

Research Methods for Arts and Event Management

A. J. Veal & Christine Burton



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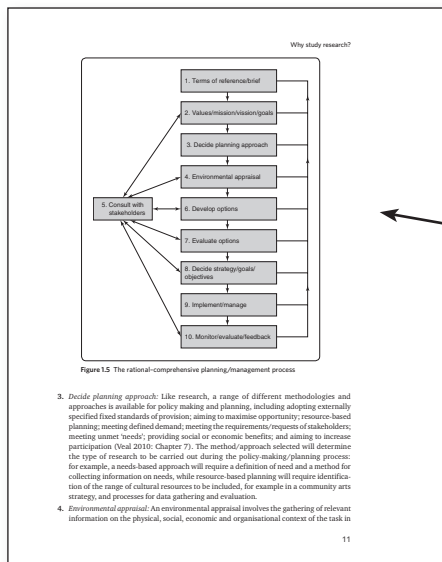
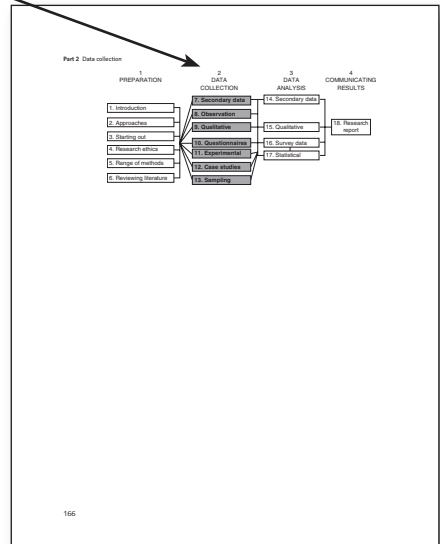
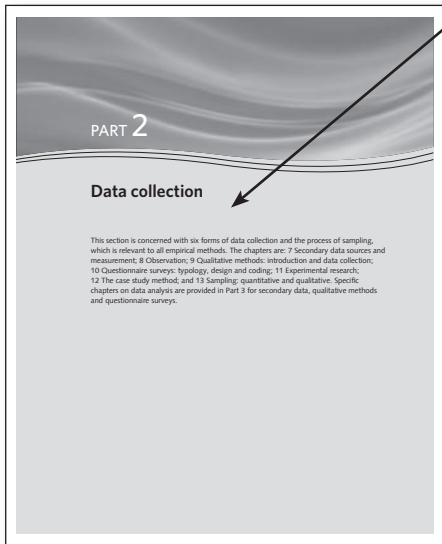
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Guided Tour

Each **part opener** summarises the main themes of each chapter and how they relate to other parts within the book.



Figures and tables illustrate key points, concepts and processes visually to reinforce your learning.

Guided Tour

Chapter 2 Approaches to research in the arts and events

Summary

The aim of this chapter is to provide an introduction to the disciplinary context and traditions of arts and events research and to introduce some of the general dimensions and concepts associated with social science research. It begins with a brief overview of the contributions of individual disciplines to arts and events research, covering sociology and cultural studies, economics, psychology/social psychology, history and anthropology, and political science. The review indicates that most of the disciplines contributing to this area of research now make use of a wide variety of research methods. The second half of the chapter covers a range of general social science concepts and issues that arise in the literature and with which the arts and events researcher should be familiar. They are ontology, epistemology and methodology, positivist, post-positivist, interpretive and critical approaches, descriptive, exploratory and evaluative research as discussed in Chapter 1, qualitative and quantitative research, theoretical and applied research, empirical and non-empirical research, induction and deduction, experimental and non-experimental research, primary and secondary data, self-reported and observed data, and validity and reliability.

TEST QUESTIONS

1. What are the basic differences between theoretical and applied research?
2. What are the basic differences between empirical and non-empirical research?
3. What are the basic differences between the inductive and deductive approaches to research?
4. What are the basic differences between descriptive and exploratory research?
5. What are the basic differences between the positivist and the interpretive approach to research?
6. What are the basic differences between experimental and non-experimental research?
7. What is the basic difference between primary and secondary data?
8. What is the basic difference between self-reported and observed data?
9. What are the basic differences between qualitative and quantitative research?
10. What are validity and reliability?

EXERCISES

1. Examine any issue of an arts and events studies-related journal and classify the articles into disciplinary areas. Contrast the key questions which each article is addressing.
2. Using the same journal issue as in exercise 1, determine whether the articles are: a) empirical or non-empirical; b) deductive or inductive; c) positivist or interpretive.
3. Select an issue of a relevant journal at two-yearly intervals over 10 or 12 years and summarise the apparent change over time in the topics addressed and methods used in the articles.

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Located at the end of every chapter the **Test questions** will help you review your understanding and knowledge of the chapter.

Exercises will help you to test your understanding of each chapter and can be used for self testing, class exercises or debates.

Chapter summaries provide the key concepts and issues along with a concise checklist of the topics and issues covered.

Resources

9. Storing the data.

The term 'database' is used rather than 'library' or 'files', since the files elements do not always occur in the precise order indicated. In particular, the first elements listed take place in a variety of orders, often in an arbitrary process. The overview of the research process is followed by a discussion of research proposals – self-generated proposals, where the researcher initiates the research, and response proposals, which are prepared in response to a research brief from a commissioning organisation.

TEST QUESTIONS

1. In this chapter, it is suggested that a research topic might arise from eight different sources. What are the eight sources?
2. What is a concept?
3. What is meant by 'operationalisation' of a concept?
4. What is a conceptual framework?
5. What is the difference between a research question and a hypothesis?
6. What are the differences between self-generated research and commission research proposal and what implications do they have for the content of the two types of proposal?

EXERCISES

1. Select three articles from an issue of an arts/events journal and identify the basis of their choice of research topic.
2. Select any article from a copy of an arts/events journal and (a) identify the key concepts used in the article, and (b) draw a simple concept map to show how the concepts are related.
3. Draw a concept map for a possible research project on: (a) the effects of American culture in another country of your choice, (b) the effects of the ageing of the population on trends in cultural participation in Western countries, or (c) the impact of special events on people's lives.
4. Write a case study, similar in structure and length to Case Study 2.1, on a case of your choice.

Resources

The best reading material for this chapter would be examples of academic research grant applications and proposals written in response to tenders. Completed research reports, whether academic or non-academic, vary in the amount of detail they provide about the development of the process.

- Approaches to events research: Gore (2012: 355–366).
- Conceptual frameworks:
 - o general: Miles and Huberman (1994: 18–22), general and tourism-related: Pearce (2012: 26–40)

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Each chapter includes a list of **Resources** directing you to a variety of websites, journals and books in order to help you with additional study and research.

Test questions

subjects. Some researchers prefer to use the term *participant*, believing that subject implies subjective, suggesting a hierarchical relationship between the researcher and the researched. The term can sometimes used, particularly when the phenomenon being researched is not individual people – for example, organisations, countries, destinations, arts events.

Variable

Variable refers to a characteristic, behaviour pattern or opinion which varies from subject to subject. Thus, for example, age, income, level of education or music preferences are all variables. An independent variable is one which is controlled by forces outside the context of the study, and influences dependent variables within the scope of the study. Thus, for example, in a study of an outdoor museum the weather would be an independent variable while the number of people who visit the museum is a dependent variable. In another context, such as the study of climate, the weather could be a dependent variable influenced by such independent variables as the behaviour of the sun and the temperature of the ocean.

Summary

This chapter addresses the 'what' of research in defining and introducing the concept of research and describes three types of research with which this book is concerned: descriptive, explanatory and evaluative. The 'why' of research is discussed primarily in the context of policy making, planning and management, since the majority of the book's users will be studying for a vocational qualification. The links between research and the various stages of policy making, planning and management are discussed using the rational-comprehensive model as a framework, and attention is drawn to the variety of forms that research reports can take in the management environment. 'Who' conducts research is an important and often neglected aspect of research in this chapter, the respective research roles of academics, students, governmental and commercial organisations, consultants and managers are discussed. Finally, there is an introduction to the various formats in which research may be published, from academic journal articles to a variety of management-related reports.

TEST QUESTIONS

1. What is the difference between research and journalism?
2. Outline the differences between descriptive, explanatory and evaluative research.
3. What are the crucial differences between policy making, planning and management, as presented in this chapter?
4. Summarise the potential role of research in three of the ten steps in the rational-comprehensive model of the policy-making/planning/management process presented in this chapter.
5. Name three of the seven formats which research reports might take, as put forward in this chapter, and outline their basic features.
6. Outline three of the six types, as put forward in this chapter, on which managers might conduct or commission research.
7. Why does academic research often appear to be irrelevant to the needs of practitioners?

23

Approaches, dimensions, issues, terminology

CASE STUDY 2.1

Cinema attendance vs museum attendance – inductive and deductive approaches

The relative popularity of cinema attendance and museum attendance could be studied using an inductive or deductive approach to research and exploration.

A Inductive

A descriptive survey shows that more people attend the cinema than attend a museum. This is just a piece of information; we cannot explain why this is so without additional information and analysis. If the research also reveals that it is more common to visit a museum than go to the cinema then we could offer the explanation that relative popularity is related to price.

However, qualitative information from the survey might also indicate that more people consider the cinema an offer a more enjoyable experience than a museum. This suggests that for many people the cinema is intrinsically more attractive than museums and its popularity is not related to price but to intrinsic enjoyment.

The research might indicate that there are more cinema than museums in the particular community being studied, suggesting that if there were more museums available, then museums would be more popular – implying that popularity is related to availability of facilities.

In this example, a series of possible explanations is being induced from the data. It is most fully developed from the explanation assumed to be a theory in this case: a theory of cultural participation might be developed relating levels of participation to cost of participation.

B Deductive

On the basis of existing literature and theory on these activities generally, the following two hypotheses are put forward:

H₁ If activity A is more expensive to participate in than activity B, then activity B will be more popular than activity A.

H₂ If more facilities are available for activity B than for activity A, then activity B will be more popular than activity A.

To test these hypotheses, a research project is designed to collect information on:

- a. the levels of participation in the two activities – cinema attendance and museum attendance
- b. the costs of participating in the two activities
- c. the availability of facilities for the two activities in the study area.

The two hypotheses would then be tested using the data collected. The data collection and outcomes are limited by the hypotheses put forward. In this example the data may be inconsistent with the model, which means that the researcher must either abandon the model or modify the hypotheses on which it is based. The former option is rather drastic. In practice, researchers have more often opt for the second choice, which means the analysis does not test a more exploratory [i.e. inductive] rather than a deductive model.

• Structural equation modelling (SEM), as discussed in Chapter 17, is also a highly quantitative technique. In his book on the technique, Rex Kilmer notes that computer programs require to analyse data for SEM require the researcher to provide in advance specifications of the model to be tested, and observes:

These a priori specifications reflect the researcher's hypotheses, and in total they make up the model to be evaluated in the analysis. In this sense SEM could be viewed as contradictory [i.e. deductive]. That is, the model is given at the beginning of the analysis, and one of the main questions to be answered is whether it is supported by the data. But, as often happens in SEM, the data may be inconsistent with the model, which means that the researcher must either abandon the model or modify the hypotheses on which it is based. The former option is rather drastic. In practice, researchers have more often opt for the second choice, which means the analysis does not test a more exploratory [i.e. inductive] rather than a deductive model with the same data.

(Grove, 2005: 10)

The title also includes a large number of **case studies**. These will provide a range of material for seminars and private study by illustrating real-life applications and implications of the topics covered in the chapter.

Preface

The aim of this book is to introduce research methods to students, policymakers and managers in the arts, cultural and events management sector, both as a skill required by students planning a professional career and as initial preparation for those embarking on research degrees. We seek to provide a ‘how to do it’ text and also to offer an understanding of how research findings are generated in order to assist students and practising managers to become knowledgeable consumers of the research of others.

Three software packages are used to demonstrate quantitative and qualitative data analysis (Excel, SPSS and NVivo). The particular packages selected did not arise as the result of a ‘consumer test’ of available packages, but are simply the packages with which we are familiar and which have been available to the students in the universities where we have taught. We can vouch for the usefulness of the packages demonstrated but are not in a position to compare the packages used with others available.

Regarding presentational style, we have sought, in the interests of readability, to reduce the amount of overt referencing in the body of the text, with references to literature offering examples of the use of various methods and techniques being provided in case studies or in the Resources sections at the end of each chapter. All URLs were checked in February 2014.

The book is modelled on an existing text, *Research Methods for Leisure and Tourism: A Practical Guide* (Veal, 2011), and a companion volume devoted to sport (Veal and Darcy, 2014). The three texts follow the same chapter structure, with much generic material in common, but with sector-specific demonstration data-sets and exercises. An advantage of this is that in those institutions where arts/events studies students are taught together with leisure, sports and tourism studies students, the specialist students can use their own subject-specific version of the text with relevant examples and source material.

Readers may wish to consult the online material available at www.pearsoned.co.uk/veal, which includes:

- copies of all figures, tables and some dot-point lists in PowerPoint files;
- copies of statistical and qualitative data-sets used in the book;
- Lecturer’s guide;
- *errata* – which will be corrected in reprints following discovery.

A. J. Veal
Christine Burton
Sydney, November 2013

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Acknowledgements

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Figures

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Tables

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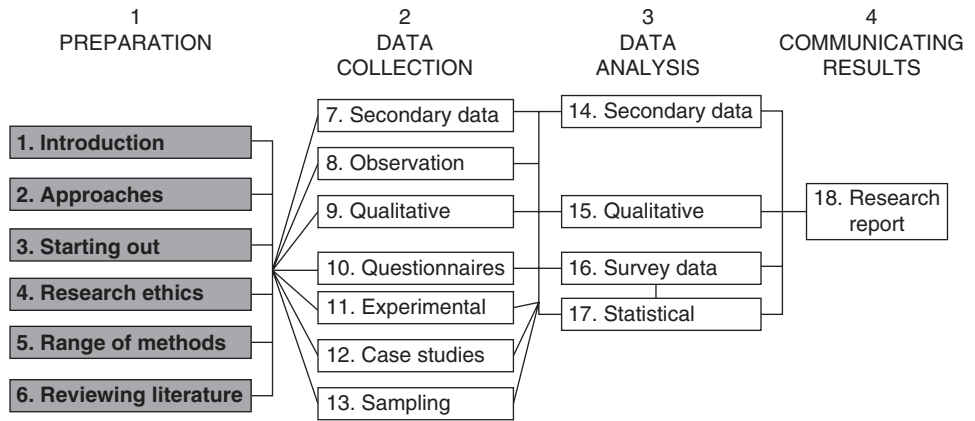
PART 1

Introduction

This part of the book contains six chapters:

- Chapter 1, 'Introduction to research: what, why and who?', and Chapter 2, 'Approaches to research in the arts and events', set the context for research generally and for the background to research in the field of arts/events.
- Chapter 3, 'Starting out: research plans and proposals', considers the all-important process of designing a research project and provides a framework for the various components of research discussed in the rest of the book.
- Chapter 4, 'Research ethics', introduces the topic of the ethical conduct of research, which relates to moral as well as legal and administrative issues.
- Chapter 5, 'The range of research methods', provides an overview of the range of social science research methods and techniques used in arts and events contexts, which is discussed in more detail in the rest of the book.
- Chapter 6, 'Reviewing the literature', discusses the fundamental task of examining published and unpublished research relevant to the project in hand.

Part 1 Introduction



Introduction to research: what, why and who?

What is research?	<ul style="list-style-type: none">• Research defined• Scientific research• Social science research• Descriptive, explanatory and evaluative research
Why study research?	<ul style="list-style-type: none">• In general• In policy-making, planning, management processes
Who does research?	<ul style="list-style-type: none">• Academics• Students• Government, commercial and non-profit organisations• Managers• Consultants
Who pays?	<ul style="list-style-type: none">• Unfunded• University internal funds• Government-funded research councils• Private trusts• Industry – public, commercial or non-profit
Research outputs	<ul style="list-style-type: none">• Academic journal articles• Professional journal articles• Conference presentations• Books• Policy/planning/management reports
Terminology	

Introduction

Information, knowledge and understanding concerning the natural, social and economic environment have become the very basis of cultural and material development in contemporary societies and economies. Recent controversies over the research basis of the global climate change predictions offer a dramatic demonstration of this. An understanding of how information and knowledge are generated and utilised and an ability to conduct or commission research relevant to the requirements of an organisation can therefore be seen as key skills for managers in any industry sector and a key component of the education of the

modern professional. Research is not just a set of disembodied skills, however; it exists and is practised in a variety of cultural, social, political and economic contexts. The purpose of this book is to provide an introduction to the world of social research in the context of the arts and events, as an industry sector, a public policy concern and a field of academic inquiry and reflection. The aim is to provide a practical guide to the conduct of research and an appreciation of the role of research in the policy-making, planning and management processes of the arts/events sector and to foster a critical understanding of existing theoretical and applied research.

The focus of the book is the arts and events. While research methodology can be seen as universal, various fields of research – including the arts, but less so events studies, which is a relatively new field – have developed their own methodological emphases and bodies of experience. In some fields of research scientific laboratory experiments are the norm, while in others social surveys are more common. While most of the principles of research are universal, a specialised text such as this reflects the traditions and practices in its field of focus and draws attention to examples of relevant applications of methods and the particular problems and issues that arise in such applications.

The field of the arts and events is a large one, encompassing a wide range of individual and collective human activity. The arts can be defined as creative activities and products which convey beauty and/or insight into the human condition. The arts can be viewed as an activity engaged in by individuals and groups, but also as a service industry involving public-sector, non-profit and commercial organisations and facilities as diverse as a one-person pottery studio and major arts theatre complex and its resident companies. There is clear conceptual and material overlap with other domains such as entertainment and culture, both 'high' culture and popular culture. Of these, entertainment makes no claim to conveying beauty and/or insight into the human condition, although it may often do that, and it encompasses phenomena which are clearly not part of the arts, such as sport spectating, game shows and gambling.

Culture is a more complex term, with at least two meanings. The first meaning is virtually synonymous with 'the arts'. The second is equivalent to 'way of life'. But 'popular culture' is very close in meaning to entertainment. The emerging field of *events studies* is not concerned only with arts events but also with events in many other sectors, notably in sport, where the Olympic Games and the soccer World Cup are among the largest peacetime events in the world, while national, regional and local events are significant dimensions of culture in its broadest sense. Also covered in the book is the phenomenon of *cultural tourism*, which covers active involvement in the arts – as in a painting holiday – and passive involvement, such as travelling to attend a major show or visit historic cultural attractions. *Heritage* – in the form of valued historic and natural sites and as museum management – also falls within the purview of the arts and can be sites for events and cultural tourism. Similarly, craft and design are specific arts activities associated with museums or are displayed in specific design centres, often combining commercial opportunities for the maker but open to the public in the traditional way that museums operate.

In this book, the term 'cultural' is often used to encompass the arts, popular culture and leisure-based events, as in, for example, 'cultural participation' or 'cultural industries', and this can, of course, include events. See Figure 1.1.

Most of the book is concerned with *how* to do research, so the aim of this opening chapter is to introduce the 'what, why and who' of research. What is research? Why study research? Who does research?

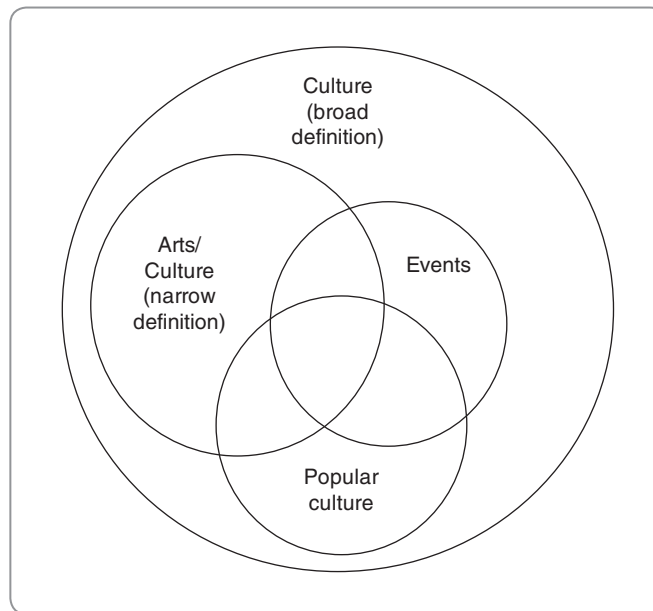


Figure 1.1 Arts and events

What is research?

■ Research defined

What is research? Sociologist Norbert Elias defined research in terms of its aims, as follows:

The aim, as far as I can see, is the same in all sciences. Put simply and cursorily, the aim is to make known something previously unknown to human beings. It is to advance human knowledge, to make it more certain or better fitting ... The aim is ... discovery.

Elias (1986: 20)

Discovery – making known something previously unknown – could cover a number of activities, for instance the work of journalists or detectives. Elias, however, also indicates that research is a tool of ‘science’ and that its purpose is to ‘advance human knowledge’ – features which distinguish research from other investigatory activities.

■ Scientific research

Scientific research is conducted within the rules and conventions of science. This means that it is based on logic and reason and the systematic examination of evidence. Ideally, within the scientific model, it should be possible for research to be *replicated* by the same or different researchers and for similar conclusions to emerge (although this is not always possible or practicable). It should also contribute to a cumulative body of knowledge about a field or topic. This model of scientific research applies most aptly in the physical or natural sciences, such as physics or chemistry, and in the biological sciences. In the area of *social science*,

which deals with people as individuals and social beings with relationships to groups and communities, the pure scientific model must be adapted and modified, and in some cases largely abandoned.

■ Social science research

Social science research is carried out using the methods and traditions of social science. Social science differs from the physical or natural sciences in that it deals with *people* and their social behaviour, and people are less predictable than non-human phenomena. People can be aware of the research being conducted about them and are not therefore purely passive subjects; they can react to the results of research and change their behaviour accordingly. While the fundamental behaviour patterns of non-human phenomena are relatively constant and universal, people in different parts of the world and at different times behave differently. The social world is constantly changing, so it is rarely possible to produce exact replications of research at different times or in different places and obtain similar results.

■ Descriptive, explanatory and evaluative research

Elias's term *discovery* can be seen as, first, the process of finding out – at its simplest, therefore, research might just *describe* what exists. But to 'advance human knowledge, to make it more certain or better fitting', requires more than just the accumulation of information, or facts. The aim is also to provide *explanation* – to explain why things are as they are, and how they might be. In this book, we are also concerned with a third function of research, namely *evaluating* – that is, judging the degree of success or value of policies or programmes. Three types of research can be identified corresponding to these three functions, as shown in Figure 1.2. In some cases particular research projects concentrate on only one of these, but often two or more of the approaches are included in the same research project.

1 Descriptive research

Descriptive research is very common in the arts/events area, for three reasons: the relative newness of the field, the changing nature of the phenomena being studied, and the frequent separation between research and policy/management action.

Since arts/events is a relatively new field of study there is a need to map the territory. Much of the research therefore seeks to discover, describe or map patterns of behaviour in areas or activities which have not previously been studied in the field or for which information needs to be updated on a regular basis. It might therefore be described as *descriptive*. In some texts this form of research is termed *exploratory*. But because the other categories of research, including explanatory and evaluative, can also at times be exploratory, the term descriptive is used here.

1 Descriptive research	Finding out, describing what is
2 Explanatory research	Explaining how or why things are as they are (and using this to predict)
3 Evaluative research	Evaluation of policies and programmes

Figure 1.2 Types of research

One of the reasons why descriptive research is required is that the field of arts/events is constantly changing over time, for example:

- the popularity of different art forms or events changes;
- the cultural preferences of different social groups (for example, young people or women) change;
- new arts forms or events are introduced, such as the advent of hip-hop or 'installation' art;
- new technologies are introduced, for example, online live streaming of arts performances or the advent of 3D media;
- new/additional facilities are provided in local communities;
- new policy initiatives are taken, for example in marketing or in training of artists.

A great deal of research effort in the field is therefore devoted to tracking – or monitoring – changing patterns of behaviour. Hence the importance in the arts of *secondary data* sources, that is data collected by other organisations, such as government statistical agencies, as discussed in Chapter 7. A complete understanding and explanation of these changing patterns would be ideal, so that the future could be predicted, but this is only partially possible, so providers of cultural services must be aware of changing social and market conditions whether or not they can be fully explained or understood; they are therefore reliant on a flow of descriptive research to provide up-to-date information.

Descriptive research projects are often undertaken because that is what is commissioned. For example, a company may commission a *market profile* study or a local council may commission a *cultural needs* study from a research team – but the actual use of the results of the research, in marketing or planning, may be a separate exercise with which the research team is not involved: the research team may simply be required to produce a descriptive study.

2 Explanatory research

Explanatory research moves beyond description to seek to explain the patterns and trends observed. For example, explanations might be required for:

- the falling popularity of a particular art form;
- community opposition to the hosting of a major sporting event;
- the fact that some social groups have particularly low levels of participation in the arts.

Such questions raise the thorny issue of *causality*, where the aim is to be able to say, for example, that there has been an increase in A *because of* a corresponding fall in B. It is one thing to discover that A has increased while B has decreased, but to establish that the rise in A has been *caused* by the fall in B is often a much more demanding task. To establish causality, or the likelihood of causality, requires the researcher to be rigorous in the collection, analysis and interpretation of data. It also generally requires some sort of theoretical framework to relate the phenomenon under study to wider social, economic and political processes. The issue of causality and the role of theory in research are discussed further in later chapters.

Once causes are at least partially understood, the knowledge can be used to *predict*. This is clear enough in the physical sciences: we know that heat causes metal to expand (explanation) – therefore we know that if we apply a certain amount of heat to a bar of metal it will expand by a certain amount (prediction). In the biological and medical sciences this process is also followed, but with less precision: it can be predicted that if a certain treatment

is given to patients with a certain disease then it is likely that a certain proportion will be cured. In the social sciences this approach is also used, but with even less precision. For example, economists have found that demand for goods and services, including cultural goods and services, responds to price levels: if the price of a product or service is reduced then sales will generally increase. But this does not always happen because there are so many other factors involved, such as variation in quality and the success of brand marketing. Human beings make their own decisions and are far less predictable than non-human phenomena. Nevertheless, prediction is a feature of some policy-related arts/events research.

3 Evaluative research

Evaluative research arises from the need to make judgements on the success or effectiveness of policies or programmes – for example, whether a particular cultural facility or programme is meeting required performance standards or whether a particular promotion campaign has been cost effective. In the private sector the levels of sales and profit are the main criteria used for such evaluations, although additional ratios may also be used. In the public and non-profit sectors, where facilities, services or events are not usually intended to make a cash profit, assessing community benefits requires research to assemble data as elementary as levels of use or attendance. Evaluative research is highly developed in some areas of public policy, for example education, but is less well developed in practice in the field of the arts, although it is subject to considerable debate, given that, because of the creative nature of arts practice, some forms of evaluation are seen as intrusive and are resisted.

The use of terms such as *evidence-based policy* and *performance indicators* heralds the advent of *managerialism* in the cultural sector, a process that is not without its critics. Schuster (1997: 254), for example, speaks of ‘antipathy, if not outright opposition, to the use of performance indicators in the arts and culture’, while Madden (2005: 217) notes that statistics are ‘sometimes vilified in the arts’. A medical practitioner, discussing the proposition that the use of the arts in clinical settings should be evaluated, argues that such ideas are ‘utterly absurd – an abuse not only of the arts culture but also of the science culture’ (Baum, 2001: 306). In evaluation of arts projects, Matarasso (2003: 338) rejects ‘uncritical scientism’ in favour of ‘an approach informed by practice’, asserting that there are ‘many ways of understanding the world and many legitimate forms of knowledge’, a proposition explored further by Hemingway and Parr (2000). The public-sector part of the industry is, however, faced with the challenge of competing for funds with other parts of government in an era when governments are increasingly expecting expenditure to be evaluated in a formal manner (Hamilton *et al.*, 2003; HM Treasury, 2003). In event management, the idea of evaluation, and the formal measurement and research that go with it, has been a widely accepted part of the process of professionalisation of the field (see Allen *et al.*, 2000).

Why study research?

■ In general

Research and research methods might be studied for a variety of reasons, as summarised in Figure 1.3.

-
1. To understand research reports, etc.
 2. To conduct academic research projects.
 3. As a management tool in:
 - policy making
 - planning
 - management (individual/team/organisation)
 - evaluation.
-

Figure 1.3 Why study research?

- First, it is useful to be able to *understand* and *evaluate* research reports and articles encountered in an academic, professional or managerial context. It is advantageous to understand the basis and limitations of such reports and articles.
- Second, many readers of this book may engage in research in an academic environment, where research is conducted for its own sake, in the interests of the pursuit of knowledge – for example for a thesis.
- Third, most readers will find themselves conducting or commissioning research for professional reasons, as managers or consultants. It is therefore particularly appropriate to consider the role of research in the policy-making, planning and management process.

Of course, for many readers of this book, the immediate challenge is to complete a research-related project as part of an undergraduate or postgraduate programme of study. This book should, of course, assist in this task, but the task is a means to an end, not an end in itself. Research projects conducted as part of a curriculum are seen as a learning process to equip the student as a professional consumer, practitioner and/or commissioner of research in professional life.

■ Research in policy-making, planning and management processes

All organisations, including those in the cultural industries, engage in policy-making, planning and managing processes to achieve their goals. A variety of terms is used in this area and the meanings of terms varies according to the context and user. In this book:

- *policies* are considered to be the statements of principles, intentions and commitments of an organisation;
- *plans* are detailed strategies, typically set out in a document, designed to implement policies in particular ways over a specified period of time;
- *management* is seen as the process of implementing policies and plans.

Although planning is usually associated in the public mind with national, regional and local government bodies, it is also an activity undertaken by the private sector. Organisations such as developers of cinema complexes or event promoters are all involved in planning, but their planning activities are less public than those of government bodies. Private organisations are usually concerned only with their own activities, but government bodies often have a wider responsibility to provide a planning framework for the activities of many public- and private-sector organisations. Examples of policies, plans and management activity in cultural contexts are given in Figure 1.4.