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# An Outcomes Framework for Toronto's Culture Plan

**Prepared for:**

City of Toronto, Economic Development & Culture.

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# Introduction

In March 2023, the University of Toronto, School of Cities and the City of Toronto, Economic Development and Culture (EDC) Division initiated a collaborative research project to support the development of the City's Culture Plan 2024 – 2034. The objective of this research is to offer possible models for an outcomes-based framework to advance equity through local cultural service program planning, monitoring and evaluation, based on secondary research sources.

Local government cultural services include a wide variety of delivery mechanisms such as public art, festivals, municipal museums and heritage sites, sector support for film, music, night economy, creative technology, funding programs through grants and indirect support through various mechanisms. An outcomes-based framework will ensure local culture services are achieving results while addressing and removing structural barriers such as income, gender, race, sexual orientation, disability, immigration status and/or physical barriers such as geographic location, as well as establishing baseline data and targets to support consistent data collection and evaluation.

## Process & Methods

We used a variety of secondary research methods to develop our final framework.

### A. Literature Review

We began with a review of scholarly literature on measuring equity, diversity, and inclusion. We explored the context of equity in cultural planning and asked the following guiding questions.

- How is equity addressed in cultural planning?
- How do municipal staff think about culture and equity?
- What are their preferable outcomes and goals?

We then explored methodologies for measuring outcomes and impact, asking the following guiding questions:

- How do cities and researchers approach diversity, equity and inclusion in cultural services?
- How is equity measured and determined?

Finally, we explored the implications of addressing equity in cultural planning, asking the following questions:

- What are municipal staff working against, or trying to avoid when planning for equity?
- What are the possible outcomes of planning for equity in cultural services?

### B. Environmental Scan – Municipal-Scale Evaluation Models

In conjunction with the scholarly literature, we conducted an environmental scan of Municipal-Scale evaluation models. Due to language and access constraints, we limited our scan to North American municipalities. New York City, Philadelphia, Dallas, Minneapolis, San Jose, Chicago, and Phoenix, Ottawa and Edmonton emerged as the most relevant cases for this research based on their thorough

analysis of the cultural sector and their focus on equity.

## C. City of Toronto EDC Data Landscape

After this, we tried to understand the City's data landscape as it relates to EDC. We began by asking: **What do we want to know?** We answered this using scholarly and grey literature to understand best practices emerging out of other municipalities and research. This resulted in a list of variables and indicators that we consider important for EDC to collect and consider.

***Grey Literature:** These are non-academic sources. In our case, reports and plans written by and for other municipalities.*

Based on this we established implementation needs by asking: **what data and methods do we need to measure what we want to know?** We answered this by looking at both the scholarly and grey literature. Here we focused more heavily on the grey literature to understand how different municipalities are collecting data and implementing their own frameworks.

Finally, we assessed data availability and access. We looked at data that EDC had collected from a variety of sources (either from a one-time request or ongoing) from 2018-2022. We compared this data to what we want to know. This helped us understand gaps in data.

## D. Bringing it all together

This research resulted in a final model as shown in Figure 1. We developed a series of models grounded in good practices as found in both the scholarly and grey literature. Using an iterative design process, we explored these models through several phases against the City's own priorities and data needs. See Appendix A for a detailed description of the model's various phases.

### Limitations of our model – what it does not do:

Our model is limited and does not address the following three aspects of monitoring and evaluation.

#### Mixed Methods Data:

Our model focuses on quantitative data rather than mixed methods data, for simplicity of monitoring and evaluating.

#### Qualitative Measures:

The personal meaning of programs and services for residents is not explicitly measured. This is something that will require deeper qualitative analysis.

#### Sector Scale Analysis

The scale of our model is designed to be at the program or division level. City wide and sectoral impact is not explicitly explored, although it can be adapted using aggregation of data to the preferred scale.

# Introducing The Model

Through our research, we developed the model shown in Figure 1. This model uses a basic logic model structure with inputs, activities and outputs as the three steps. We add to this base structure by dividing each step into three resource streams: Physical Resources, Human Resources, and Financial Resources. While a generic logic model will often implicitly look at the Physical, Human, and Financial resources through its inputs, our model highlights that these are key resources that must be explicitly examined throughout the monitoring and evaluation process.

By splitting each step of the base structure into three streams, we have created nine subsections of the model, each with a set of standard components, including variables, indicators, and key analysis. We have developed a set of example variables and indicators. **The examples provided are intended to be illustrative and many are derived from existing examples in scholarly and grey literature. The variables and indicators can and should be tailored to the specific needs of whichever staff or team is using the model.** While users can identify the variables, indicators and analytical questions that are relevant to their team, the overall structure of the model should remain consistent.

The following section elaborates on how the model works, its component parts, and provides a guide walking through each step of the logic model with recommended variables, indicators, and analytical questions.

**INPUTS**

**PHYSICAL**

Variables



Indicators



**Spatial & Socio-Demographic Analysis**

**HUMAN**

Variables



Indicators



**Spatial & Socio-Demographic Analysis**

**FINANCIAL**

Variables



Indicators



**Spatial & Socio-Demographic Analysis**

**ACTIVITIES**

Variables



Indicators



**Spatial & Socio-Demographic Analysis**

Variables



Indicators



**Spatial & Socio-Demographic Analysis**

Variables



Indicators



**Spatial & Socio-Demographic Analysis**

**OUTPUTS**

Variables



Indicators



**Spatial & Socio-Demographic Analysis**

Variables



Indicators



**Spatial & Socio-Demographic Analysis**

Variables



Indicators



**Spatial & Socio-Demographic Analysis**

Figure 1. Logic Model

# What is a logic model?

A logic model is a visual tool for tracking how a program or service is going to achieve a specific goal or set of results. Logic models are a building block for most monitoring and evaluation projects (Ziegler, A., & Stiles, M., 2019). It represents the logical flow from inputs (resources), activities (allocation), outputs (deliverable), to outcomes (expected change or result), of the program or service being measured. Each step of the model is intended to inform the desired change or result. See Figure 2 for a detailed explanation of each step of the model.

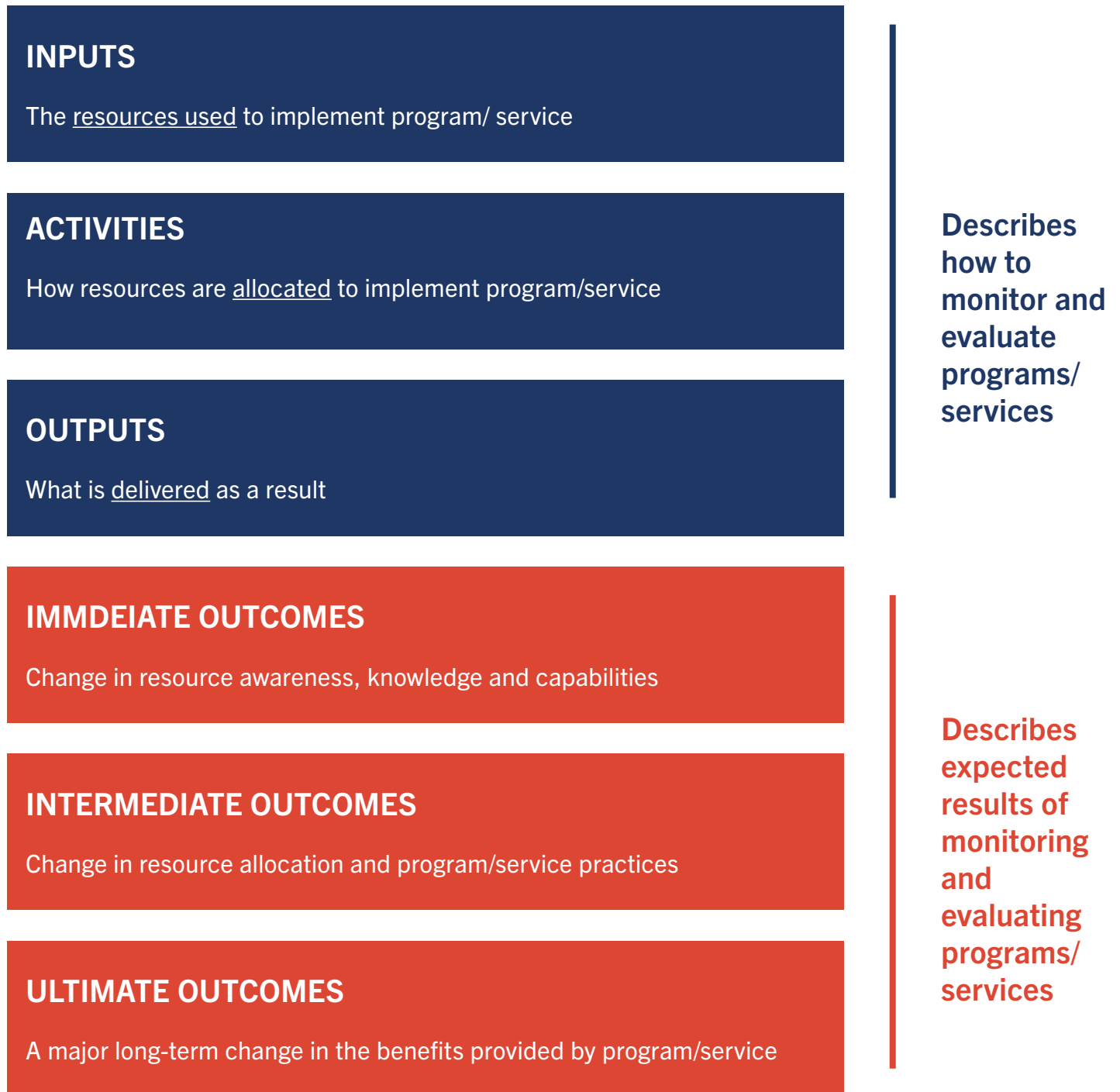


Figure 2. Standard Logic Model

## Why are we using a logic model?

Logic models are widely used by organizations as a tool to gather and analyze data about their programs, as well as track and understand progress towards a desired result. For example, [a toolkit](#) was created by Anna Ziegler and Mark Stiles from Arctic Willow Consulting Incorporated for staff at Inuit Tapiriit Kanatami (ITK) and their regional partners (2019). It was meant to guide and support the staff in implementing Monitoring, Evaluation and Learning (MEL) methods into their programming – with a key focus on tracking progress and preparing for evaluation. Their toolkit offered direction on how to implement MEL and discussed the rationale of using logic models for tracking the progress of programs. Logic models hold many benefits, such as: getting involved parties on the same page about the goals of a program, establishing a consistent vocabulary, providing a visual representation of the intentions of a project, and increasing clarity, transparency and accountability of involved parties (Ziegler, A., & Stiles, M., 2019).

The overarching method of a logic model, in the way we have constructed it, is to follow the practice of MEL of a program or project. This concept, as used by ITK and the City of Edmonton, allows for a constructive understanding of the outcome and impact of programs in the long-term. The MEL framework emphasizes the “value of data-driven and data-informed decision-making to learn, adapt and inform” broader cultural and economic decisions (City of Edmonton, 2019). Logic models are often used as the initial step in this practice – monitoring, which refers to the collection of data related to the intended result (Ziegler, A., & Stiles, M., 2019). Our use of the logic model also integrates the evaluation step - the assessment or analysis of the data collected for learning, decision-making, and accountability (Ziegler, A., & Stiles, M., 2019). Learning, in MEL, refers to the lessons gained from the process of monitoring and evaluating the data, and using them to improve the programs (Ziegler, A., & Stiles, M., 2019). At the final stages of a MEL-focused logic model, the user should be able to understand the program’s successes and challenges.

## How are we using the logic model?

One of EDC’s overarching goals is to ensure that cultural programs and services are accessible to all residents, no matter their geographic location or socio-demographic status. Our model guides this goal through three time-constrained outcomes. Through the model, the immediate outcome is expanding the knowledge and understanding on how well programs and services are reaching diverse populations across the city. The intermediate outcome is the adjustment resource allocation to ensure that cultural services and programs are accessible to all. The ultimate outcome tracks the benefits of creating a diverse and accessible cultural ecosystem and evaluates program efficiency over the years (refer to Figure 2).

Our model measures the extent that cultural programs and services are equitable and inclusive based on an analysis of spatial accessibility and socio-demographic identity of creatives, cultural workers, participants and city staff. The model then uses three groups of resources to inform features of programs and services that influence the experience and benefits of those involved. Most of the data suggested in this model are informed by reports from cultural research across various cities in North America.

## Resource types

The model examines three (3) categories of resources used to implement cultural programs and



services: Human, Physical, and Financial. These are derived from our scan of secondary resources and EDC’s targeted strategic priorities (access, space, and talent) as identified in the 2018 EDC Divisional Strategy.

Through our research, we learned that it has become standard practice across municipal governments to track and measure financial resources and their distribution within arts and cultural sectors. For example, the City of Ottawa conducted a research report with impacts and indicators of culture which analyzed how culture is supported in the city (Ottawa Culture Research Group, 2018). The primary data used was financial resources, such as funding and grant allocations (Ottawa Culture Research Group, 2018). Human and Physical resources are less commonly measured by cities, since they are more intensive to track over time. Our model uses a comprehensive approach that evaluates the use of all three-resource types simultaneously to understand the Human and Physical assets that support programs and services. This allows for a full vision of the resources going into programs and services, where they are going, and who they are going to. The three resource categories are as follows:

1. **Physical:** assesses the cultural infrastructure and non-cultural spaces used for programs and services across the city.
2. **Human:** examines creative development and employment production associated with cultural services and programs, and the level of engagement with communities across the City of Toronto .
3. **Financial:** informs the financial resources available to communities and EDC, and the capital allocated to bringing arts and culture services to these communities.

Type	Research Questions
Physical	<p>Input: What spaces are being used; what is their capacity and location (neighbourhoods)?</p> <p>Activities: How efficiently are spaces being used? How are they being maintained? What are they being used for?</p> <p>Outputs: What is the distribution of cultural programs and services across non-cultural spaces and cultural infrastructure? What neighbourhoods were activated by cultural programs and services, which were not?</p>
Human	<p>Input: Who are the people involved in providing cultural programs and services?</p> <p>Activities: How are staff and creatives involved in providing cultural programs and services? What communities were considered in program design, and how? How are they accessing the cultural programming?</p> <p>Outputs: Who gets served arts and culture programming? What are the works produced by creatives involved? How do contributions by staff translate into experiences gained?</p>
Financial	<p>Inputs: What financial resources are being used to provide cultural services and programming?</p> <p>Activities: How is money distributed among program and services? What are the expenses?</p> <p>Outputs: Was it operated within budget? Was the fund distribution efficient? Are the programs sustainable?</p>

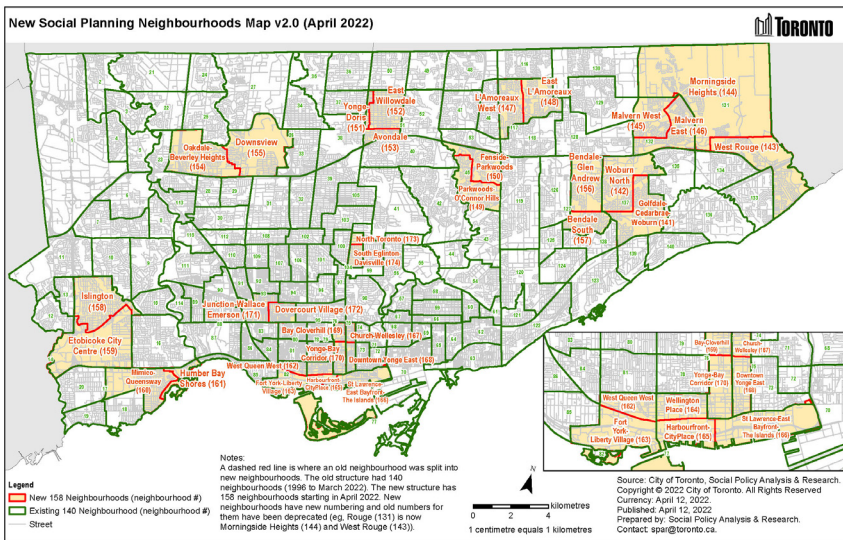
**Table 1. Research Questions by resource type.** This table shows the research questions we used to develop the variables and indicators in our model.

# Analytical Lenses

In line with the evaluation step of the MEL framework, we suggest two overarching analytical lenses of spatial and socio-economic distribution so that our framework not only examines how resources are being used and for what programs, but explicitly asks to whom resources are going.

## Spatial Distribution

This lens aims to understand how resources are being distributed across neighbourhoods in every step of the logic model (where applicable). Though there are multiple ways to divide Toronto for spatial analysis, we recommend using the 158 social planning neighbourhoods as defined by the City of Toronto. These neighbourhoods are based on Statistics Canada census tracts and have historically seen varying levels of investment. Of these 158 neighbourhoods, 43 are considered either Neighbourhood Improvement Areas or Emerging Neighbourhoods. To do this analysis, it is imperative that location data, such as postal codes, is collected at each step in the logic model.



*Toronto's neighbourhoods numbered 140 from the late 1990s to March 2022, when some neighbourhoods were split because of very high population growth. There are now 158 neighbourhoods and the split neighbourhoods are shown on the adjacent map.*

Figure 3. City of Toronto Social Planning Neighbourhoods

## Socio-Demographic Distribution

This lens aims to understand how resources are distributed across socio-demographic groups. There are many ways to decide which socio-demographic indicators are relevant for analysis. Below, we offer some baseline indicators to consider. One or more of these indicators have been used by other municipalities throughout our environmental scan or used in the City's Culture Plan public engagement survey. We recommend developing a set of metrics to assess socio-demographic distribution that is standardized across all EDC teams.

- Education/skills
- Gender
- Sexual Orientation
- Disability
- Ethnicity & Race
- Household Income
- Age
- Spiritual and/or Religious belief

# A Guide To Using The Model

# Logic Model Components

Within each step of the logic model (input, activity, output) we have identified standard components.



## 1 Resource Type

The first layer of the model within each stage of the logic model (input, activity, output) indicates the resource type: Human, Financial or Physical. Resource type suggests what stream of resources will be examined.

## 2 Variable

The second layer is variables. These are broad categories of data before you get into the details. For example, within the Human Resource stream – at this layer you might distinguish between whether you are looking at data about how much human labour is going into a specific event (Labour Force), or whether you are looking at how communities and audiences are being engaged in program design (Audience/Community Engagement). See Appendix B for a list of suggested variables.

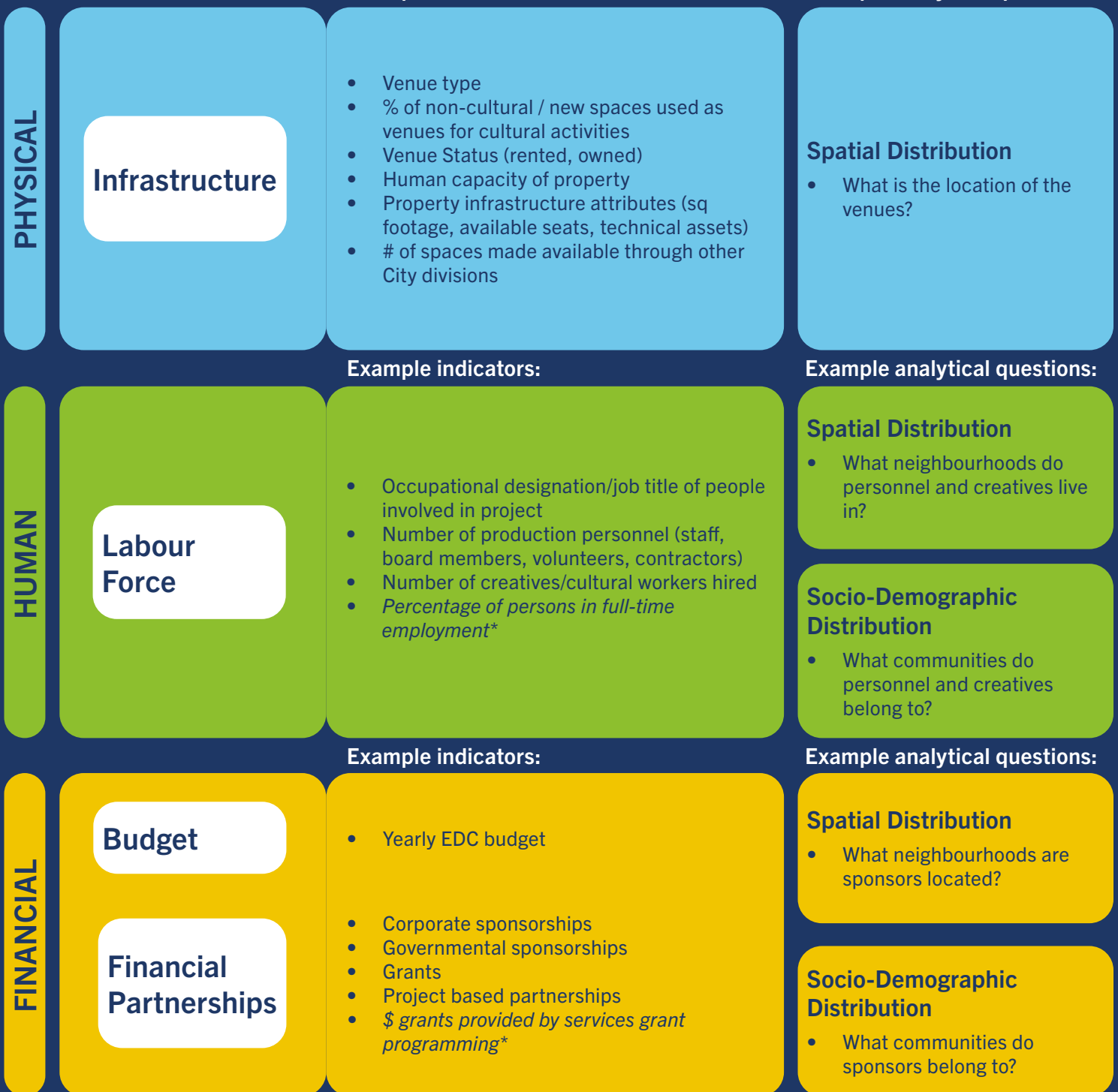
## 3 Indicators

The third layer is indicators. These are the data points that inform the model. These are things you would want to track and understand within each variable. For example, if you are looking at Audience/Community Engagement variable, you might want to understand both the *type* of engagement activity occurring **and** the *number* of engagement activities happening. See Appendix C for a non-exhaustive list of suggested indicators and definitions.

## 4 Analytical Lenses

The final layer is applying the core analytical lenses of Spatial and Socio-Demographic Distribution. For example, on top of knowing what type of engagement activity is occurring, we must also understand how these activities are being distributed across Toronto's neighbourhoods and socio-demographic communities. Are some communities over-engaged or under-engaged? Are we seeing certain neighbourhoods largely only engaged through surveys whereas others have opportunities for in person engagement?

# INPUTS



\*Indicator taken from a list of data indicators provided by EDC, collected by the City between 2018 and 2022 (Appendix D).

Figure 4. Input variables, indicators, and analytical questions

## Inputs help to understand what resources are available to the city.

Within each resource type, we can see different variables. In Physical, we are trying to understand what *Infrastructure* is available to the City, i.e. what spaces do we have to work with? In Human, we are trying to understand the available *Labour Force* both internal and external i.e. how much human capacity do we have? In Financial, we are looking at the *Budget* and *Financial Partnerships*, i.e. how much money do we have to work with?

Within the indicators there might be different things we want to understand about each variable. **The indicators provided in the model are intended to be illustrative and can be altered based on team needs.**

### Example #1:

With *Infrastructure*, at a base level we may want to know how many buildings we have and their physical capacity. *However, if you work on festivals and events, within the infrastructure variable you may instead want to understand how many outdoor spaces you have or how many third-party rental spaces are available to you.*

### Example #2:

*If you work on Film and Entertainment Industries, when looking at Infrastructure, may opt to include public spaces that are permitted as filming locations as venues, or include properties registered as filming locations.*

Ultimately, regardless of your specific indicators, it is important to understand the spatial and/or socio-demographic spread of these resources when applicable. Ask questions like where are the spaces located? What neighbourhoods do creatives and cultural workers live in? What communities are creatives and cultural workers a part of?

# ACTIVITIES

## Example indicators:

## Example analytical questions:

PHYSICAL

Accessibility

- Physical accessibility features (elevator, ramp, etc.)
- Hours of operation
- Staff related to supporting accessibility needs (accessibility coordinator, Front of House staff, ASL Interpreter etc.)
- Access to transit modes within 1 kilometer radius (by type, if applicable)

### Spatial Distribution

- Are accessible venues concentrated in specific neighbourhoods?

Maintenance & Venue Staffing

- *# of properties maintained and managed to keep cultural facilities in a state of good repair\**

### Socio-Demographic Distribution

- What communities are attending events at different venues?

## Example indicators:

## Example analytical questions:

HUMAN

Labour-Force Efforts

- Total # of hours worked by staff, contractors, or cultural workers for EDC programs/events

### Spatial Distribution

- What neighbourhoods are personnel doing work in?
- What neighbourhood(s) is the program/event taking place in?

Audience/Community Engagement

- Type of engagement activity
- # of target community consultations conducted
- *# participants in arts programs and events\**
- *# attendees at EDC-produced cultural programs and events\**
- *# of partnerships maintained or created annually\**
- *# of City and community program collaborations\**

### Socio-Demographic Distribution

- What communities are being engaged?

## Example indicators:

## Example analytical questions:

FINANCIAL

Expenditures

- Rent of venues (\$)
- Event production costs
- Contract size (\$)

### Spatial Distribution

- What neighbourhoods do the grants and sponsorships go to?

Resource Allocation

- % of budget allocated for operational grants
- % of budget allocated for project based grants
- % of budget allocated for venue use

### Socio-Demographic Distribution

- How are grants being distributed along socio-demographic axes?

\*Indicator taken from a list of data indicators provided by EDC, collected by the City between 2018 and 2022 (Appendix D).

Figure 5. Activities variables, indicators, and analytical questions

## **Activities help to understand how the resources identified within Inputs are allocated and used.**

In the Physical stream, the variables are *Accessibility*, and *Maintenance & Venue Staffing*. These variables try to understand how efficiently the spaces are being used, how they are maintained, and what they are being used for. The Human stream looks at *Labour Force Efforts* and *Audience/Community Engagement*. These variables try to understand how staff and creatives are involved in providing cultural programs and services, what communities were considered in program design, and how? The Financial stream looks at *Expenditures* and *Resource Allocation*. These variables try to understand how money is being distributed among programs and services and what the expenses are.

Like the previous step, the Activities step contains a set of illustrative baseline indicators. **Again, indicators can change depending on specific needs.**

### *Example #1:*

*The way museum staff and events staff allocate resources will necessarily differ. Similarly, in the Physical stream, while museum staff may want to track its accessibility by monitoring hours of operation, events staff would not use the same indicator as they do not have venues with regular operating hours.*

Spatial and Socio-Demographic distribution continue to be a key feature in this step. Ask questions like what neighbourhoods are creatives and cultural workers doing work in? What neighbourhoods are being engaged in program design and who is showing up to these engagements? Which neighbourhoods are grants being awarded in, and which neighbourhoods are funds being operationalized?



# OUTPUTS

## Example indicators:

## Example analytical questions:

PHYSICAL

### Utilization

- Number of days/occurrences at venue site(s)
- Number of activities/programs at venues
- % venue capacity (how much was utilized/ total)

### Spatial Distribution

- What neighbourhoods have the most used venues/sites?

### Socio-Demographic Distribution

- Who is using venues and how often?

## Example indicators:

## Example analytical questions:

HUMAN

### Attendance & Audiences

### Program/Event/Works Produced

### Labour Force Development

- # of participants by event/program offered
- Hours of programming
- Average # participants or program length
- # of events (by type) supported
- # of creations/artworks produced
- # of art classes/programs provided per year\*
- # of events produced/supported annually\*
- # of exhibits presented\*
- # of hours and events supported by personnel
- Average of hours worked/program length

### Spatial Distribution

- What neighbourhoods do the participants live in?
- What neighbourhoods are programs/events taking place in? How long do these programs run in each neighbourhood?

### Socio-Demographic Distribution

- What communities do participants/audiences belong to?

## Example indicators:

## Example analytical questions:

FINANCIAL

### Budget Analysis

### Revenue

### Distribution Efficiency

### Sustainability

- surplus vs. deficit on city produced programming
- biggest costs to programming of cultural events
- # of programming days produced annually on time and on budget
- \$ revenue from fee-based programs
- \$ revenue from permits
- \$ amount utilized by grant recipients (underfund, overfund, balanced)
- % of funding secured or projected to receive from non-city funding (for future iterations)

### Spatial Distribution

- Which neighbourhoods are seeing long term sustainable programs post-launch?

### Socio-Demographic Distribution

- Who do grants go to?

\*Indicator taken from a list of data indicators provided by EDC, collected by the City between 2018 and 2022 (Appendix D).

## **Outputs helps to understand the results of the Activities.**

In the Physical stream, we look at *Utilization* as the key variable. In the Human stream, *Attendance & Audiences Reached*, *Program/Event/Works Produced*, and *Labour Force Development* are the key variables. In the Financial stream, the variables are *Budget Analysis*, *Revenue*, *Distribution Efficiency*, and *Sustainability*.

**Indicators for each variable are again intended only to show some baseline good practices and should be adapted based on specific needs.**

### *Example #1:*

*When looking at public art or events, one might understand Utilization by looking at the duration of an event or installation across multiple sites, whereas museum staff might look at the number of different activities that took place at one museum site.*

### *Example #2:*

*If you work on Film and Entertainment Industries, when looking at the Revenue variable, your key indicator might be revenue from permits instead of revenue from fee-based programs.*

Finally, the spatial and socio-demographic distribution are just as important in this step as before. Asking questions like who attends events and understanding what communities they belong to is essential. Similarly, understanding which neighbourhoods participants/audiences come from and where programs are being held is important.

# Operationalizing

## Data Sources & Collection Methods

The model we have presented in this report relies on the assumption of a high standard of data collection and measurement. Throughout this process, we learned that regular and on-going collection of cultural data is not yet standardized in Canadian cities. For this reason, we suggest that EDC dedicate resources to collecting and streamlining relevant data. While there is currently no database measuring the variables at the scale we have suggested, there are sources that allow us to guide how collection could be carried out as outlined below.

As mentioned earlier, the user should have the agency to omit, expand, or substitute the current indicator list as needed or desired beyond the scope of what is outlined or suggested in the report depending on the specific context, and the same practice should be expanded and applied to collection methods.

## Data Collection Principles

Recognizing data is the foundation of the model, we recommend developing and implementing various standards when collecting data for the model. We have used these to thoughtfully guide the indicators recommended in the model. Though some of these recommendations may not be achievable in the early stages of use, these recommendations could be prioritized to achieve established and reliable data collection. Having a clear indication of the type of data to collect and the standards that should be met is a practice followed by the City of Edmonton (2019). We have adapted their methods to suit the goals of the Economic Development and Culture Division.

**Standardization:**  
Using indicators, methods and terminology widely used by other cities and organizations, as much as possible.

**Data Minimization:**  
Only the data essential to measure equity, access and inclusion will be collected, should not invade the privacy of individuals.

**Efficiency and Simplification:**  
Data collection reflect the scale of what is being measured and the ability for the organization to measure it.

**Longitudinal Measurement:**  
Data collection should be an ongoing process, and should be continuously reviewed and updated.

## Relevant data resources that are currently available/accessible:

Below is a snapshot of data that is readily available for public use. Since the data available is not the same scale as our model, we have highlighted these as potential resources for broader analysis, benchmarking, and also to reflect the gaps in current data collection on culture. Some of these have been used by other cities across Canada.

## ***Statistics Canada – Culture Statistics***

While the scope is limited, publicly accessible Statistics Canada can be an efficient tool when looking to supplement or substitute high-level data into the logic model. StatsCan tracks information such as revenue, attendance rates, number and types of jobs in the sector—including information such as salaries. Though such StatsCan information is utilized in the model, publicly available data provided by StatsCan is not localized, and the smallest geographic area covered is a Census Metropolitan Area (CMA). However, users of the model can find further merit in StatsCan data as a benchmarking and comparison tool with other CMAs, provincial and federal comparisons.

Beyond its publicly available data, StatsCan also provides granular level data, including at the individual and neighbourhood levels. This can be done through StatsCan Research Data Centre and the long-term General Social Survey. Thus, a deepened fulsome partnership with researchers and StatsCan is highly recommended to collect guided microdata on the provided scope of the logic model.

## ***Canada Council for the Arts Data Tables***

Canada Council for the Arts provides expansive arts and culture related financial data, derived from grant information of 1800 arts organizations across Canada. Specializing in grants, this finance-specific database can be utilized to inform indicators or to provide insight into the modification of them.

## ***Toronto Arts Council Cultural Programs Developmental Evaluation***

A report delivered to and published by Toronto Arts Council (TAC), outlines four maps—from the perspective of artists, managers, partners and the public—on how they engage with arts and culture programming and with each other. The report is a great resource to further supplement the suggested indicators or expand on the provided framework.

Furthermore, this report and further information from TAC is part of Toronto open data and is readily accessible. However, on data and information, establishing a more integrated affiliation with the TAC is recommended to get more detailed grant data and insights that our model would benefit from.

## **Cultural Data Mapping in Toronto is outdated, but a good place to start**

Since the early 2000's, the City of Toronto has been tracking some aspects that relate to the spatial component of cultural programs and services. Of particular importance for this research is the mapping of cultural facilities and locations throughout the city. While publicly accessible reports are too outdated to adequately recommend using in our model, these databases could be used as a foundation for further data collection or updating.

Below is a list of spatial data resources that could be used for further research:

- 2001 [Cultural Facilities Database](#) ERA Architects (Funded by the City)
- 2010 [Cultural Mapping ERA Architects](#) (Funded by the City)
- 2010 [Cultural Location Index](#) as used in From the Ground up (City of Toronto File)

Beyond the City of Toronto affiliated resources mentioned above, free and open online resources such as [Google Places](#)—a library with data and imagery regarding the establishments, geographic locations, or prominent points of interest—and [Yelp Dataset](#)—an extensive database with multiple

datasets designed for research—can be used as well to create or supplement frameworks for cultural mapping.

### ***EDC Data Collection***

EDC also conducts some data collection as it relates to programs and services. Though comprehensive in nature and in context, most of the data EDC collects differs from the indicators and recommended data collection in our model. However, the data collected is still relevant and has the potential to contribute to the model.

In Appendix D, we provide a selected and categorized version of the data previously indicated by EDC staff. We allocated the data into the following categories—Socio-demographic and Spatial Analysis, Participation, Programs, Spaces, Labour Force, Engagement, Creative Works Produced and Financial. The Appendix uses broad contexts, so the user can have the agency to match data available with the logic model as they see fit. However, for user convenience, we have divided these categories based on which resource type they could be best used for.

#### ***Resource type of best fit for data categories:***

##### **Socio-demographic and Spatial analysis, Participation, Programs**

- Can be used for measuring variables throughout all resource types, where relevant

##### **Spaces**

- Most relevant for measuring variables in Physical resources

##### **Labour Force, Engagement, Creative Works produced**

- Most relevant for measuring variables in Human resources

##### **Financial**

- Most relevant for measuring variables in Financial resources

Though EDC’s list of identified data sources was not prepared with the logic model in mind, there are several identified gaps between the data and the model. Many of the indicators do not mention scale, frequency, or division that they are collected. Due to this limitation, many of the indicators would need to be recollected at the program or division level to be useful for this model. Additionally, only a few measure exactly what is recommended in our model. However, they could be utilized for reference or foundation in the beginning steps of the collection and monitoring process.

## **Next Steps**

### **Further Analysis Methods**

Once data collection for indicators are standardized across divisions, and they have learned the challenges and successes of the programs and services based on the evaluations, there is further analysis and data collection that may be conducted to gain a deeper understanding of impact. As mentioned in our limitations, our model focuses on quantitative data. While this provides robust information for measurement, there will always be room for more data and feedback from the community. Further data collection could include qualitative methods, such as post-event surveys, community focus groups, and self-reported impacts by participants and staff. These additional data collection methods would produce a dynamic story-telling approach that communicates individual experiences and relevance to communities within Toronto. These methods are better executed with the prior knowledge that would be gained from using our model to monitor and evaluate the current landscape of programs and services.

Throughout our research process, we have come across cities who report an intensive approach to measuring cultural impact, at many scales. This could be a goal to work towards, using the data collected for this model as a starting point for further analysis. One of the more expansive studies, conducted by Philadelphia and New York City, the Social Impact of the Arts Project (SIAP), uses spatial and demographic data to measure the relationship between social contexts and clustering of cultural assets. A useful tool that could be executed is a cultural asset index, which would contain data on programs and services as they relate to location, demographics, and various indicators that we have outlined within this model. A form of measurement and analysis that could also be utilized is a cluster analysis. This would consider many indicators and identify areas of advantage and disadvantage as it relates to equity and access to programs and services. These are options for next steps of evaluation beyond the geographic and socio-demographic lenses. These assessments are more intensive but manageable following the phases of monitoring and initial evaluation methods. We outline the basic concepts and uses of the suggested analysis. However, use of these assessment materials should be guided by the results of the data collected.

## **Conclusions**

### **A Growing Body of Research**

This outcomes-based framework is designed to support the advancement of equity through local cultural service program planning, as part of the development of the City of Toronto's Culture Plan 2024-2034. Our research on secondary sources and a review of cultural plans from across North America have revealed that planning frameworks have increasingly become a common practice for urban centres. Explicit introduction to cultural planning frameworks seems to have emerged over the past two decades, with most recent plans demonstrating the most focus on equity, diversity and inclusion (EDI) (Ashley 2021). Developments in cultural planning and the methods of EDI continue to evolve, expand and diversify through research practices, experimentation, and learning. It has been common among city cultural plans for strategies to support EDI approaches, but many have fallen short on execution and explicit follow through on advancing equitable distribution of services (Ashley 2021, Loh & Kim 2021, Loh et al 2022). In our model, we have done our best to integrate and reflect current best practices that are relevant for the Economic Development and Culture Division.

Cities and scholars continue to form new ways to apply and advance EDI through cultural planning – EDC has an opportunity to contribute to this conversation but also continue to learn from the

innovations of others. In our model we stress analysis methods such as neighbourhood and socio-demographic lenses. These approaches are crucial in the ability for EDC to learn and adapt to distinctive local issues. While it is innovative to stay up to date with best practices, EDC should also remain mindful of retaining methods that align with the City’s local identity and respective issues.

### Final Thoughts

Our model has been designed in the spirit that it is the first step to learning and understanding the impact of cultural programs, events, festivals and various services provided by the Economic Development and Culture Division at the City of Toronto. It is focused on monitoring the resources of any program or service and evaluating them based on the socio-demographic and spatial distributions (where relevant). The EDC should be able to use this model to learn from the data collected to improve access to programs and services as it relates to equity and access. This may be done at their own agency as they see fit based on the results of evaluation.

The indicators that we have suggested in this model are foundational, more specific and targeted data may be helpful in producing a desired outcome not mentioned in this model. For this reason, we suggest that a) EDC continues to collect data on programs and services as they progress, expand and change over time, and b) EDC develops standardized vocabulary and indicators as they see fit. While we have suggested definitions and vocabulary uses, we understand that goals and priorities may change over time, so flexibility within the model is welcomed.



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# Appendices

# Appendix A.

# Evolution of the Model

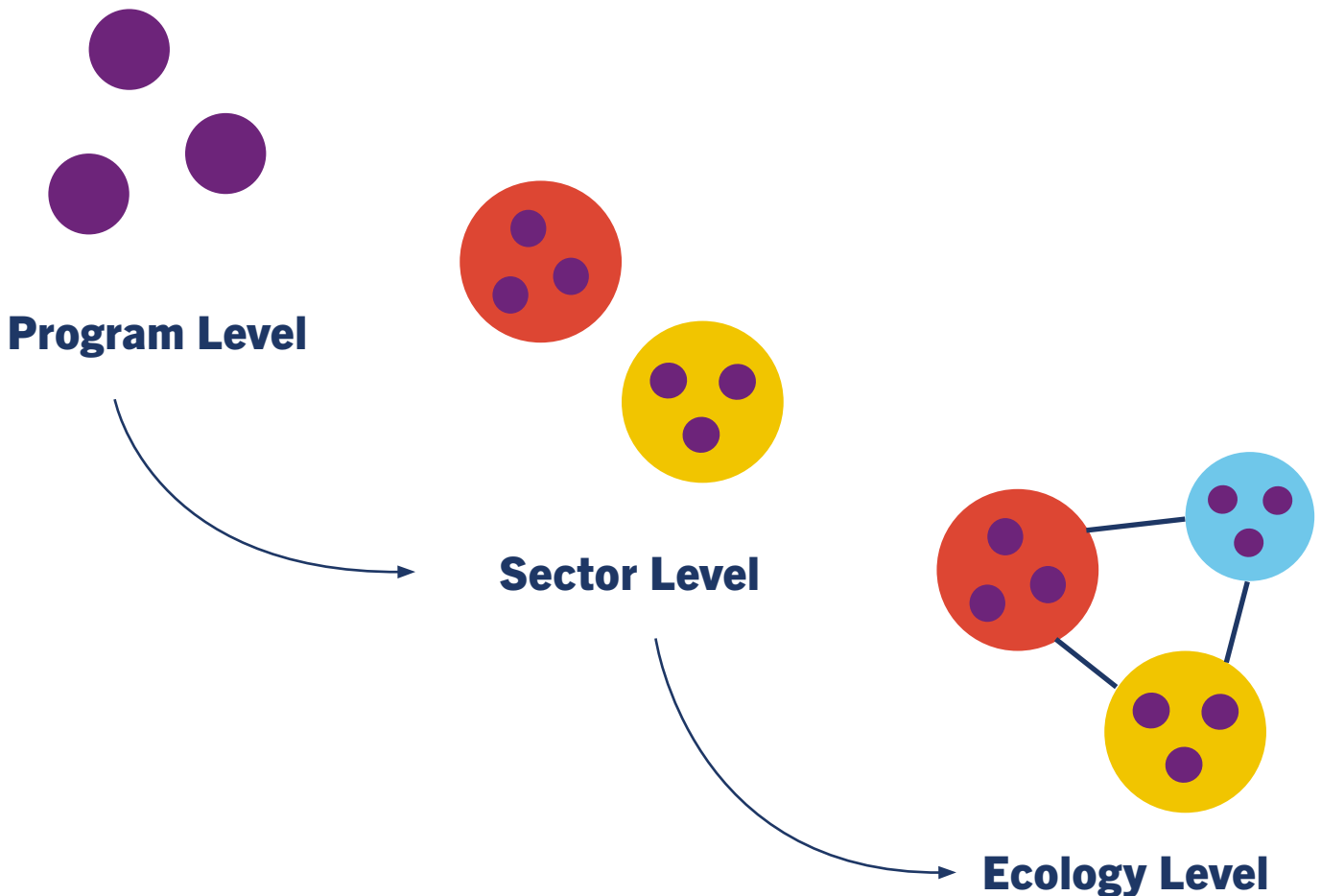
# How Did We Get Here? Evolution of the Model

The model has evolved significantly over the course of this project. This section will briefly outline the different iterations of the model throughout this project. Each phase of the model's evolution contributed either structurally or thematically to the development of the final output.

## Phase 1 - Scale Based

In Phase 1, we took a scale-based approach to developing the model. Using the literature, we established 3 models that explored equity in culture at different scales, including a program level model, a sector level model and an ecology level model. The program level model asked how the programs and services offered by EDC produced equitable opportunities for all to attend, experience and excel in creative and culturally diverse ways? The sector level model is used to conceptualize and understand the scope and breadth of the creative economy at a sector scale. This model identified key sectors for the City in service of understanding the cultural ecosystem. The ecology level model asked what the relationship was between cultural engagement and other dimensions of social well-being of Toronto neighbourhoods.

Ultimately, this approach did not work because it required a large scale of data collection that was unfeasible. The precedents we drew from, such as the Social Impact of the Arts Project in New York City, took 2-3 years to acquire all data (including data from third party sources), complete analysis and synthesize findings into useful outputs (such as an asset index.) This approach, while thorough, was ultimately more intensive than currently feasible with the EDC data and resources available.



## Phase 2 - Building from Strategic Priorities

In the next iteration of the model, we drew from EDC's own priorities, to ensure that the model was grounded and relevant to EDC's needs. In a 2019 Report for Action written for the Economic and Community Development Committee (ECDC), 3 strategic priorities were identified.

### Culture for all

to increase opportunities for all Torontonians, no matter where they live in the city, to participate in local, relevant cultural activities throughout the year that reflect Toronto's diversity and creativity.

### Space for culture

to maintain and create new accessible, sustainable spaces for Toronto's creative sector in a growing city.

### Developing creative talent

to strengthen Toronto's cultural workforce, and increase diversity and representation within the sector.

We developed 3 models that measured the strategic priorities using indicators that related to quality, quantity, and relevance of the City's programs. **Quality** was operationalized by the inputs (resources invested) in programs, and information on the activities offered. **Quantity** referred to the deliverables and outputs produced by the programs. **Relevance** was determined by the outcomes (responses to programs) and impacts (influence on cultural ecology) of the program.

This approach did not work because it isolated the strategic priorities, and the priorities were difficult to understand in a vacuum from each other. Additionally, the Culture for All model overlapped significantly with the other two, creating redundancies.

## Phase 3 - Comprehensive Model

The final iteration of the model, which is what is present in the report, attempts to address the redundancies. This model takes a comprehensive approach, combining the strategic priorities into one model to highlight how they interact. While the overarching goals remain to measure the quality, quantity and relevance of cultural services and programs with a focus on strategic priorities, we have opted for a traditional logic model approach. This model focuses on the resources used to address each strategic priority, and aims to understand how they are used, and what outputs they create. This model offers a more intuitive method to determine the short-, medium- and long-term impacts of the programs. A key feature of this model is its focus on how resources are distributed, both spatially and across socio-demographic lines, as this speaks to the equity, inclusivity, and efficacy of the programs and services being monitored.



# Appendix B.

# Variables

# Variables

Appendix B provides the descriptions of each variable with relevant data collected and monitored, organized by inputs, activities and outcomes.

Physical Resources

Human Resources

Financial Resources

## Inputs

<p><b>Infrastructure</b></p>	<p>Infrastructure is a venue focused variable that outlines quantity and quality of the venues available to the City for arts and culture programming.</p> <p>Data collected/monitored could include: Venue type, venue status (rented, owned), physical capacity of property, and property infrastructure attributes (sq footage, available seats, technical assets), # of spaces made available through other City divisions.</p>
<p><b>Labour Force</b></p>	<p>The Labour Force variable tracks the number of production personnel—such as staff members, board members, volunteers, production crew; number of creative personnel—such as artists, curators, programmers; and occupational designation/job title of people involved in producing EDC programming, grant distribution, service delivery or other activities.</p> <p>Data collected/monitored could include: Number of production personnel, number of creative personnel, occupational designation/job title of people involved in projects.</p>
<p><b>Budget</b></p>	<p>The budget variable informs what financial resources are available for the City’s and EDC’s use for arts and culture programs/services.</p> <p>Data collected/monitored could include: Yearly EDC Budget.</p>
<p><b>Financial Partnerships</b></p>	<p>The Financial Partnership variable looks at what existing partnerships provide financial resources to support arts and culture programming. These partnerships can be both corporate and governmental, and come in different terms and agreements.</p> <p>Data collected/monitored could include: Corporate Sponsorships, Governmental Sponsorships, Grants, Project-based partnerships.</p>

Activities	
<b>Accessibility</b>	<p>Accessibility variable is a measurement of how accessible a venue or program is to the audience. Under this variable, indicators such as a venue’s hours of operation, physical accessibility infrastructure, nearby transit modes and guest-facing staff are examined to understand barriers and accessibility supports needed for audience engagement.</p> <p>Data collected/monitored: Physical Accessibility Features (elevator, ramp etc.), Hours of operation, Staff related to accessibility (accessibility coordinator, Front of House staff, etc.), Access to transit modes within 1 kilometer (by type, if applicable.)</p>
<b>Maintenance &amp; Staffing</b>	<p>The Maintenance &amp; Staffing variable tracks number of available venues for cultural facilities.</p> <p>Data collected/monitored: # of properties maintained and managed to keep cultural facilities in a state of good repair.</p>
<b>Labour Force Efforts</b>	<p>The Labour Force Efforts variable tracks labour required for the production of arts and culture programs and services by EDC.</p> <p>Data Collected: Total # of hours worked by personnel for EDC programs/events/ services.</p>
<b>Audience Community Engagement</b>	<p>Audience and Community Engagement variable tracks various engagements with the target community of the program or service—such as consultations, town halls, or sector events—before or during the production of the programming or delivery of service.</p> <p>Data collection: Type of engagement activity, # of target community consultations conducted.</p>
<b>Resource Allocation</b>	<p>Resource allocation examines how and where EDC allocates its resources outside of event production to create and support arts and culture programming.</p> <p>Data collected/monitored: Operational Grants %, Project Based Grants %, % of budget allocated for venue use.</p>
<b>Expenditures</b>	<p>The expenditures variable tracks various budget item lines that inform how financial resources are spent when producing a programming or providing a service.</p> <p>Data collected/monitored: Rent of Venues (\$ amount, if applicable), Event Production Costs (\$ spent on materials, builds, and other expenses), Contract Size (\$ spent on staff.)</p>



## Outputs

<b>Utilization</b>	<p>Utilization variable is the concluding understanding of how well a venue was utilized, whether venue reached its capacity during the program/production or not, and how frequently the site was used.</p> <p>Data collected/measured: Number of days/occurrences at venue site(s), Number of activities/programs at venues, Participant venue capacity (how much was utilized/total).</p>
<b>Attendance &amp; Audiences Reached</b>	<p>As an outcome variable, Attendance &amp; Audiences Reached variable offers a concluding understanding of who participated in the program/services offered and what communities were reached because of the program/service.</p> <p>Data collected/monitored: Number of participants by event/program/service offered, Hours of Programming, Average of participants/program length.</p>
<b>Creative Works Produced by Creative Personnel</b>	<p>This conclusive variable tracks number of events, artworks, productions and programming created as a direct result of actions of EDC affiliated creative personnel.</p> <p>Data collected/monitored: Total # of activities (by type) supported by creatives, # of creations/artworks produced by creatives.</p>
<b>Labour Forces Development</b>	<p>The Labour Force Development variable evaluates skills and qualifications gained by personnel according to EDC's goals based on the accomplished work and hours spent on work.</p> <p>Data collected/monitored: Comprehensive qualifications gained based on # of hours and events supported by personnel, Average of hours worked/program length.</p>
<b>Budget Analysis</b>	<p>The Budget Analysis variable induces an understanding of how the budget was spent for the program/service, whether the budget was managed well, and what the major financial requirements are for producing programs/delivering services. Understanding this variable will lead to better prepared and managed budgets for future programming/service delivery.</p> <p>Data collected/Monitored: Surplus vs. deficit on EDC produced programs/delivered services, biggest costs to programming of cultural events, # of programming days produced annually on time and on budget.</p>
<b>Revenue</b>	<p>Revenue variable tracks all financial resources gained through programs/services, whether through ticket sales, permits or event sales.</p> <p>Data collected/monitored: \$ revenue from fee-based programs, \$ revenue from permits.</p>

## Outputs

### Distribution Efficiency

Distribution Efficiency looks at whether grants or funds were allocated effectively to the recipients. Looking into if the projects were underfunded or overfunded, the variable helps understand if the decisions to fund arts and culture programs, organizations or sectors are done effectively or not.

Data collected/Monitored: \$ Amount utilized by grant recipients (underfund, overfund, balanced).

### Sustainability

The Sustainability variable examines the funding that is secured—from non-City sources — at the end of the programs/activities that will directly be allocated to future iterations of the same program/activity.

Data collected/measured: % of funding secured or projected to received by organization/recipient from non-city funding (for future iterations).



# Appendix C.

# Indicator Scope

## Indicator Scope

Appendix C provides a suggested scope for data collection for select indicators that have potentially broad interpretation. The scoping is intended to provide context and guide data collection, but is not exhaustive.

As with other sections of the model, this guide is a recommendation and the user should define their indicators as is necessary for their context. For a more efficient and collaborative use of the model among the team and peer divisions, it is recommended that users have a shared understanding of the scope for data and language used.

<b>Physical Resources</b>	
<b>Venues by type</b>	<p>The indicator classifies the cultural venues by type. List of recommended cultural venue types include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• Museum</li> <li>• Art Gallery</li> <li>• Public Spaces</li> <li>• Park</li> <li>• Music Venue</li> <li>• Cultural Centre</li> <li>• Theatre</li> <li>• Studio</li> </ul>
<b>Venue status</b>	<p>The indicator examines the status of the venue in terms of ownership. Recommended statuses are:</p> <ul style="list-style-type: none"> <li>• City-owned</li> <li>• External</li> </ul>
<b>Human capacity [of a venue]</b>	Intended to measure the maximum audience capacity of the venue.
<b>Staff related to accessibility</b>	Where applicable, it intends to measure the number of any staff that supports accessibility needs, such as front-of-house staff, accessibility coordinators, help desk staff, ASL interpreter etc.
<b>Access to transit modes within a 1 KM radius</b>	Intended to account what modes of transportation (Subway, Streetcar, parking, etc.) are available within 1KM distance to the venue.
<b>Participant venue capacity %</b>	Intended to measure how much of the total capacity was used throughout the event. If the same space held multiple events within the same programming, this is the sum of all the capacity used.
<b># of spaces made available through other city divisions</b>	Intended to count the # of spaces that are not EDC owned or sourced but provided by another City division.

## Physical Resources

<b>Number of days/occurrences at the site</b>	Intended to count the number of programming days, and if applicable number of events each day, at the programming site.
<b># of properties maintained in a state of good repair</b>	Intended to count the number of properties that is actively maintained by EDC used for arts and culture program/service.
<b>Non-cultural spaces</b>	Intended to describe spaces that EDC or an EDC partner holds and arts and culture programming, that is not covered by the cultural venues classification.
<b>New spaces</b>	Intended to count any spaces that were not previously used by EDC for programming.

## Human Resources

<b>Number of creative personnel</b>	Any non-city personnel that create or curate the content provided in the program/production, for example artists, curators, and cultural workers.
<b>Production personnel</b>	Staff, board members, volunteers and other people involved in producing the event/program/creative output.
<b>Occupational designation/job title</b>	Intended to provide context and classification for the people involved in EDC projects, services and programs. Occupational designation is intended to indicate one's job through their designated tasks and responsibilities, supplemented by their job title information and other applicable information.
<b>Target Community</b>	Defines the target audience/community that the programming was targeted and designed for, if applicable.
<b>Comprehensive Qualifications Gained</b>	To be determined and assessed by the City, desired and expected qualifications the City staff gains by working on arts and culture programming.

## Financial Resources

<b>Contract size</b>	Indicates the total \$ value, including the benefits, estimated to be paid at the end of a fixed contract or a fiscal year.
<b>Amount utilized by grant recipient</b>	Intended to measure whether the grant recipient used less than allocated grant funding or went over the provided amount.

# Appendix D.

# EDC Indicators

## EDC Indicators

The following data points are selected from a list of data indicators provided by EDC. The select data points were collected by the City between 2018 and 2022, are relevant to the logic model, and the users of the model may utilize the data as a supplementary modification to their use of the model.

As these data points were not collected with the logic model in mind, below is a contextual categorization for the data points rather than direct variable groups found within the logic model, and thus logic model users should have agency to use listed data as they see fit.

Once again, it is our recommendation that these indicators should be measured at the proper scale and analyzed with the lenses outlined in our model. The indicators do not match what we have suggested for high level data collection. They have been sorted by data category to use at your discretion and convenience.

### Socio-demographic and Spatial Analysis

- Demographic data
- % of BIPOC people in workforce development programs
- % of total national country population living in the city
- Average income per capita per year (ppp)
- Education level-% with degree level or higher
- Number of households
- Total population number
- Working age population

### Participation

- # participants in arts programs and events,
- # attendees at youth programs and events offered by Arts Services
- Number of Attendees at City- produced Cultural Programs and Events,
- # participants in heritage programs and events
- Estimated attendance at main carnival/festival
- Estimated attendance at main carnival/festival as % of city population
- Number of admissions at main film festival
- # of participants in workforce development programs
- # of participants in professional development or other sector development programs
- # of participants attending EDC organized business webinars, forums and training programs
- # of participants in professional development or other sector development programs
- # of participants at Third-Party Special Events
- # participants in heritage programs and Events
- # of participants attending EDC organized business webinars, forums and training programs
- Museums/galleries attendance - % working age population attending at least once a year
- Number of cinema admissions per year
- Estimated attendance at main carnival/festival
- Number of admissions at all theatres per year

- Number of admissions at main film festival
- Number of Attendees at City- produced Cultural Programs and Events

## Programs

- # of art classes/programs provided per year
- # of public programs, education programs and special events held annually (excludes third-party rentals)
- # of events produced/supported annually
- # of exhibits presented annually
- # public programming days in Nathans Philips Square
- Number of music performances per year
- # of public arts projects
- Number of dance performances per year
- # of art classes/programs provided per year
- # of days of public programs, education programs and special events held annually (excludes general tours and third-party rentals)

## Spaces

- List of 63 City owned and operated cultural organizations
- Art galleries
- Bookshops
- Cinemas
- Community or Cultural centres
- Major concert hall
- National Museums
- Night Clubs, Discos and Dance Halls
- Number of live music venues
- Number of non-professional dance schools
- Number of other Heritage/Historical sites
- Number of performing arts/dance rehearsal spaces
- Other museums
- Public libraries
- Specialist private cultural HE establishments
- Specialist public cultural HE establishments
- Theatres
- Total number of museums / cultural centres
- UNESCO World Heritage Sites
- % of public green space (parks and gardens)
- # of properties maintained and managed to keep cultural facilities in a state of good repair

## Labour-force

- Employment and %
- Percentage of persons in full-time employment



## Engagements

- # of partnerships maintained or created annually,
- # of City and community program collaborations

## Creative works produced

- # of exhibits presented
- # of public arts projects
- # of signature events produced annually on time and on budget
- # of works from the City art collection displayed annually

## Festivals and Celebrations

- Film festivals
- Number of book titles published in the country in a year
- Number of dance performances per year
- Number of Artist Residencies
- Number of music performances per year
- Number of theatrical performances at all theatres per year

## Financial

- \$ grants provided by services grant programming
- % of grants to BIPOC groups
- Direct funding dollars provided for Arts, Heritage and Festivals grants only
- Grants provided by municipalities plus costs incurred to administer arts, heritage and festival grants only
- Total cost of providing cultural services including grants and the funding of cultural venues, e.g. art galleries, historical sites, cultural centres and museums per person
- Percentage of municipal budget allocated to cultural and sporting facilities
- Wages
- % of film permits issued in 2 business days
- \$ revenue from fee-based programs
- # of partnerships maintained or created annually