projects created in partnership with corporations  
How do we ensure that our goals and values align?



## 3 Human resource development within organisations P46

**Organisations** BEPPU PROJECT, a non-profit organisation  
(Secretariat of the "Mixed Bathing World" Executive Committee)

I want evaluation to strengthen our group structures and develop human resources.



This chapter offers findings from interviews with experts and project groups on evaluation in practice. Look at the examples that are closer to your goals and your analysis of the issues to find ideas on how to make evaluation work for you.

## 4 Advocacy through evaluation P48

**Organisations** Kitakyushu Performing Arts Center  
(Kitakyushu City Foundation for Promoting Arts and Culture)

I want to use data accumulated over longer periods in project reports on organizational management.



## 5 Psychological approaches to developing indicators P50

**Organisations** Tokyo Bunka Kaikan (Tokyo Metropolitan Foundation for History and Culture)

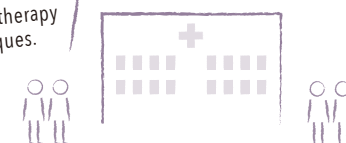
I want to measure the impacts of music improvisation workshops on our older participants, impacts that may be difficult to identify.



## 6 Medical approaches to developing indicators P52

**Organisations** Sendai Tomizawa Hospital

I want to measure the results of therapy that makes use of drama techniques.



## 04

## Communication through evaluation

We envision evaluation as a hub for communication between project stakeholders coming from a diversity of perspectives. We look at key points on communication through evaluation in various situations, points that can assist in improving project management and development.

## Government

How should we evaluate cultural projects?

I wish arts organisations would use quantitative indicators in their self-assessments.

## Evaluation design

It is essential to consider the goals of evaluation before thinking about evaluation methods. Think of evaluation goals as part of your project plans.

## Indicator review

It is possible to quantitatively measure not just outputs, but outcomes. Consider what kinds of indicators will best capture project results.

## Arts organisations

Evaluation isn't something that you do after the project has ended.

What exactly are indicators?

There are limits to what questionnaires can give you.

The written reports helped me explain the project to my boss effectively.

## Data gathering

Gather data with a variety of methods. Archive records as the project proceeds.

## Result utilisation

Design a strategy for the application of evaluation results. Who will be the ultimate recipients of your project results?

Shouldn't we have surveyed the audience at the event?

It's hard to convey the value of our activities.

## What are socially inclusive cultural projects?

When the topic of evaluating cultural projects comes up, discussions tend to quickly turn to evaluation methods and indicators. But first, clarify why something is being evaluated and then find the best way to fulfill that purpose. In this chapter, we will consider what is important in evaluation, deepen our understandings of socially inclusive cultural projects, and then find ways to connect these two.

## 1 Evaluation for what?

The first step of the evaluation process is to identify the purpose of evaluation. If the evaluation method that does not suit the purpose, the project may be led in the wrong direction.

A cultural project might be evaluated in order to:

- **Critique**  
Describe the positive and negative aspects of the output, i.e., the works, events, etc.
- **Enhance processes**  
Check project processes to improve efficacy
- **Assess impact**  
Identify the social changes (outcomes) brought about by the project
- **Report**  
Examine and report on project implementation
- **Monitor policy impacts**  
Measure the results of government programmes
- **Advocate**  
[Practitioners] Communicate the significance of the project to society  
[Administration] Leverage achievements to enhance potential funding opportunities

Different objectives should be evaluated differently. For example, **evaluation** to critique should assess an output (work, performance, event, etc.) according to the criteria of the particular genre. **Evaluation to enhance a project** involves checking project processes. In **evaluating impact assessment**, the focus is on outcomes (social changes brought about by the project) rather than outputs.

**In reporting**, the main purpose is to assess whether the project has been implemented in accordance with the plan. Such reporting would ideally be used as basic data for **policy assessment**, but unfortunately this is not happening in Japan. In addition to using project data for reporting, then, practitioners can take an **advocacy** approach to communicate the outcomes and significance of their activities to society, while administrative officials must communicate their performance and potential to financial officers to appeal for funding. Advocacy focuses on how to convey outcomes and impacts in broader terms.

As such, evaluation refers to a wide range of methods in relation to an array of objectives. Methods such as the logic model and SROI (social return on investments) are not adequate in all circumstances. **Identifying the objectives and choosing the right methods is the critical first step.**



## 2 Evaluation is not measurement

The literal translation of evaluation from the Japanese term is “valuing figures.” Although evaluation and measurement are often considered identical, measurement can only provide figures. But evaluation is much more than this.

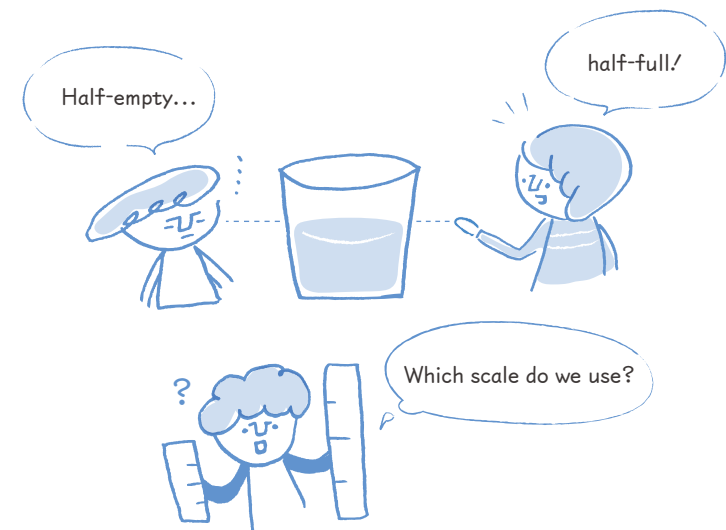
Let's say that a glass has been filled about halfway with water. If you measure the amount of water with a fine scale ruler, the number is a big one. But if you use a rough scale ruler instead, the number becomes smaller. Since differences in criteria have changed the figure, it is not clear what has really been shown in the figure.

Next, let's assume that water takes up half the capacity of the glass. How do we interpret this? As the adage goes, should the glass be described as half-full or half-empty? Evaluation is how we assign value to the results of the measurement.

If the glass had never had so much water in it before, it could be reasonable to say the glass is half-full. But if the glass has always held this much water or more, pointing out that the glass is half-full will not be of much consequence. What basis do we use to make these decisions?

Even if we explain basis for a decision, if it's only one person's decision, others may argue that it's simply one subjective interpretation. So listening to the opinions of people from different standpoints is important. Listen to people who see the glass from above or below, people who see it from a distance, and people who have seen many different glasses. More unbiased judgments and nuanced conclusions are reached by gathering many different perspectives.

**In evaluation, it is important to express not only figures, but value.** An integrated view from different perspectives provide a basis for unbiased judgment. It is in the spaces in between various perspectives that evaluation exists, not in a single individual.



### 3 Goals or objectives

The terms “goal” and “objective” are often used interchangeably, but in project and evaluation design, there are important distinctions between these terms. (Note that the direct translation of the Japanese word for goal is “target”, while objective is “signpost.”)

**The goal is the end that a project pursues.** In the case of public projects, goals refer to changes in society that we want to achieve through particular activities. Holding an event is an output, not an outcome, so it is not considered a goal. A goal should articulate what can be achieved over the medium- to long-term through the ongoing implementation of similar projects or in collaboration with others, rather than by one project alone. Some examples of goals are:

- to create relationships that build empathy among people with different values,
- to build new communities of diverse people, or
- to propose models in which diverse people collaborate.

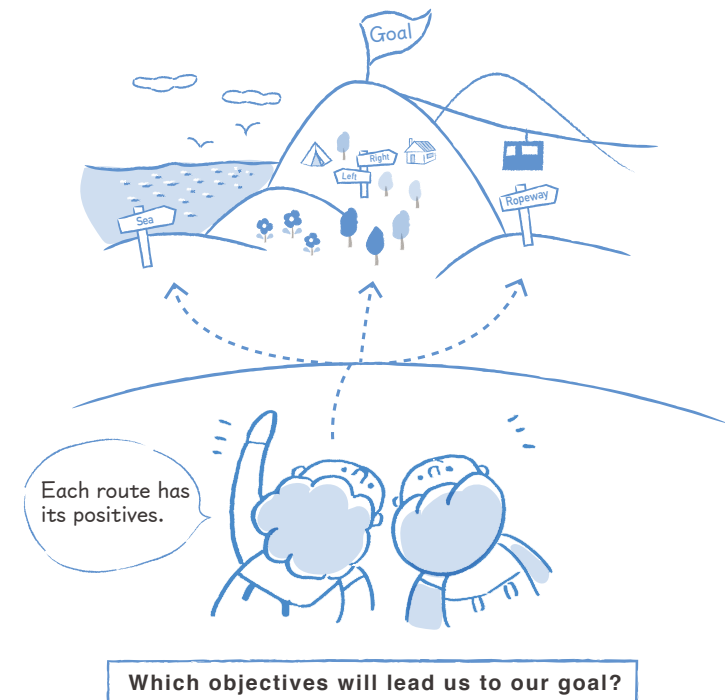
**An objective, on the other hand, is a target a project works toward in order to achieve a goal.** The phrase “numerical target” is often used, but the objective does not have to be quantifiable. Objectives could be:

- to create opportunities for people with different values to interact,
- to deepen understandings of disability in society, and
- to create a new sense of shared values in the community.

Objectives differ from goals in that they can be measured by degree. **In addition, although there is usually only one goal, it's common for a project to have multiple objectives.**

While a project's goal should remain unchanged, objectives may shift and develop, adapting to the process to become more appropriate and realistic.

Things never go quite as expected, least of all in cultural projects. Nothing is gained by carrying out plans at the expense of the ultimate goal. We must focus on the best things we can do today and handle changes as they come up, keeping a close eye on our goal all the while.



## 4 What are socially inclusive cultural projects?

Social inclusion is the idea of building a society that embraces socially marginalised people. (See our first handbook, “Social Inclusion Through Culture and the Arts”, for details.) When social inclusion is promoted **as a cultural project rather than a social welfare initiative, there are two concepts coming together: problem solving and value creation.**

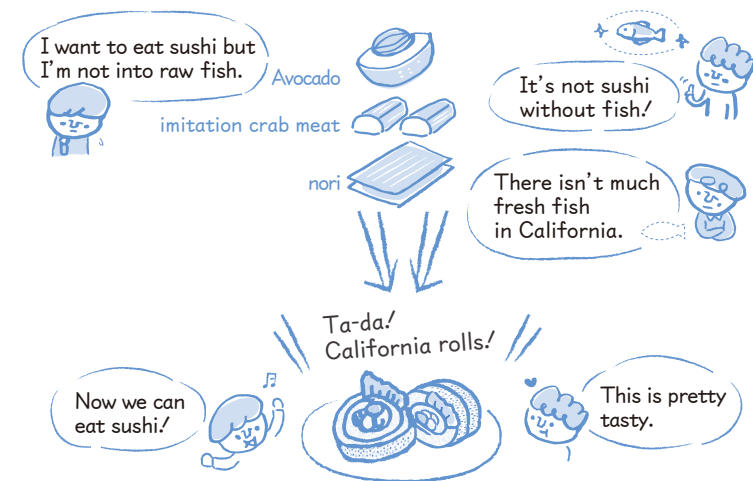
First, the problem to be solved is the marginalisation of various groups in society. The social positions of people in “minority” groups have been determined against their wills, and their ability to behave as they like is restricted, which makes their lives difficult. **Marginalisation of specific groups in society is the result of systemic barriers. Arts activities in which dominant ideas of right and wrong are challenged can provide an opportunity for marginalised people to express themselves freely, transgressing the social boundaries imposed on their behaviour.** In everyday life, for example, “doing the same thing over and over” or “doing nothing” is rarely appreciated, but in arts activities, these behaviours are sometimes used as a means of expression, thereby empowering the participants. This is an example of problem-solving through arts activities.

The concept of value creation involves serendipity: the unintentional discovery of something valuable. Suppose two people of different backgrounds are creating together. If one person’s idea of what is “good” is different from the other’s, it might be difficult to produce work, but when they come upon something that they both think is good through a mutually respectful process, a work of art can take shape. This is serendipity. As the work takes

shape, the collaborators form a new sense of what is valuable. **As such, arts activities can produce artworks and at the same time develop systems for appreciating these works in social context.** This is the creation of value through arts activities.

It may seem difficult to achieve a balance between solving problems and creating value, **but in practice, creating value leads to the resolution of problems.** Experienced artists and coordinators can tell what sort of ideas will likely solve problems. This gut feeling will be acquired to some extent, if you learn the idea of “process evaluation” methods, which are described in the next section.

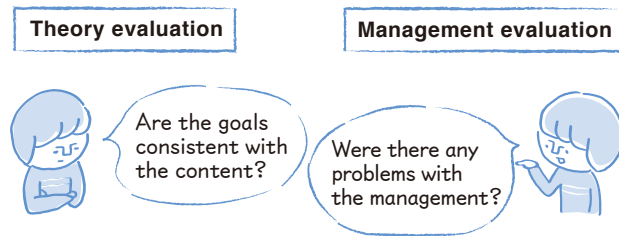
### Problem-solving through value creation





## 5 Process evaluation

There are two sides to process evaluation: theory evaluation and management evaluation. Theory evaluation checks whether the project's content suits its goal, and management evaluation checks for any operational problems. Evaluators can tell whether the project is likely to lead to social inclusion by checking against the three points below, when the project plans are set, when the project enters a new stage, or when the project requires a change.



First, regarding problem-solving (particularly when related to empowerment), it is essential to ① **ensure a safe and secure environment**, and ② **develop a climate in which people are free to express themselves at their own pace**. Rather than forcing people into things or pushing values onto them, facilitation must affirm a diversity of expression while drawing out each individual's unique strengths. This is even more empowering if ③ **one person's expression can intermingle with others' to create new work**. When people sense that they have contributed to something, they may feel happy to be alive, or that they have a place where they belong.

Next, regarding value creation, or serendipity, the most important thing is ① **play**. This is play in the sense of allowing for a gap or a margin rather than planning everything perfectly, and play in the sense of incorporating playful elements. The next most important is that ② **everyone is equal, whether or not they are artists**. As these activities create value systems that have never existed before, even the artist is not necessarily more skilled than anyone else. Another important element is ③ **dialogue**, which may involve non-linguistic communication. It is important that people interact directly with each other. In other words, value creation requires situations in which there is space in the plan. The presence of play enables dialogue within mutually respectful relationships and leads to the development of work that engages all participants.

To sum up process evaluation:

- ☒ ① Does the space ensure a safe and secure environment that incorporates elements of play?
- ☒ ② Do participants have freedom of expression and freedom to go at their own pace, in egalitarian relationships with each other?
- ☒ ③ Are both linguistic and non-linguistic dialogue valued? Are there situations in which the expressions of various people connect to create artwork?



## 6 Outcome evaluation









Outcome evaluation examines the changes to society as a result of the project. While process evaluation examines planning and management in implementation, outcome evaluation considers change more broadly. **Outcome evaluation is often confused with the evaluation of outputs, such as event content and number of participants.**

Socially inclusive cultural projects must identify key outcomes in light of project goals from two perspectives:

- ① how they contributed to solving social problems, and
- ② what new values were created.

**Participatory evaluation, in which a range of stakeholders come together to engage in dialogue, is effective in identifying outcomes** (see Chapters 2 to 4). As dialogue continues, the group begins to find the words for what at first was difficult to explain. **It is easier to organise outcomes along two axes: timing and scope**, as shown in the table below. As topics emerge, dialogue will ramp up, and more essential outcomes will emerge.

Select outcomes important to the project goal, and the ones whose causal relationships are easily explained. Different approaches lead to different outcomes, even among cultural projects with the same goal, so it is important to consider them carefully. The creation of new values is a key aspect of cultural projects, so a clear articulation of the relationships between goals, outcomes, approach, and values is important.

	Immediate (changes have already happened)	Medium-term (changes have begun to appear)	Long-term (future changes, logically projected)
Individual participants (behaviour, consciousness, attitude, understanding, interest, skills, living conditions, etc.)			
Stakeholders involved in the project (organisational, operational, relationships, etc.)			
Local communities and society as a whole (consciousness, interest, social mechanisms, social situations, etc.)			



Some of these changes may become indicators. One might think that the term “indicators” refers to standards that already exist, but they can also be created. Once an outcome has been identified as important, some of the elements needed to achieve that outcome can be selected and indicators that specify how often and to what extent those elements are present can be created (see Chapter 3). Once such indicators are defined, they can be used to verify certain benefits of future projects.

Outcome assessment is likely to be conducted after the completion of a project. When planning projects, however, keep in mind that data must be collected throughout implementation.

## 7 Project reporting

When a project is completed, the implementing organisation usually submits a report to administrators and funders. Consider the following points when preparing the report.

1. Describe the changes between pre-implementation (before) and post-implementation (after).
2. Write in a manner that makes it easy to understand who is evaluating the project, on what basis, and from what perspective.
3. When describing a numerical value, explain how it was derived and what it shows.
4. Include opinions from diverse perspectives and stakeholders.
5. Make comparisons in simple terms, like “compared to last year” or “compared to similar projects.”
6. Describe and discuss the positives as well as the areas that need improvement.
7. Explain the need for changes to objectives and project content in order to achieve the goal.
8. If there were unforeseen developments during implementation, describe the process of such developments in detail and promote these as additional or alternate project outcomes.
9. ...
10. ...
11. ...

## 8 Advocacy

We tend to assume that others have the same ideas as us about what is important or good. But no matter how much the cultural value of a work is promoted, if a person places more importance on economic value, the conversation can't go far. At the same time, it would be absurd to emphasize economic ripple effects when discussing a socially inclusive cultural project. As a result, it is essential **to communicate the significance of social inclusion arts activities to funders and to society as a whole in a sustained way**. This is **advocacy**.

Advocacy is often conducted through publications, videos, websites, and publicity, but strategic communication in everyday life is also important. For example, administrative personnel changes every few years, so it is necessary to explain the significance of a project to new officials with each change. Cultural organisations need to work together to raise the awareness of legislators and administrative officials at every opportunity. In addition, it is essential to actively and regularly communicate with people from different industries and fields, calling for cooperation and support across social boundaries.

Today's neoliberal society places utmost importance on economic indicators in policymaking. Life has become increasingly difficult as economic value becomes the key measure of people's existence and behaviours. Socially inclusive projects are among the most effective approaches to nurturing a multifaceted sense of value in society. We need to work together in a consistent way to convey the significance of these activities to all levels of society.

## Summary

Evaluation is a means rather than an end. **Evaluation is not conducted for evaluation's sake, but to maximize project results.** It is essential to clarify the goal and choose methods appropriate to it.

### **Evaluation is also a place for communication.**

Verifying the logic and processes that lead to project outcomes, determining actual outcomes, and bringing attention to the significance of the project through advocacy—all of these could be described as opportunities for communication.

### **Finally, evaluation is an inherently creative act.**

As described in the introduction, evaluation means “to find the value of”. To find the value of something, we must be creative, which typically manifests in the dialogues in participatory evaluation.

Project evaluation should be conducted along with the project, rather than as an afterthought tacked onto the end of a project. Perhaps it should be regarded as a necessary effort that a socially inclusive project takes to achieve its goal.

## Before evaluation

There are countless reasons for and methods of evaluation. Tailoring evaluation methods to a particular setting with an awareness of common methods and concepts is a good way to begin. In this chapter, we explore the difficulties that can arise when organisations conduct evaluations of cultural projects they have implemented, and what to consider in dealing with such challenges.

## 1 Who evaluates?



The idea of evaluation generally evokes an image of experts with a wealth of specialised knowledge. **Since social inclusion arts activities are conducted in art and welfare fields, a wide range of knowledge is required for evaluation.** But few specialists have knowledge of both art and welfare. As a result, there is often a disconnect between the kinds of evaluations that organisations really want and the kinds of evaluations they can get when outsourcing to an expert.

**The evaluation of social inclusion arts activities is not something that can be done by an outsider alone.** It must be something that everyone creates together through participatory evaluation. It's vital to hold a consultation process in which stakeholder opinions are sought out, discussions are held regarding project aims, and **appropriate evaluation methods are determined.**

### KEY WORD

#### Participatory evaluation

Participatory evaluation includes all stakeholders in the evaluation process, including participants, facilitators and others involved in implementation. Such a process can reveal the significance of the project in a multifaceted manner and raise collective awareness. It involves considering the opinions of stakeholders at the design stage of the evaluation, and discussing the data gathered and analysed.

**Bibliography** P. 70 ⑧

## 2 What to evaluate?



On the previous page, we discussed how people involved in activities take part in evaluations in various ways. At the actual evaluation site, though, you might struggle to articulate the importance of your activities to your peers, and the significance of evaluation might be lost on people. If you don't build the evaluation process in a way that feels right, you'll lose sight of why you are doing it and develop evaluation fatigue: feeling as though you're evaluating for evaluation's sake.

When setting the goal for evaluation, carefully consider the audience for the evaluation and stay aware of the difference between an aim and a target, **as discussed in the previous chapter**. When setting a goal, **facilitators need to** be aware that the targets for achieving the goal are as diverse as the participants themselves.

### KEY WORD

#### Facilitation

Facilitation means to help forward. It refers to the ways you can help a group of people engage in an activity, such as solving a problem or coming up with new ideas. Facilitators play an important role in a creative process by taking a flexible approach and encouraging discussions in which diverse participants find common ground.

**Bibliography** P. 70 ⑦⑩

### 3 How to evaluate?



Various terms have emerged to describe evaluation methods and approaches – Social Impact Assessment, Programme Assessment, Logic Models, SROI. Some people seem to believe that they have to follow these methods. It is important that methods be designed to suit the evaluation goal. What can be evaluated and how it should be evaluated depend on the situation. There is no universal method.

It is important to experiment, creating indicators and collecting data through trial and error according to what is possible in situ (see Chapter 4). Arts evaluations do not boil down simply to participant numbers or attendance rates. Various qualitative studies have also been carried out to engage in evaluation with measurements other than numerical values.

#### KEY WORD

##### Qualitative study methods

Unlike quantitative surveys, which provide somewhat “scientific” knowledge, qualitative surveys collect data on specific situations for particular problems, and interpret results in a limited way. This could include interviews, fieldwork, and observations by advisors. Some qualitative surveys awaken the reader's sympathy just as a great anecdote does. Combining different methods of quantitative and qualitative investigation may reveal truths that have generally been obscured.

**Bibliography** P. 70 ①

## 4 When to evaluate?



As mentioned in the Outcome Assessment section of the previous chapter, **when an evaluation begins after the activity has been completed, it should communicate a sound understanding of the nature of the activity.**

It can be better to gather data beforehand, or to gather data afterward. It is important to comprehensively design methods and timelines in advance, based on the evaluation goal.

Think of evaluation as a cycle and design a unified structure, from goal setting to data collection and review. **The real thrill of socially inclusive arts activities is often what happens unexpectedly; things that could not have been imagined during evaluation design.** Record these serendipitous events thoroughly and capture them in the final evaluation to refer to in your next project's evaluation and planning.

### ONE WORD

#### Field notes

What is the best way to record when something unexpected happens? It can be useful to write field notes, as is done in cultural anthropology or sociology. This will allow the day-to-day circumstances of activities to be viewed from both a bird's eye view and in close-up. Such notes can clearly describe how the people involved and the observers themselves develop their awareness of and engagement in the activities. Just like field notebooks, these methods can in some cases be used to keep detailed records of workshops and so forth.

**Bibliography** P. 70 ②



## Summary

There is no one way to evaluate the field of socially inclusive arts activities, because it's a case-by-case basis for what constitutes a value criterion and what can be used to persuade government, funders and others. Communicate the value standards applied and persuade funders and administrative agencies of the impact of the activities. Evaluation methods that might be useful in other contexts will not necessarily suit yours, and that disconnect can lead to evaluation fatigue.

Evaluations may be conducted to promote the significance of the activities, or simply to ensure that activities are implemented and effectively connected to next steps. **Tailoring evaluation methods according to the particular site and goal is essential to success.** To do so, **the people involved need to develop a common understanding** of what is important and why this has value.

Developing new language and terminology through discussions with diverse stakeholders is also a key part of the process. **How will ideas or values that have become common sense to participants be conveyed to others?**

Ideally, evaluation is never unilateral; **creating opportunities for communication among diverse stakeholders** is essential.

## Evaluation wisdom in practice

This chapter summarises some key ideas on evaluation through the words of evaluation experts working in various fields and organisations. Although not all the examples are related to social inclusion, they are ones in which various participants and stakeholders are involved in evaluation. By reading these examples that are similar to your work in terms of project goals, issues, and so on, we hope you can explore ideas about how to plan and implement future evaluation activities more effectively.

### Tips for practice from the six examples

This chapter lists key points of evaluation in Q&A format, which have been gained from interviews with evaluation experts. Although not all of the examples take a social inclusion approach, they are examples of either:

- approaching a broader range of project stakeholders **1** **2**,
- developing human resources within organisations in connection with advocacy **3** **4**, or
- creating benchmarks unique to the project **5** **6**.

Please refer to the examples that are closest to your style of activities and to the goal of your evaluation.

### 1 Consciousness change in project participants **P42**



#### Chika Ochiai

Director and Chief Knowledge Officer, K-three Inc.; Researcher, Graduate School of Media and Governance, Keio University

Chika Ochiai has been working as an evaluation expert in organizational and project management, social outcome investigations, children's support through the arts, community revitalisation and social inclusion projects.

### 2 Deepening partnership **P44**



#### Taro Okabe

Managing Director, Tanpopo-No-Ye Foundation

As a member of the Tanpopo-no-ye staff team since 2003, Taro Okabe has been working on exhibition planning and production, public relations, and directing workshops and seminars.

### 3 Human resource development within organisations **P46**

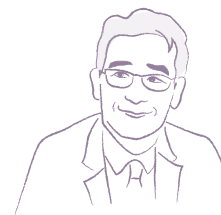


#### Hiroki Miura

Advisor, Oita Prefecture Arts, Culture and Sports Promotion Foundation; Director of Research Department, Oita Association of Corporate Executives

Since 2014, Hiroki Miura has worked at the Oita Prefecture Arts, Culture and Sports Promotion Foundation, engaged in research on how to implement and evaluate cultural policies and funding mechanisms for local art projects. He is certified by the Japan Evaluation Society.

### 4 Advocacy through evaluation **P48**

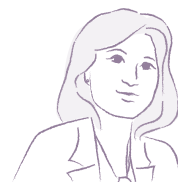


#### Mitsuhiro Yoshimoto

Director, Center for Arts and Culture, NLI Research Institute

Mitsuhiro Yoshimoto is engaged in research in a wide range of arts management fields, including cultural policy, public theatre and hall management, creative cities, the Cultural Olympiad, Arts NPOs, arts in education, and private support for the arts. In addition, he has been involved in developing theatres, concert halls and art galleries as a consultant.

### 5 Psychological approaches to developing indicators **P50**



#### Nahoko Kusaka

Professor, Faculty of Contemporary Social Studies, Doshisha Women's College of Liberal Arts

Specialising in Clinical and Geriatric Psychology, Naoko Kusaka is focused on research and practice in programs working towards the meaningful lives for the elderly.

### 6 Medical approaches to developing indicators **P52**



#### Masahiko Fujii

Clinical Professor, School of Medicine, Tohoku University

President of Sendai Tomizawa Hospital and of the Yamagata Health Hospital, Masahiko Fujii's research areas include elderly medicine, dementia, and the development of nursing care equipment.

## 1 Consciousness change in project participants

Organisations	Ryukyu Philharmonic Orchestra, general incorporated association
Project Name	Yuimaru Music Project "Beauty Sounds Concert"
Project Overview	Concerts were planned and held with experts in various fields such as music and welfare, musicians with disabilities, and families of persons with disabilities. The concerts were enjoyed by persons with disabilities and their families. (2019)



### Q. What did you do to evaluate this project?

A. We conducted a kind of participatory evaluation in order to use the evaluation process to improve future projects. In particular, we ① clarified the goals of the project and verified what changes had actually occurred, and ② listened to participants' opinions directly, clarifying outcomes and issues with the project.

### Q. Please tell me how you facilitated the evaluation.

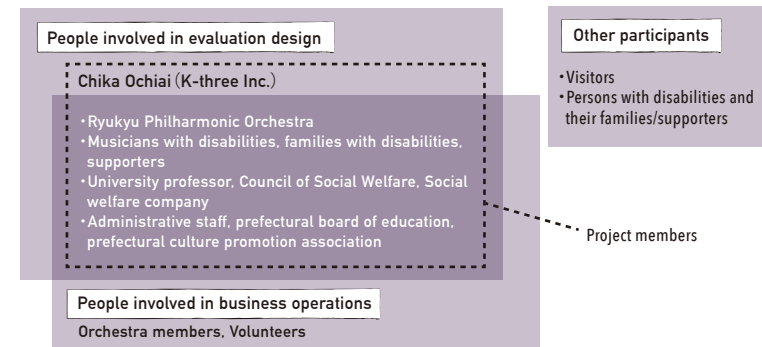
A. First, we gathered opinions by asking six questions, including: What kind of results do you want project members to achieve in one year? What kind of team do you want to become? What do you want to learn through the survey?

Next, based on the opinions gathered, a simple logic model was constructed to articulate the results that we would aim to achieve. Indicators linked to the outcomes were prepared, and the contents were checked and examined by project members to decide which of the desired outcomes were most important and which ones we wanted to measure.

On the day of the event, I acted as a volunteer staff member and spoke directly to the staff members and concert audience that I don't usually see, and interviewed them indirectly. Even after the concert, I called myself a staff member and interviewed them this way.

After the concert, we analysed and summarised the results of questionnaires and interviews, and shared the results with members to discuss what they could improve for next time.

## »Stakeholders



I believe that evaluation is a powerful tool that can put forward the opinions of each person involved in the project.

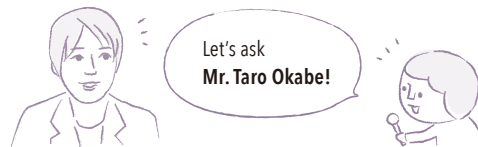
### Q. How did the process affect the people involved?

A. Over the past several years that I have been conducting evaluations for this project improvement, it has become habitual for the organisation to evaluate. There is a growing sense that the organisation wants to understand and learn from the opinions of participants in order to improve projects. **As the significance of the activities are shared with a broader range of stakeholders, unintended changes have also emerged, such as giving rise to new partnerships and connections, and increasing stakeholders' motivation.**

### Q. What do you keep in mind when creating questionnaires and reports?

A. When preparing materials, always be aware of **who you are writing them for**. For example, if a questionnaire is for children, we are careful to simplify the wording to make it more readable. For our next report, we have held discussions with group members and put a questionnaire on our website with annotations that make it easier to read aloud than Japanese normally is, so that people with disabilities can understand the text more easily. I think it is important when creating reports that you summarise them, always keeping in mind **who will read the report and how they will use the information**.

2 Deepening partnership	
Organisations	Tanpopo-No-Ye Foundation, Kinki Labour Bank
Project Name	"Human, Art, Community" Project
Project Overview	Implemented in different regions of the two Kinki prefectures every year, with the Kinki Labour Bank organising and Tanpopo-no-ye in charge of planning and operation. Conducted research on local art- and welfare-related NPOs, companies, shopping districts, key persons, etc., and held exhibitions, workshops, forums, and so on tailored to the region. (2000-2019)



**Q. What did you do to evaluate this project?**

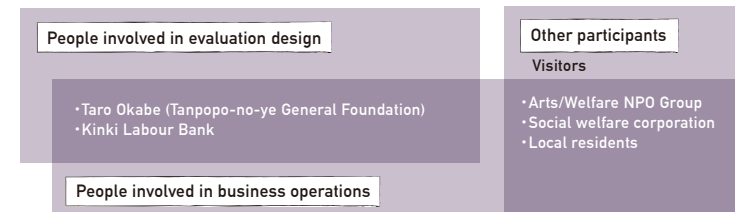
**A.** We focused on listening to the opinions of each person involved and listening to participants with the aim of capturing changes that occur in local communities through art. Needless to say, we also conducted questionnaires for visitors. As each person's impressions are complicated and diverse, I think **it is important to pay attention to the complexities of their responses without simplifying.**

**Q. Is there anything you keep in mind when reporting and sharing communications with relevant parties?**

**A.** There are times, for example in structured meetings such as project briefing sessions, when people are hesitant to express their opinions due to social hierarchies.

Since project completion, we have been setting up forums such as Review-and-Drinks Parties, where stakeholders get together and work on reports. Watching slideshows of the project in an informal setting, people share their true feelings: "Oh, I remember that!" "That was really fun." That way, positive opinions surface and clarify what the group wants to do next and how you can make it happen.

»Stakeholders



**Q. What kind of relationships have you built with the corporate partner of the project?**

**A.** From the start, the philosophy behind our activities had a lot in common with the corporate philosophy of Kinki Labour Bank. Carrying out our project has meant getting involved not just with clients and trustees, but also working together to build relationships that enable us to cooperate by making the most of our networks and expertise. We have been able to continue this long-standing relationship, which has made it possible, for example, for employees at Kinki Labour Bank's initial orientation training to visit our project site and learn about why Kinki Labour Bank's commitment to this project matters from an NPO point of view.

**Q. Sometimes corporate partners are overly concerned with participant numbers. How do you get them to pay attention to a project's content?**

**A.** If you have a partner who judges whether a project is good or bad based only on participant numbers, you will only ever end up with the result, "We didn't have enough people this year." We had good discussions with Kinki Labour Bank about attracting clients by segmenting them based on different public relations issues and focusing on what kinds of changes have occurred in our project activities. Even if the number of participants is small, you can still have meaningful discussions by digging into specifics, such as the kinds of people who got involved through this opportunity, and the kinds of changes that occurred in the region.

3 Human resource development within organisations	
Organisations	BEPPU PROJECT, a non-profit organisation (Secretariat of the "Mixed Bathing World" Executive Committee)
Project Name	Beppu Contemporary Art Festival 2015 "Mixed Bathing World"
Project Overview	Activities aimed at promoting arts and culture in Beppu City, contributing to the development of personnel who will lead the revitalisation of the local community, and promoting the city throughout the country. The "Beppu Art Month" civic cultural festival is held annually, as well as the art festival "in BEPPU", which takes the form of a solo exhibition. (Beppu Contemporary Art Festival "Mixed Bathing World", the predecessor to in BEPPU, started in 2009.)



### Q. How did you evaluate this project?

- A. We undertook participatory evaluations (developmental evaluations) with the aim of ① strengthening the foundation of the organisation including developing human resources, and ② ensuring accountability.

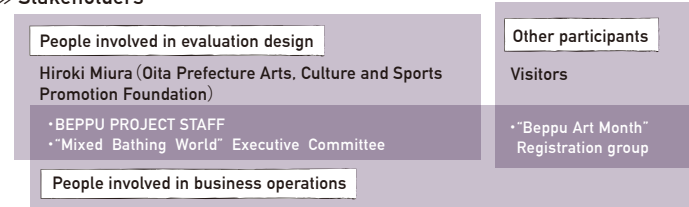
### Q. What specifically did you do?

- A. We introduced the Balanced Scorecard (BSC)\* concept. Representatives of the organisation drafted a set of strategic objectives based on five perspectives: regional revitalization, audience, stakeholders, finance, and management. But on-site staff told us that they didn't get a gut feeling that the strategic objectives would be right, and that they didn't have a concrete sense of what they were. We believe **that it is important to examine our strategies based on our staff's sense of the context, to deepen their understanding of evaluation, and to get them fully on board.**

A total of five BSC study workshops were held between July and September 2017 with the participation of dozens of staff members.

\*The Balanced Scorecard, popularised in the 1990's, is a systematic way for organisations to track strategy implementation and operations.

### » Stakeholders



### Q. How did you proceed with the workshops?

- A. At the first one, we went over what BSC is, the current strategy of the entire project, and how we would evaluate it. We considered proposals for indicators one by one, with an emphasis on creating useful indicators for ourselves, so that evaluation would be something that guides us rather than something that we resent doing. We began by considering and sharing our philosophical goals, and gradually proceeded to discussions on our work and management.

### Q. What changes have you observed in the staff team?

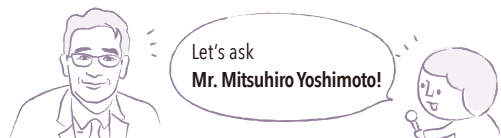
- A. In the day-to-day work, I heard a staff member say, "I just realised I achieved a part of an objective that everyone created together!" I felt like **this was an opportunity to connect our own work to the project's overall philosophy and goal.**

### Q. What advice do you have for organisations that want evaluation to lead to staff development and awareness raising?

- A. The first step is to discuss the goal of the project together and the path to achieving it. It can be a burden for staff to start a new survey, and an organisation may not be able to afford to hire evaluation experts to do one. So begin by organizing the data that you are already collecting. Based on that, I think you can create the simplest possible of logic models and indicators, and you can also measure outcomes through questionnaires.

#### 4 Advocacy through evaluation

Organisations	Kitakyushu Performing Arts Center (Kitakyushu City Foundation for Promoting Arts and Culture)
Project Name	Annual Evaluations of the Kitakyushu Performing Arts Center
Project Overview	The Center, consisting of a large hall, a medium-sized theatre, and a small theatre, engages in producing, staging, training and education in performing arts. It has been conducting annual project evaluation since its inauguration in 2003.



#### Q. What did you do to evaluate this project?

A. Since 2003, we have been implementing this evaluation on an ongoing basis to understand the outcomes, impacts and challenges with the programs and operation of the Kitakyushu Performing Arts Centre. We are interested in improving strategy to run the theatre better. In addition to the following four studies, we also conduct a study on a particular theme each year, allowing us to organise study results based on the framework for the evaluation.

- ① Overview and outputs of each fiscal year  
(collection and analysis of basic data on theatre management)
- ② Characteristics of the audience and evaluation from the audience perspective  
(analysis of questionnaires administered to audience members)
- ③ Evaluation from rental facility user perspectives  
(analysis of questionnaires administered to rental facility users)
- ④ Analysis of economic ripple effects and publicity effects

#### Q. How are evaluations used in theatres?

A. In 2015, we held a briefing on the results of a 12-year evaluation survey targeting all theatre staff, which we had used to review our operations. We reported the changes in the performance of KPAC's operations since opening and the level of user satisfaction, as well as what makes the Kitakyushu Performing Arts Center special. I think that staff members are usually busy with their day-to-day duties, and they might not have the time to read an evaluation report carefully. Some of the staff members who participated in the briefing session told me that they developed a better understanding of the importance of the annual evaluation survey. Evaluation survey results give you **an opportunity to take a bird's eye view of your work**, and they also **help you to empower staff**.

#### »Stakeholders

People involved in evaluation design Mitsuhiro Yoshimoto (NLI Research Institute)	Other participants
• Kitakyushu Performing Arts Center • Directors, managers and staff members of KPAC	• Audience • People involved in the programs and operation
People involved in business operations	

#### Q. How can reports be better utilised?

A. I would like our evaluation studies to be used more actively, rather than just for the purposes of understanding outcomes and challenges or carrying out plan-do-check-act cycles. It's a shame when results and reports are only being used in the theatre and its supervising governmental organisation. I believe it's important to **use the results of our evaluation to convey the significance of cultural institutions and projects, and to advocate for them by building public and government understanding and support**.

#### Q. How can organisations get started with advocacy?

A. It is important to visually and sensitively convey the information obtained from evaluation and the project outcomes using illustrations, infographics, and images of the project. For example, Arts Council England made a 5-minute movie summarizing the outcomes and impacts generated by their funding, including interviews with people involved. But sometimes it's not easy to do in that way. In these cases, our method involves focusing on the outcomes of the priority projects for the current fiscal year, setting scenarios and hypotheses in advance, and conducting studies limited to data collection and interviews that support these scenarios and hypotheses. It's important to conduct evaluation surveys not only for evaluation, but to publicise the social significance of cultural institutions and the arts.

I believe that this approach will lead a greater understanding not only of the cultural institutions we run, but also of the necessity of art and culture, which in turn will help to form a broad base of support for cultural institutions and cultural administration.



5 Psychological approaches to developing indicators	
Organisations	Tokyo Bunka Kaikan(Tokyo Metropolitan Foundation for History and Culture)
Project Name	"Sound Sandpit" music workshop method
Project Overview	As part of social inclusion efforts, musical workshops that emphasise "creativity", "collaboration", and "participation" are held at facilities for the elderly and social welfare in Tokyo. (2018)



### Q. What did you do to evaluate this project?

A. This project was evaluated with the goal of creating programs that encourage voluntary and creative activities among the elderly.

Since I am a psychology researcher, **I listen to the organisers' intentions for and participants' expectations of the programme, and I use psychological theory to index these intentions and expectations and to visualise them with numerical values and words. In this case, I carried out structural evaluations through the observation of actual conditions, dividing the evaluation into three layers, and measuring the following items.**

Quantitative evaluation	<ul style="list-style-type: none"> <li>• Measure vital signs such as heart rate to measure cognitive function and health</li> <li>• Measure personal characteristics such as social activities and personality</li> </ul>	1
Program-specific quantitative assessment	<ul style="list-style-type: none"> <li>• Take videos for records from multiple directions</li> <li>• Observe voluntary behaviours of moving an arm or tilting the body to hold a musical instrument</li> <li>• Measure gaze movements looking at each other's behaviour in order to move cooperatively</li> </ul>	2
Qualitative evaluation	<ul style="list-style-type: none"> <li>• Analyse changes in participants' behaviour as measured by second-tier indices in relation to interactions between participants and leaders' efforts</li> <li>• Determine the growth of the group as a whole from changes in the role of improvised performers</li> </ul>	3

### »Stakeholders

People involved in evaluation design	Other participants
Nahoko Kusaka (Doshisha Women's College of Liberal Arts Inspection team)	
<ul style="list-style-type: none"> <li>• Tokyo Cultural Center workshop leader</li> <li>• Personnel of facilities for senior citizens</li> <li>• Musician (Music workshop supervisor / Trainer)</li> </ul>	
People involved in business operations	Elderly care facility users

### Q. What should a project do if it is difficult to put targets into words or indices?

A. I don't start out by deciding on uniform standards of what makes something good. Instead, I take an analytical style, finding standards of what makes something good by carefully describing what actually happened.

This time, one participant said, "It would be nice if the situation would be like playing in a sandbox, using musical instruments." So we observed the workshop by paying attention to how people engage in a kind of "sandbox play", where your bucket and spade have been replaced with musical instruments. If people "became absorbed" in playing in the sandbox, we talked to them about what kind of behaviour we could measure as "becoming absorbed" psychologically, and then dropped it into an index that we could measure (the "second layer" on the previous page). This way, I try to find answers with other people, as a member of the team; answers that I wouldn't see on my own.

### Q. What is the goal of your evaluation?

A. Through the evaluation of music workshops, professional artists can clarify why socially inclusive cultural projects matter; why they are important. Looking at figures can't tell you why participants' "voluntary actions" became more active in this workshop. Focusing on a three-layered analysis shows you that the effective accompaniment of professional musicians underpinned participant actions, often blending sounds that were initially disjointed into beautiful harmony. Understanding the role of an artist through these interactions allows the project to explain the unique value of the artist's role in the context of your specific context and activities.

## 6 Medical approaches to developing indicators

Organisations	Sendai Tomizawa Hospital
Project Name	Theatrical emotional therapy
Project Overview	One of a variety of emotional therapies for people with dementia. Theatre experts work on reading a scene from a play and stimulating emotions for approximately ten elderly people with dementia. (2014)



### Q. What is theatrical emotional therapy?

A. Since 2014, I have been working with Sendai Tomizawa Hospital on theatrical emotional therapy along with Hidetada Sasaki (Professor Emeritus, School of Medicine, Tohoku University) and Yusaku Maeda, a performer and actor. In this therapy, theatre professionals do readings of dramatic scenes in a group of about ten people, stimulating the emotions of people with dementia. It has been found that dementia reduces the function of the neocortex, which is responsible for reasoning, while the function of the limbic system, which is responsible for emotion, is not significantly impaired. In light of this, we have used a variety of activities that are likely to affect the limbic system. As a result, emotional therapy using theatre was found to be effective for people with limited cognitive functions.

### Q. What kind of evaluation did you conduct?

A. We compared theatrical emotional therapy to a control group treated with conventional medication. Cognitive function tests (MMSE) and emotional function tests (MESE) were measured in the two groups, and we found that theatrical emotional therapy significantly affected emotional function, although there was no change in cognitive function. In order to further analyse emotional functions, we have created a new index called the Delightful Emotional Index.

## »Stakeholders



### Q. What is the Delightful Emotional Index?

A. The Delightful Emotional Index measures the degree and frequency of actions such as returning greetings, saying “thank you,” and paying attention to others. In dementia, it is essential to activate emotional function. Increasing this index reduces distressing emotions, such as physical and verbal aggression, and improves the behavioral and psychological symptoms of dementia (BPSD). How well the person responds to the caregiver's efforts not only demonstrates well-being, it has a positive effect on the caregiver's attitude. If caregivers are then able to respond affirmatively, a positive cycle is created, increasing the satisfaction of people with dementia.

We are currently collaborating with Association of Japanese Theatre Companies, which is using these indicators to support advocacy efforts by compiling estimates of reductions in drug usage and medical costs as a result of these activities.

### Q. What is important in this effort?

A. The performer, Maeda, says, “Directing and acting don’t resonate with people with dementia. It is important for the performers to learn the essence of the work and act authentically in order to get that essence across.” I believe that it is important to strive to constantly touch the hearts of older people with dementia and to give them pleasurable emotions.



## Summary

These evaluation initiatives represent just some of the many types of evaluation approaches in practice today. Great efforts were made to set goals and benchmarks for evaluation in collaboration with a variety of stakeholders. Evaluation methods and detailed measures were created, tailored to the goals of the given project.

In sum, evaluation experts help you in:

- Designing an evaluation method and indicators that reflect the opinions of stakeholders
- Designing sophisticated surveys and analysing their results
- Offering advice and guidance from an outside standpoint

Evaluations take time, but we hope that you have found some ideas here to help you along the way.

04

## Communication through evaluation

Evaluation can be a hub through which participants can communicate from diverse perspectives. We will examine key aspects of effective communication through the four stages of evaluation, which can then enhance project operations and development.

## Evaluation of cultural projects in relation to policy

Socially inclusive cultural projects can involve not only governments and arts organisations, but intermediate support organisations, experts (in art management, social welfare, evaluation, and so on), participants, and residents. When people coming from different perspectives work together to promote a project, evaluation can serve as a powerful tool by providing a common language. This function of evaluation is currently undervalued.

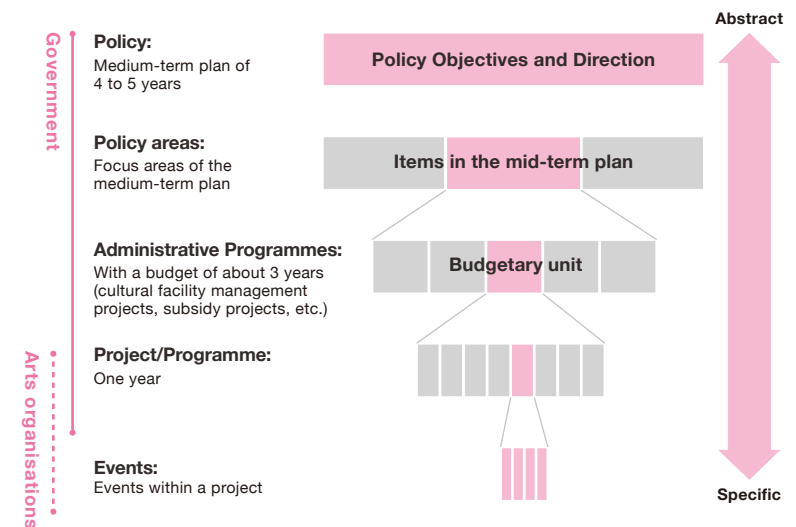
There is often confusion about evaluation because of its relationship to policy. For example, arts organisations wish that evaluation could demonstrate the social value of our projects to the government, which would in turn lead governments to improve policy.

From the government perspective, though, the main point of project evaluations is to check whether budgets have been administered correctly and whether projects have been carried out as planned. Within such a framework, there is little potential for policy change.

Although there are some differences between local governments, administrative evaluations are generally conducted along a trajectory as shown on the right. At the top, “Policy” refers to a medium-term plan of four to five years. “Policy areas” refer to focus areas, which are activated through “administrative programmes.” Administrative programmes last for approximately three years, the length of a typical administrative budget. A project, which usually includes a series of events, is conducted in a single fiscal year.

Some point out that government evaluations do not involve the evaluation of policies as a whole. Even if arts organisations take evaluation very seriously and submit reports on projects, programmes, and events, they do not know how the information they submit is going to be used. As such, they may feel rather distant from the government. In these circumstances, what are the possibilities for project evaluations?

## Layers of evaluation in public projects \* Based on our interviews



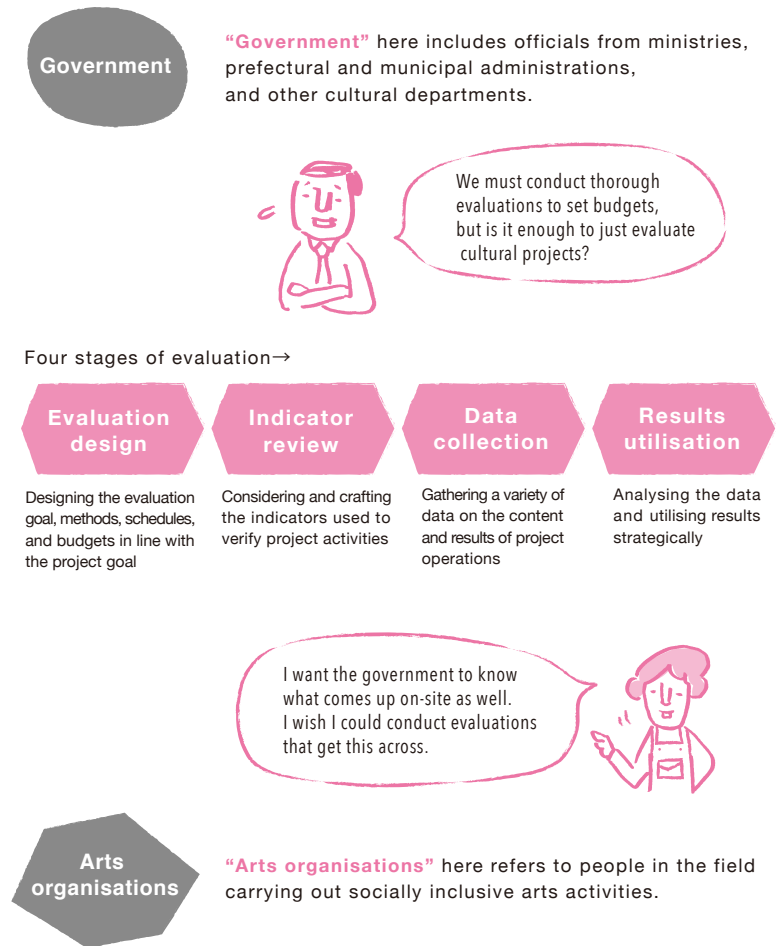
### Communication in four stages of evaluation

If we see evaluations as communication hubs, we can frame them as opportunities for diverse stakeholders to interact with each other in novel ways. This has many potential benefits. Arts organisations have a forum to convey the significance of their projects in terms with which government representatives are more familiar (e.g. quantitative data). These representatives are then better able to explain the value of cultural projects in terms that superiors, financial departments, and citizens can understand.

From page 60 on, we will discuss evaluation in four stages: evaluation design, indicator review, data collection, and results utilisation (see the figure on the right). At each stage, we will examine some of the perceptions of evaluations from government and arts organisation perspectives and share key points on how to use evaluations as opportunities for communication.

The remarks are based on 18 interviews with staff members of governments, arts organisations, and intermediate organisations, as well as researchers and experts in evaluation and culture. Although some cultural projects are hosted by the government, we will focus on the projects subsidised or commissioned by government.

### Evaluation stages that provide opportunities for communication



## Evaluation design

Designing the evaluation goal, methods, schedules, and budgets in line with the project goal

Government

How should cultural projects be evaluated?

All I can come up with are participant numbers and satisfaction surveys.

### Evaluation goals

Before selecting evaluation methods, consider evaluation goals. The evaluation methods used for project reports, project improvement, and advocacy will differ depending on goals.

### When should evaluations be designed?

Think of evaluation as an integral part of the project as a whole. When planning a project, evaluations should be designed in accordance with overall project goals. Some intermediate support organisations provide effective ongoing "adjacent support", giving advice to governments and arts organisations from the project planning stage onwards.

Evaluation design

Arts organisations

We should conduct evaluation after a project is complete, shouldn't we?

The participants are diverse and unique; does the government really believe that we can evaluate the impact of a cultural project on each person in the same way?

≤ nice!

Evaluation design is an opportunity to develop a circle of people with different perspectives who will work toward the project goals together.

I wish arts organisations would put as much care into their self-evaluations as they do their projects.

My boss and the finance department are asking me to justify these projects with numbers. I also have to conduct proper evaluations so I can make budget estimates for next year. But how?

### Setting the scene for evaluation

Governments and arts organisations must create opportunities for various project stakeholders to gather and share thoughts on both project and evaluation goals.

Although they may have disparate interests and opinions, searching for consensus through dialogue is key.

### Budget acquisition

Numerical data is often easier for finance departments to comprehend. But when project goals are clearly conveyed to funders, they are more likely to understand the significance of the qualitative assessments beyond the numbers.

### Special qualities of cultural projects and their evaluation

In the arts, situations often change after initial project design. Rather than using a particular set of measures from the beginning, measures can be crafted to suit current circumstances.

Once we set a clear-cut goal for our project, we will be evaluated only on whether or not we achieve our goal.

But there isn't one "right" way to do it in art, which is what makes it so valuable.

## Indicator review

Considering which indicators should be used to verify the results of a project's processes and outcomes



## Data collection

Gathering data on the content and results of project operations in various ways, such as through questionnaires, interviews, observations, and conversations with participants

Government

There are limits to what you can get from a questionnaire.



Data collection

### What data will you collect?

Gather data through a diversity of methods, not just one.

Document the project on a daily basis (journaling, minutes, photos, etc.) to keep track of the process, especially the unexpected developments, and archive these materials. They may become useful later.

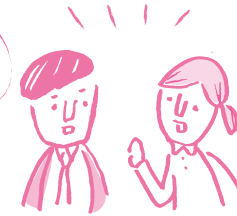
Arts organisations

It's better to survey audience members at the event anyway, isn't it?



This helps you to explain the significance of your project based on specific data, rather than your personal feelings.

It's difficult to see the results of a cultural project in just a year.



How do I explain the data that you have gathered?

### Span of data collection

Some results emerge over time, as evaluations are conducted over the course of years. The time frame of public projects needs to be reconsidered from this point of view.

### Determining the meaning of the data

Whether it's quantitative or qualitative, you need to be able to explain the context of all your data.

### Partnerships with evaluation experts

Partnerships with experts and intermediate support organisations may bring meaningful results in evaluation. In some cases, experts especially support the process of creating indicators and collecting data on outcomes that might seem difficult to turn into data.

### Art data

Figuring out how to gather information on arts activities that participants might say cannot be put into words can in itself be creative work. We get a sense of this when we examine not only the quality of the work, but the ways that art transforms people and situations.

How are the evaluators deciding what's good and bad about it?

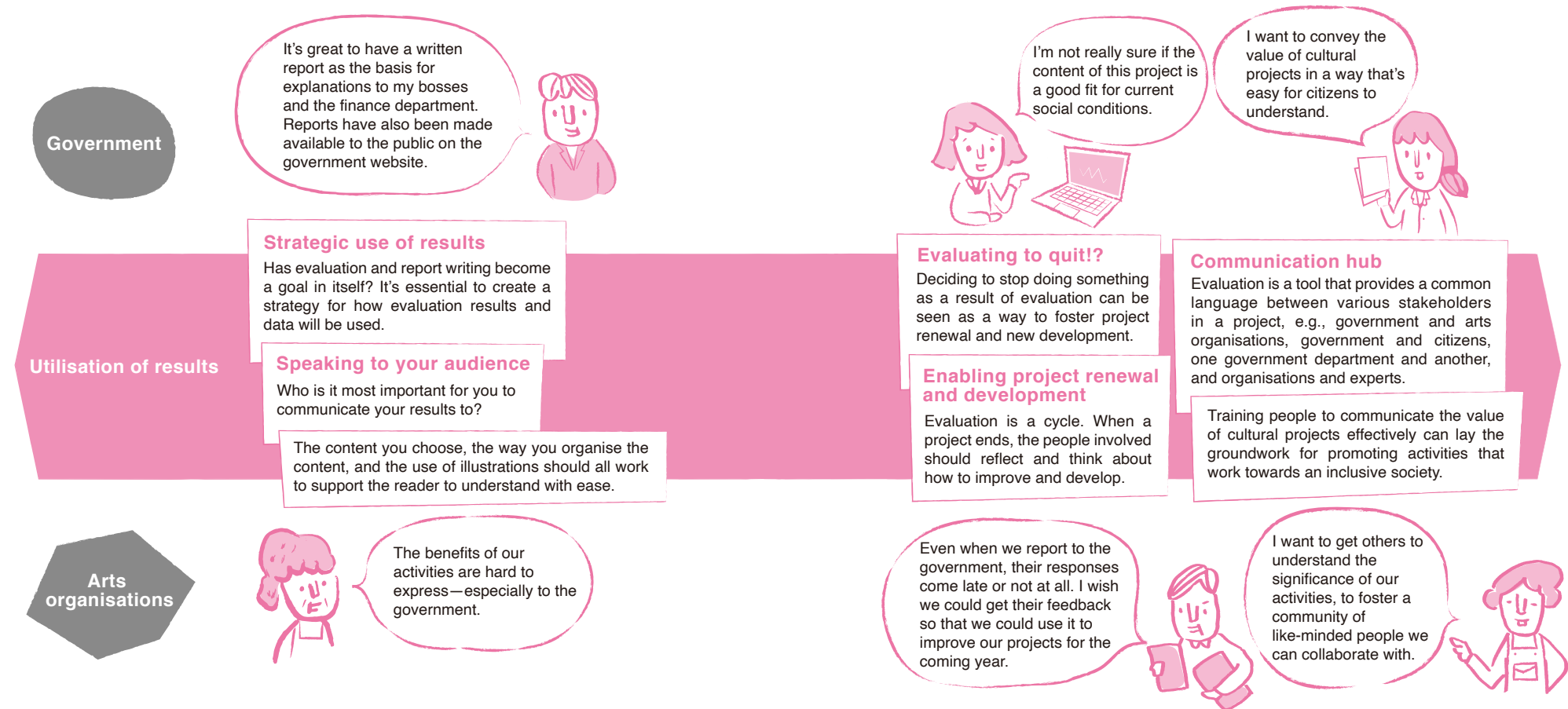


What data should be used to evaluate socially inclusive art?



## Results of utilisation

The stage of utilizing the results of evaluations in order to improve project designs and managements, and to communicate the value of cultural projects to citizens.



✓ nice!

Reporting evaluation results in a way that can reach diverse audiences is a part of advocacy.



## Summary

How does evaluation in socially inclusive cultural projects differ from evaluation in other fields? There may not be major differences in the practical work of the evaluation process itself. When envisioning project outcomes, though, what often comes to mind are powerful observations of participants' behavioural shifts. The term "evaluation" can be daunting, like it requires an "objective" interpretation of data gathered from a huge group of people. But raising awareness of the positive changes on an individual level may support staff, facilitators, and others working on the project to avoid potential pitfalls in subsequent projects.

In this chapter, we discussed how evaluation could be better understood as a hub (or node) for communication between various project stakeholders. We covered points that could be of help in project management, improvement, and development, focusing on the relationship between government and arts organisations. Connecting and cooperating with people from different perspectives and fields could be a great boost to socially inclusive arts activities as a whole. We hope that these ideas help you to envision evaluation as a powerful act between the diversity of people involved in a project. Evaluation through dialogue provides an opportunity for people to develop a common language, supporting them to solve problems and to work collectively toward a truly inclusive society.

## Interviewees

We would like to acknowledge the individuals who responded through interviews and study sessions conducted between May 2019 and February 2020. Affiliations and positions were accurate at the time of interview.

OKABE Taro	Managing Director, Tanpopo-No-Ye Foundation
OCHIAI Chika	Chief Operating Officer, K-three Inc.
ONIKI Kazuhiro	Director for Facilities, Culture Promotion Division (chief researcher), Culture and Tourism Bureau, City of Yokohama
KAKITSUKA Takuma	Toyonaka Performing Arts Centre, Japan Century Symphony Orchestra
KATAYAMA Masao	President, The Saison Foundation
KUSAKA Nahoko	Professor, Faculty of Contemporary Social Studies, Doshisha Women's College of Liberal Arts
SUGIURA Mikio	Programme Director, Arts Council Niigata, Niigata City Art & Culture Promotion Foundation
SUGIZAKI Eisuke	Yokohama Arts Foundation (a public foundation) PR & ACY Group
NAKANISHI Miho	Chief Executive Officer, Osaka Arts Council
FUJII Masahiko	Clinical Professor, School of Medicine, Tohoku University
FUJIOKA Yasuhiro	Associate Professor (Architecture Seminar), Institute of Urban Innovation, Yokohama National University
MIURA Hiroki	Advisor, Oita Prefecture Arts, Culture and Sports Promotion Foundation; Director of Research Department, Oita Association of Corporate Executives
MINAMOTO Yuriko	Professor, Graduate School of Governance Studies, Meiji University; Director, Institute of Program Evaluation
YUASA Manami	Head of Arts Japan, British Council
YOSHIDA Takayuki	Associate Professor of Urban Policy, Graduate School of Urban Management, Osaka City University
YOSHIMOTO Mitsuhiro	Director, Center for Arts and Culture, NLI Research Institute

Two members of the Agency for Cultural Affairs of Japan also participated kindly.





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Please note that URLs are accurate as of February 2020.

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## Closing Remarks

American historian Jerry Z. Muller writes:

*There are things that can be measured. There are things that are worth measuring. But what can be measured is not always worth measuring; what gets measured may have no relationship to what we actually want to know. The costs of measuring may be greater than the benefits. The things that get measured may draw effort away from the things we really care about. And measurement may provide us with distorted knowledge—knowledge that seems solid but is actually deceptive. (The Tyranny of Metrics, Princeton University Press, 2019, p. 3.)*

Muller does not reject evaluation in general. “The problem is not measurement, but excessive measurement and inappropriate measurement—not metrics, but metric fixation.” (p. 4) So, is it possible to carry out evaluation that, rather than shrinking cultural activities, leads to increased creative activity?

How can evaluation help us make the social significance of cultural projects more tangible? To find answers to these questions, we have conducted surveys on overseas trends, interviews, open research meetings, and other activities, and have held a number of discussions. Guides on evaluation methods have already been published by Tokyo Art Research Lab, the Social Impact Management Initiative, Arts NPO Link, and so on. This handbook therefore focuses on methodologies, such as approaches to evaluation and evaluation design, rather than methods of evaluation. We hope that you will use this handbook along with the previous volume, *Social Inclusion Through Culture and Art: A Handbook for Beginners*.

As with the first handbook, in preparing this one, we received much useful information and many valuable suggestions from countless individuals in our interviews and open workshops. I would like to take this opportunity to express my sincere gratitude.

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# **Social Inclusion through Culture and the Arts: A Handbook for Evaluation**

**Creating new values for diverse individuals in our society**

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