

# **Y Pwyllgor Diwylliant, y Gymraeg a Chwaraeon**

## **CWLS2 02-05 (p7)**

**Dyddiad y cyfarfod:** 23 Chwefror 2005

**Amser y cyfarfod:** 9.00am - 12.30pm

**Lleoliad y cyfarfod:** Ystafell Bwyllgora 2, Cynulliad Cenedlaethol Cymru

### **Y Grwp Gwerthuso ar Cymru Greadigol**

Wedi amgáu, ceir copi o “A Cultural Knowledge Index: The Development of a Research and Evaluation Framework for Wales”, sef cyflwyniad gan yr Athro Steve Hill, Pennaeth Ymchwil, Ysgol Fusnes Prifysgol Morgannwg.

**Gwasanaethau'r Pwyllgorau ac Ymchwil yr Aelodau  
Chwefror 2005**



# A Cultural Knowledge Index: The Development of a Research and Evaluation Framework for Wales

Culture Committee

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# The Remit

- To review *Creative Future* strategy and identify its key objectives.
- Develop and agree baseline measures and indicators for the strategy that are commensurate with its objectives.
- Identify evidence of the implementation of the strategy.
- Identify critical research and information gaps.
- Make recommendations.

# The Remit

“We were elected..on a manifesto that contained dozens of ideas but three key themes: to improve living standards.., build stronger, safer communities, and...to improve the health of the people of Wales. *Art for arts sake* is not a bad slogan, but in hard nosed spending negotiations around the cabinet table, demonstrating a clear linkage between arts spending and these goals carries more weight.”

(Alun Pugh, May 2004)

# Engagement



# The Report: An Overview

- The changing landscape of Wales
- The cultural policy context – WAG, DCMS, TCS Group (SE), and DCAL
- Evidence- based policy and the need for cultural evaluation
- Definitions of ‘culture’ and ‘creativity’
- Measuring Culture – current toolkits, methodologies

# The Report: An Overview

- Changes in measurement tools
- The Cultural Knowledge Index
- Information gaps and recommendations
- Conclusions
- Wealth of data - appendices



# The Need for Evidence

“The word culture covers a broad area of activity: economic; sporting; social and artistic. While some parts of this activity are well and systematically documented, particularly professional sport, others have too rarely yielded the data for Wales, which is necessary to view the true impact of policy.” (Creative Futures p. 25)

‘Creative Future’ aims to ‘create a culture in *common*’(2002 p 2), but measuring the value of ‘the texture of our living ... the aggregate of our actions and aspirations, interests and passions, values and beliefs’ (2002 p 3) is a somewhat more complex process.

Nevertheless the aim is to extract cultural value in parallel with economic benefit, for which evidence-based policy is required.



# An Example:

- “There is no accurate picture of all arts and sport activity in community regeneration. Not only of that supported by the primary agencies such as the Arts and Sports Councils; New Opportunities Fund and Local Authorities, but also that undertaken by the many small voluntary organisations which are statistically difficult to pick up. We are not suggesting that there should be an attempt to identify all activity, but a survey of what is being supported through public funds would be a start.
- This guidance, if issued widely and on a regular basis, would help to increase awareness of the contribution of arts to community regeneration. Many key organisations and individuals involved in this area are not aware, or are unconvinced, of the huge benefits that arts and sport can bring to community regeneration.
- There is a need to introduce mechanisms to enable key players to share information. It has been suggested that Cymru'n Creu might be an appropriate forum to achieve this, although the new Culture Board for Wales, when established, might well be a more useful starting point for consideration.”
- (Final Report on the Contribution of Arts and Sport to Regeneration, December 2004)

# But a need for clarity first

- Consequently, there is a related need to make more explicit the definitions of what we mean by 'culture' and 'creative industries'
- 'something to do with accepted patterns of behaviour, beliefs, values, attitudes, history and institutions within defined group or population. On another level it is to do more specifically with the aesthetic and intellectual life of a group. It is difficult not to get these two approaches confused or at least to be sure which you are discussing. If we talk about '*Welsh culture*' we are probably more concerned with the first of the two approaches. On the other hand if we talk of '*culture in Wales*' it may relate more to the second approach.'
- Implementing and measuring cultural policy must be dependent on clarity of definition.

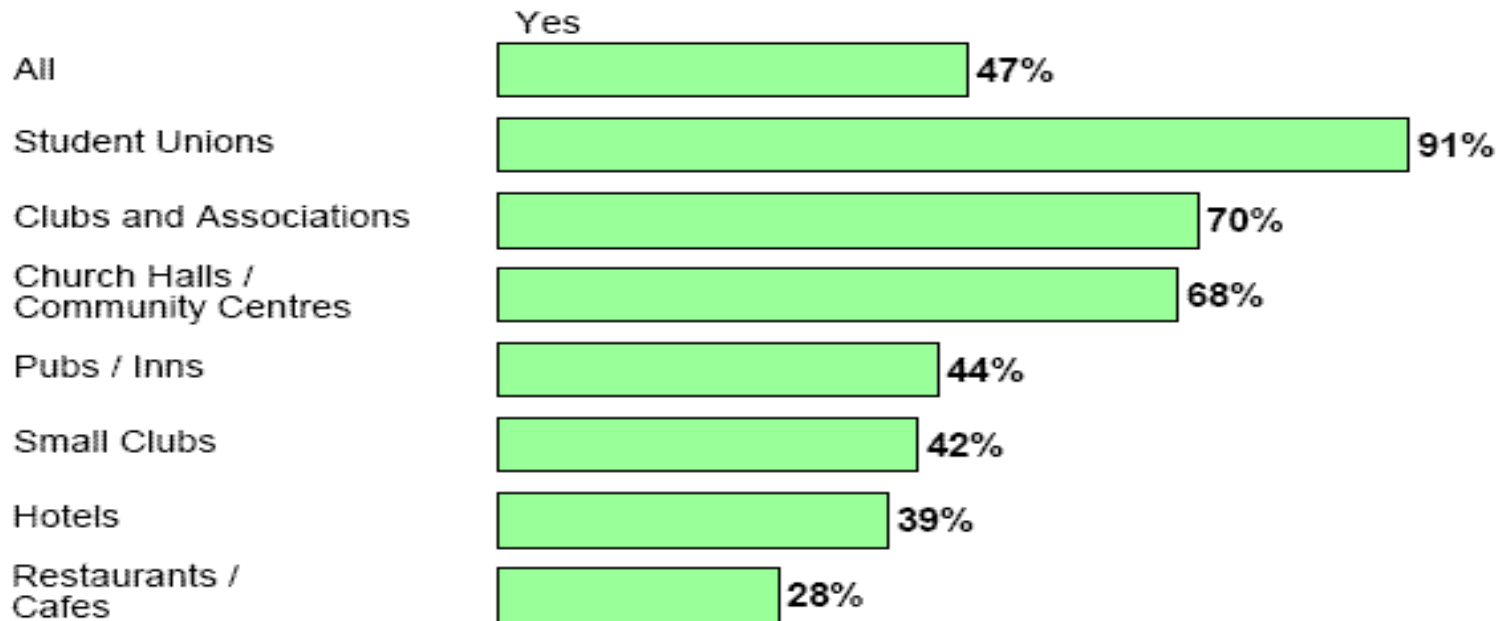
# Examples from the Cultural Knowledge Index (1)

- The Sport Council of Wales' Coach Cymru grant has supported forty two full-time equivalent Coach posts across 25 sports (SCW, as at September 2004),
- Around 3,500 people are involved as volunteer organisers of arts festivals in Wales each year. (Source: Festivals of Wales/Gw yliau Cymru in The Arts Work 2003 p. 10)
- "From 1997–2004, employment in the UK in the creative industries grew at a rate of 3% per annum, compared to a rate of 1% for the economy as a whole." (Source: Creative Industries Economic Industries Statistical Bulletin, DCMS)
- There are more than 500,000 attendances at participatory arts sessions targeted at schools and young people each year. (Source: ACW survey of Revenue Funded Arts organisations 2001/02 in The Arts Work 2003 p. 14)

# Examples from the Cultural Knowledge Index (2)

## Recent Performances – Live Music

Q1 *Has there been any live music played or performed in your venue over the last 12 months?*



Base: All venues (1,577)

Source: MORI

# Examples from the Cultural Knowledge Index (3)

- Using the data provided by the 19 responding authorities allows the ACW to make a tentative estimate of the total spend on the arts in Wales by all 22 authorities. In 2002/03 this estimated total spend was in the region of £21.8 million (made up of £19.4m revenue spend and £2.4m capital spend). In addition the Arts Council of Wales spends some £35m.'
- Over 1,040 grants worth £138m has been given by HLF Wales to projects in Wales since 1994, and over £133m to 583 projects contributing to regeneration in Wales. £11.6m has been invested in environmental projects covering 1,410 hectares.
- 'Creative industries accounted for 7.9% of the UK Gross Domestic Product (GDP) in 2000 and creative industries exports contributed £8.7 billion to the balance of trade' (DCMS Factfile 2002, in The Arts Work, ACW, 2003 p. 4)

# Examples from the Cultural Knowledge Index (4)

- VAW - A Long and Winding Road: Arts in Targeted Community Development" - evaluated the work of six community based arts projects in respect of their value in the community regeneration process:

## s the project helped you develop your personal strength





# Examples from the Cultural Knowledge Index (5)

- **Ethnicity of archive users, 2002:** “In general terms, these figures – which again only deal with individual on-site users and therefore exclude educational and group use - show that the archives visitors come almost entirely from white ethnic groups. In Scotland 74.5% of visitors are Scottish, and in Wales 65.3% of visitors are Welsh.” (Overview of Data in the Museums Libraries and Archives Sector, MLA, 2004, p. 69)
- In 2001/02 arts organisations from Wales, revenue funded by ACW, gave 49 performances outside the UK to an audience of 12,000. (Source:ACW Survey of Revenue Funded Organisation 2001/2s in The Arts Work 2003 p. 5)



# A Need for Improvement

- “It follows that cultural practitioners need to be aware of **contextuality and making interpretation explicit**, whilst Government Departments must avoid the creation of a perception of **overregulation stifling creativity**, and of viewing ‘performance measures as reductionist by definition since they tend to overstate the utility of the sector at the expense of its less measurable benefits”, .....
- “highlighting that converting intention into effect is more problematic than rhetoric suggests” (Selwood, CCPR 2004 p. 6-7).

# The Need for Evaluation

- Within this complex political arena:
  - ‘Evaluators struggle to combine rigorous measurement of long-term impacts with short-term demand for rapid feedback to inform a fast-moving policy process. The former ‘rational-objectivist’ approach is very different from the ‘argumentative-subjectivist’ approach that is likely to be more effective in promoting policy learning (Davies et al 2004 p. 24).

# A More Outcomes-based Approach to Evaluation

As well as 'measurable objective' indicators there is a need for:

- Qualitative evidence
- Medium to long term measurement > longitudinal evidence
- Improved Evidence Toolkits and inclusion of qualitative indicators
- a more outcomes/impact approach to evaluation
- **"It is essential that a cultural strategy should lay strong foundations for future generations. There is, therefore, a need to research the place of the arts" (Creative Futures p. 26).**

# Terminology

- **Impact** – ‘the effect of the outcomes on the environment ... using that term very broadly to include people and society at large – and is usually long-term. An example here might be the growth in literacy (or even improvements in mental well-being) as a result of reading library books’.
- **Output** – ‘the things that the organisation produces. The might be book or videotape issues, reference questions answered or seats occupied by readers. Very often measurement consists of counting the number of outputs produced..’
- **Outcome** – ‘the short to medium results of applying outputs. The number of books read might be an example of an outcome of book issuing.’
- **Performance Indicator** – ‘Encompassing any of the other types of measure (such as impact or output measure) depending on what was characterised as ‘performance’ in terms of the objectives of the service activity’ (MLA, 2002, Exp. 5).

# The Information Gaps

- *Conceptual definitions*
- *National Cultural and Sport Participation, Attendance and Attitudes Survey*
- *Evaluation and Research Guidance, Strategies and Targets*
- *Evaluation and Monitoring/ Toolkits*
- *Longitudinal research into creativity in education*
- *Consistent estimation of the impact of particular culture/sport activities in Wales*

# The Information Gaps

- Research to provide spatial indicators of skills shortages in the creative and cultural industries workforce to increase the value of investment in training.
- Local Authority Statistics
- Behavioural data
- Welsh Countryside Participation

# Recommendations

- *A Research and Evaluation Framework for Wales*
- *Cultural Knowledge Index: The Portal for Wales*
- *An Evaluation Toolkit for Wales*
- *A Co-ordinated and integrated Strategic Research Strategy for Culture, Welsh Language and Sport*
- *The development of Cultural Evaluation Guidelines and Targets for ASPB's and WAG.*



# Recommendations

- *Develop a Partnership Approach and programme of working with The UKES Wales Evaluation Network.*
- *Improved Data Collection (Surveys): National Culture and Sport Participation, Attendance and Attitudes Survey; Welsh Countryside Survey*
- *Research Excellence through collaboration with Higher Education*
- *New Economic and Social Impact Study for the Arts and Sport.*

# Conclusion: The Centrality of Culture

Moreover, the centrality of 'culture' to fundamentally knowing who we are and where we want to be, and, hence, to the development of cultural policies that lead to prosperity and to life improvements, including issues of equality, sustainability, regeneration, and inclusiveness, places 'evaluation' at the very centre of government policy. This is the very place where we are at. The challenges are many, but the rewards plentiful, - that of a creative future for all.

# The Centrality of Culture

- “People’s attitudes and lifestyles, their responsiveness to educational programmes, their sense of ownership of the drive to preserve a decent future for ensuing generations, the reactions of national and local leaders to scientific and governance policy advice, **are all intimately linked to their own cultural identities and values, and no worldwide commitment to sustainable development will get anywhere without that recognition.**” (UNESCO)

# Next Steps

- not lose the momentum gained by this research
- act to address the information gaps and on the recommendations

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- Use evaluation to position cultural policy for maximum impact – culture at the heart of life in Wales