

Current Practices and Trends in the Use of Key Performance Indicators in the Arts

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Changing the Game: Strategic Thinking for Creative Organizations

**-Study of Performance Indicators used by 95
Not-for-profit Performing Arts Organizations in
Quebec in 2009**

**-Respondents were asked whether they monitored
performance through each of the 7 dimensions
and 20 indicators provided**

Johanne Turbide & Claude Laurin,

“Performance Measurement in the Arts Sector:






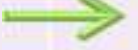






The Case of the Performing Arts”,

International Journal of Arts Management, Volume 11, No.
2, Winter 2009

Performance Indicators of Not-for-profit Performing Arts Organizations

Category	Average for Category		Proportion of YES
1. Artistic Achievement	77.89	1. The realization of artistic achievement	77.89
2. Audience Satisfaction	67.72	2. Satisfaction with programming 3. Satisfaction with services provided 4. Audience growth	70.53 55.79 76.84
3. Funder (donor) Satisfaction	54.74	5. Satisfaction of funding organizations 6. Appreciation of donors 7. Growth in sponsorship or donations	63-16 40.00 61.05
4. Personal Satisfaction	54.53	8. Time spent on project management 9. Satisfaction of full-time employees 10. Satisfaction of part-time employees 11. Satisfaction of artists 12. Satisfaction of volunteers	32.63 55.79 63.16 70.53 50.53
5. Financial management	70.53	13. Cost control for productions 14. Revenue and expenses 15. Actual results versus budget	80.00 42.11 89.47
6. Growth and competitiveness	23.86	16. Market share 17. New programming (innovation) 18. Return on advertising cost	10.53 17.89 43.16
7. Image and reputation	59.48	19. Image within artistic community 20. Image in community at large	64.21 54.74

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KPI on Audience

- Useful measure of audience size, commitment level and trends
- REACH is the total number of different people who attend one or more arts activities or events in a given year
- FREQUENCY is the average number of times that people included in the reach participate in arts activities in a specific year
- $Reach \times Frequency = Total\ Attendance$
- $\frac{Reach}{Population} = Reach\ Percentage$
- Can monitor the trend of audience size and commitment level

Devising KPI for Outreach Activities

(Learning and Participation)

Feedback Data

- Satisfaction level
 - Overall
 - Aspects they like (content, performer, stage effects etc..)
 - Satisfaction with supporting programmes (pre-performance talk /workshop, post-performance meet-the-artists etc)
- Learning outcome
 - Enhance knowledge on art form
 - Enhance interest on art form
 - Enhance ability to appreciate art form
 - Experience beauty of the arts
 - Learn about history /different cultures
- Possible Future action
 - Attend programmes of similar nature
 - Buy ticket
 - Pursue training
 - Collect information about artists and art form

	Data collected from surveys of two outreach activities for secondary school students with supporting activities	Cantonese Opera	Drama
Satisfaction Level	Overall Performance regarded as Excellent or Good (Grade A & B from a scale of A to E, A being best)	60%	85%
	Content and Theme being most-liked aspect of production	17%	30%
	Performance of the actors as most-liked aspect of production	26%	20%
Learning Outcomes	Experience the charm of the arts, enhance interest in appreciation	52%	50%
	Experience the profoundness of different cultures of the world	45%	35%
	Derived inspiration from watching	N/A	78%
Future action	Willing to buy tickets	9%	33%
	Willing to join training	4%	25%
	Willing to collect information relating to art form	11%	15%
	Willing to attend similar outreach activities	69%	93%
Arts background	Proportion of audience no previous experience in attending performance of this art form	77%	28%
	Proportion of audience who have not attended any cultural activities apart from those arranged by schools	28%	45%
	Proportion of audience who have attended only 1-2 cultural activities apart from those arranged by schools	35%	30%
	Proportion of audience who are learning and instrument or an art form	46%	33%
Expectation	Proportion who regard they attend due to arrangement of teacher and have no expectation from the performance	31%	0%

- Advisable to collect comprehensive feedback data
 - Schools may be more concerned of how far the learning outcomes have been achieved
 - Arts organizations would be more concerned about the satisfaction level and possible future actions.
- Have to understand the background and expectations of the participants to put the feedback data in perspective
- Best to include feedback data on the specific impact of the performance (inspiration from the production on friendship, revenge etc)

- the role of arts managers is to optimize the impact of our activities (or resources) -- artistically, economically, socially (and increasingly educationally). We can only fulfill our duty if we monitor and evaluate our results.