CULTURAL INDICATORS:
Measuring Impact on Culture

An information paper prepared by members of the Creative Communities Network with funds from the Local Government Research & Development Scheme

July 2012

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"The arts already stand naked and without defence in a world where what cannot be measured is not valued; where what cannot be predicted will not be risked; where what cannot be controlled will not be permitted; where what cannot deliver a forecast outcome is not undertaken; where what does not belong to all will be allowed to no one"

John Tusa, *Art Matters: Reflecting on Culture*

1999

"Although barriers to fully capturing cultural vitality in communities still exist to a degree, there is great room for optimism. The surge of interest in creativity signalled by the increasing uses of concepts such as 'creative economy', 'creative class' and 'cool cities' represents a window of opportunity… Facilitating access to cultural vitality data and to [appropriate cultural indicator] measures will make it easier for cultural vitality to be integrated into policy discussion and decision making on a broader scale."

Maria Rosario Jackson Ph.D., *Cultural Vitality in Communities; Interpretation and Indicators*

2006

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A C K N O W L E D G E M E N T S

- The Creative Communities Network (CCN) is a South Australian network of Local Government cultural development workers and representatives of key state-wide arts and cultural organisations keen to support creative communities. Its membership includes the Local Government Association (LGA), Country Arts SA, Arts SA, Migrant Resource Centre, Community Arts Network, Craft South and Carclew. CCN has been in existence since the late 1980s and has close links with the State's major festivals.
- The Cultural Indicators Pilot Project (CIPP) came about through the shared intent of the CCN to enable Local Government to be better informed and therefore better consider the impact of various factors on culture.
- A CIPP project team was established, consisting of CCN members from five local South Australian Councils: Barossa Council (Maz McGann), the City of Marion (Marg Edgecombe), the City of Unley (Matthew Ives), the City of Holdfast Bay (Jenni Reynolds) and the City of Norwood, Payneham & St Peters (Mary Giles), as well as Arts SA (Trish Hansen) and the Community Arts Network SA (Lisa Philip-Harbutt).
- The preparation of this information paper was funded by the Local Government Research and Development Scheme in 2011.
- In preparation of the information paper the CIPP project team participated in several design laboratory sessions facilitated by Brenton Caffin, CEO of The Australian Centre for Social Innovation.
- The literature review was undertaken by Dr Jane Andrew of MatchStudio at UniSA.
- This information paper was prepared by Katherine Arguile.

EXECUTIVE SUMMARY

Culture is about who we are, how we define ourselves and how we make meaning of the world around us. It informs everything we do.

Local Government exists to support people to live healthy, engaged and meaningful lives. Once described as being occupied with 'roads, rates and rubbish', the role of Local Government has evolved. It now includes complex and interrelated functions relating directly to culture and the wellbeing of residents, the environment and the economy - on a local, as well as on a State, national and global scale. It also plays a significant role in funding and delivering cultural activities in Australia. In 2009-10, Local Government funding for cultural activities across Australia was $1,197.7m, which was 18% of total cultural funding provided by all levels of government. Building capacity and knowledge in the area of Culture will ensure Local Government makes well informed and value-for-money decisions.[1]

This information paper will:

- demonstrate the case for developing a Cultural Indicators Framework
- provide an overview of local, national and international current practice
- examine recent Community Indicator Frameworks applied within Local Government in Australia
- present the national and international discourse and evidence relating to the use of cultural indicators
- make recommendations for progress towards implementation.

In demonstrating the case for developing a Cultural Indicators Framework, this paper outlines the various applications such a framework will have that will enable South Australian Local Government to:

- plan and make decisions based on evidence
- evaluate strategic objectives which relate to vibrancy, diversity, arts and culture, community wellbeing, community capacity building, social capital and social health
- increase the understanding throughout all sectors of Local Government regarding the value and purpose of arts and cultural development programs, as well as their impact on the community as a whole
- measure the impact of arts and cultural development programs on their communities
- measure the impact of social, environmental and economic influences on cultural vitality
- link to a national and global movement towards the use of cultural indicators
- allow Local Government to learn 'what makes people tick' in order to fine-tune delivery of programs and services
- provide the tools to evaluate the impact of arts and cultural development activities.

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[1] ABS (2011d) publication Cultural Funding by Government, Australia, 2009-10 (cat. no. 4183.0)
http://www.abs.gov.au/Ausstats/ABS@.nsf/0/2C061A3C38D10A59CA257968000CB6BA?opendocument

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The evidence gathered during the preparation of this information paper suggests cultural impact is not comprehensively or consistently assessed across Local Government in South Australia. Evaluation most often takes place at the level of corporate reporting and often calculates numbers of events against attendance figures and dollar costs. While quantifying certain aspects of cultural engagement, these measures do not capture a holistic view of a community's cultural vitality.

The development of a South Australian Cultural Indicators Framework is timely. While there is a growing national and global movement to develop community wellbeing and sustainability indicators, there is acknowledgment that the process of developing an effective framework for measuring cultural impact is complex. A key challenge is to define more clearly what is meant by cultural impact so as to begin increasing cultural literacy, understanding and capacity, while acknowledging the likelihood that there will be certain aspects of culture worthy of resourcing but difficult to measure.

Those involved in a number of existing projects in Australia are aware of the proposed South Australian Cultural Indicators Framework and are eager to learn of the pilot project outcomes. Reciprocally, the findings from other projects will continue to inform this initiative.

Finally, this paper recommends that the development of a Cultural Indicators Framework for South Australian Local Government is progressed through the following eight stages:

1. Establish the project management structure
2. Appoint a project coordinator
3. Engage stakeholders
4. Consolidate the Framework
5. Develop content of Framework and toolkit
6. Scope the presentation platform
7. Conduct pilot
8. Evaluate, report and communicate project

SECTION 1: CURRENT PRACTICE

> *"On one hand, the interpretive frames of quality of life, sustainability, and healthy communities are merging and evolving into comprehensive 'community indicator' projects… On the other hand, cultural planners and administrators are experiencing growing pressures to quickly develop indicators"*
>
> *Duxbury, 2003*

Since the early 2000s, culture has increasingly been seen as an integral part of Local Government business. Since John Hawkes published his paper *The Fourth Pillar of Sustainability* in 2001, Local Government organisations across Australia have begun the move towards the inclusion of broader elements of culture in their strategic planning processes.

In South Australia

Established in the late 1980s, the Creative Communities Network (CCN) is a South Australian network of Local Government cultural development workers and representatives of key state-wide arts and cultural organisations keen to support creative communities. Its membership includes the Local Government Association (LGA), Country Arts SA, Arts SA, Migrant Resource Centre, Community Arts Network, Craft South and Carclew.

In 2002 the CCN undertook the Creative Communities Project, funded by the Local Government Research and Development Scheme. This project included an audit of Local Government involvement in arts and cultural activities; the preparation of a draft policy for the LGA; preparation of guidelines for Local Government to develop and maintain an arts and cultural policy and preparation of policy and good practice story sheets.

Creating Communities: A Good Practice Guide to Arts and Cultural Development for Local Government is available at:
http://www.lga.sa.gov.au/webdata/resources/files/Arts_and_Culture_Project___Guidelines_pdf1.pdf

In 2011, almost ten years later, with successful widespread development of arts and culture programs within South Australian Local Government, consensus among CCN members was that cultural impact was not being comprehensively or consistently assessed. The CCN nominated a working group which developed a Cultural Indicators Pilot Project (CIPP) proposal for submission to the Local Government Research and Development Scheme. The proposal was initially to develop a Cultural Indicators Toolkit; the group came to recognise, however, that a broader Cultural Indicators Framework was required, with the toolkit forming a component of that framework. The Local Government Research and Development Scheme funded the development of this information paper to build the case for the need for cultural indicators to strengthen the CIPP proposal.

To confirm the assumption that cultural impact was not being comprehensively or consistently assessed the CIPP working group undertook an audit to assess how SA Local Government is engaged in evaluation of cultural impact.

The group developed a questionnaire and sought responses from 23 South Australian councils. It received 13 responses (57 %).

The respondents indicated that there are currently no indicators being used by Local Government that are able to evaluate the cultural impact in a comprehensive or cohesive way.

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The questionnaire and results are provided in full in Appendix 1.

All but one of the councils that responded have an arts and culture program that includes a wide range of activities that include arts workshops, festivals, indigenous cultural programs and partnerships with local cultural organisations.

Just under half of respondents do not define culture or cultural vitality in their strategic plans. Where culture or cultural vitality is referenced, it is often couched in terms such as "vibrant communities", "vitality" and "dynamic environment".

Where culture is not specifically defined, councils either have an outdated cultural strategy awaiting review or mentioned the need for culture to be promoted without, however, specifically indicating how this will be addressed.

When it comes to evaluating cultural activities, the Key Performance Indicators (KPIs) currently used by councils are quantitative and reflect attendance figures, number of programs offered and dollars spent. A number of councils identified these quantitative KPIs as being of little value when assessing cultural vitality in their communities as a whole and stated that qualitative KPIs would strengthen understanding.

Some councils use KPIs for programme development. However, evaluation most often takes place at the level of corporate reporting and prioritising or setting budgets.

Appropriate qualitative and quantitative indicators are necessary not only to measure the effectiveness of cultural initiatives but more importantly to reflect the impact of many other local council decisions on cultural vitality.

Although still in early development stages, the University of Adelaide has established *Community*

Indicators Online which is a clearing house for community indicator development initiatives in South Australia.

Community Indicators Online is available at: http://www.adelaide.edu.au/wiser/cio/

South Australia's Strategic Plan

The Plan was first launched in 2004 in response to the State Economic Summit, where the Economic Development Board called for a whole of government, long-term strategic plan that was measurable and transparent.

The State Government reports on progress against the Plan's targets every two years through an independent advisory body which informs the review of these goals and targets.

Although several of the targets relate to culture, there is limited interface with Local Government activity.

There is currently no formal interaction or interface between CCN, the University of Adelaide and the South Australian Strategic Planning group.

The National Landscape

Most other States and Territories have progressed work in this area and acknowledge the exemplary work undertaken in Victoria.

Since the 1990s, the Cultural Development Network (CDN) in Victoria has been stimulating research and policy discourses considering the actual and potential relationship between cultural indicators and community indicators.

In 2005, the Community Indicators Victoria (CIV) Project, a VicHealth funded initiative, was designed to support Local Government to develop and use community indicators as tools for measuring health, wellbeing and

sustainability and for improving citizen engagement, community planning and policy making.

From this work, CIV was established as an independent organisation and hosted by the McCaughey Centre, School of Population Health, at the University of Melbourne. CIV provides a community wellbeing indicator framework with local level data.

Cultural Indicators Victoria:
http://www.communityindicators.net.au/about_us

In 2007, the Cultural Ministers Council (CMC) agreed to support the development of a suite of high level cultural indicators and to report periodically on the strength of the arts and cultural sector and its contribution to economic and social wellbeing. The report published in 2010, *Vital Signs - Cultural Indicators for Australia*, acknowledges the importance of arts and culture as a catalyst for economic growth, individual and community wellbeing, and social inclusion. It suggested existing data sources were inadequate to fill the various data gaps.

In light of this diversity of data sources and contexts from which the data has been derived, the CMC acknowledges that there is a clear need for a process that can assist the standardisation, aggregation and coordination of the collection of data from the many agencies that engage directly and indirectly with cultural producers and consumers.

Vital Signs - Cultural Indicators for Australia **is available at:**
http://www.cmc.gov.au/sites/www.cmc.gov.au/files/vitalsigns.pdf

In 2011 the New South Wales Division of Local Government (DLG) sought to assist NSW councils in developing a set of indicators that were more

fully integrated into the newly legislated *Planning and Reporting Guidelines for Local Government in NSW Strategic Planning*. A resource was published entitled *Integrating Planning and Reporting Framework – Community Indicators Project* to assist NSW Local Government in developing a set of indicators to support evaluation of Community Strategic Plan objectives.

As articulated in the report *Measuring Wellbeing; Engaging Communities*, New South Wales seeks to integrate community wellbeing measures and indicators more comprehensively into government policy and strategy making as a whole.

NSW Community Strategic Planning Indicators Resource
http://www.dlg.nsw.gov.au/dlg/dlghome/documents/Information/IPR%20Community%20Strategic%20Planning%20Indicators%20Resource.pdf

Measuring Our Progress is the ACT Government's online report card on life in Canberra.

It measures progress towards ACT being healthier, fairer and safer, smarter, more prosperous, vibrant, sustainable, and with high quality services.

ACT: Measuring our progress **is available at:**
http://www.measuringourprogress.act.gov.au

Tasmania Together is an independent statutory authority that monitors progress towards the achievement of the goals and benchmarks and results are reported to all Tasmanians through the Parliament and online.

Tasmania Together **is available at:**
http://www.tasmaniatogether.com.au/about

Community Indicators Queensland (CIQ) brings together leading agencies from local, Queensland and Commonwealth government, the not-for-profit sector and Griffith University researchers to develop and implement a framework of indicators that can measure community wellbeing.

At the Australia 2020 Summit in April 2008, the *Strengthening Communities and Supporting Working Families* group recommended as a priority initiative the creation of a National Development Index (NDI) to measure Australia's economic, social and environmental progress. This would include social inclusion indicators and would be reported annually in Federal Budget papers.

In May 2010, Australia launched a new citizens' initiative in measuring progress: the Australian National Development Index (ANDI).

ANDI's partners are a coalition of non-government organisations in Australia representing a diverse range of citizen interests and expertise supported by a team of universities. Partners range from trade unions and business groups, churches and local government to organisations in the environmental, social welfare, human rights and youth fields. ANDI also has some government partners but funding and governance are provided predominantly from the Australian community.

In 2002, the Australian Bureau of Statistics (ABS) was the first national statistics office in the world to develop an integrated set of national progress indicators, called *Measures of Australia's Progress* (MAP). This project itself

became one of the main inspirations for the Organisation for Economic Cooperation and Development's (OECD) Global project, *Measuring the Progress of Societies*, which seeks to support societies in the effective collection of data and use of measurement indicators that look beyond Gross Domestic Product (GDP).

Produced regularly since 2002 by the Australian Bureau of Statistics, MAP presents a range of measures capturing the health of individuals, society and the environment as well as the economy. MAP presents headline indicators across several domains with extensive supplementary indicators and contextual information provided at lower levels of the online product.

ANDI interfaces with the ABS, drawing on some of MAP's key data and measurement frameworks. By exploring the use of an Index, ANDI will complement the MAP dashboard approach as well as promote a community conversation that feeds into the 2011 ABS public consultation on future directions for MAP.

ANDI recently published a prospectus which articulates the need to develop new progress measures that look at more than just GDP. It is worth noting that while the Index will have broader community indicators, its proposed framework does not presently include cultural indicators.

In 2010, the Australian Government committed to the development of a new National Cultural Policy as the first comprehensive cultural policy since the Keating Government's *Creative Nation*.

A draft policy has been developed and feedback has been sought from the broader Australian community to inform a final policy in late 2012.

The Policy intends to set the framework for Australian Government support for arts, culture and creativity for the next ten years, providing a common strategic direction and rationale for current and future investment.

National Cultural Policy:
http://culture.arts.gov.au/

The International Landscape

United Cities and Local Governments (UCLG) Policy Statement – Culture: The Fourth Pillar of Sustainable Development

At the *3rd World Congress of United Cities and Local Governments* held in Mexico City, it was agreed by Mayors, Presidents, municipal leaders and practitioners representing local and regional authorities throughout the world that:

- the lack of consideration of the cultural dimension of development limits the possibility of achieving sustainable development, peace and well being;
- economic growth, social inclusion and environmental balance no longer reflect all the dimensions of our global societies;
- the fundamental purpose of governance is to work towards a healthy, safe, tolerant and creative society;
- this requires local governments to promote a model of development that:
  - meets the needs of the present without compromising the ability of future generations to meet their own needs
  - ensures the universal enjoyment of culture and its components

  - protects and enhances the rights of citizens to freedom of expression and access to information and resources;
  - culture in all its diversity is needed to respond to the current challenges of humankind;
  - governance at all levels (local, national and international) should include a strong cultural dimension.

Sharing the vision that culture is the fourth pillar of sustainable development, UCLG members included the following imperatives in the policy statement that was the outcome of this congress.

Cities and local and regional governments around the world are called upon to:

- integrate the dimension of culture into their development policies;
- develop a solid cultural policy;
- include a cultural dimension in all public policies;
- promote the idea of culture as the fourth pillar internationally, in particular in international policy making.

National governments are called upon to:

- bring a cultural perspective to national development plans as a whole;
- establish concrete objectives and actions concerning culture in areas such as education, the economy, science, communication, environment, social cohesion and international cooperation;
- promote the idea of culture as the fourth pillar internationally, in particular in international policy making.

UCLG's Policy Statement on Culture can be found at:
http://www.culturaldevelopment.net.au/excerpt-from-uclg-policy-statement-on-culture-united-cities-and-local-governments/

The Canadian Index of Wellbeing – Measuring What Matters

The Canadian Index of Wellbeing Network (CIWN) is at the forefront of the global movement towards the use of community wellbeing indicators. It acknowledges that progress in society needs to be measured in a more holistic way, so that the full range of social, health, environmental and economic factors - accounting for more than just economic indicators such as Gross Domestic Product – are taken into account.

In the Canadian Index of Wellbeing Network's body of work, *Measuring What Matters*, community vitality is defined as a measure of the "strength, activity and inclusiveness of relationships between residents, private sector, public sector and civil society organizations that fosters individual and collective wellbeing."

Canadian Index of Wellbeing Network's work, *Measuring What Matters*, can be found at: http://ciw.ca/en/

Cultural Indicators for New Zealand, 2009

The *Cultural Indicators for New Zealand* report presents indicators that are designed to measure the extent to which the cultural sector is moving towards, or away from, the high-level outcomes identified for the sector. They indicate whether there is improvement or deterioration in the well-being of the cultural sector.

This is the second *Cultural Indicators for New Zealand* report in which many of the original indicators have been updated. The previous report was published in 2006.

The 2009 report, *Cultural Indicators for New Zealand*, can be downloaded from the Statistics New Zealand website: http://www.mch.govt.nz/files/CulturalIndicatorsReport.pdf

'The new governance paradigms and views of what constitutes a healthy and sustainable society would be more effective if cultural vitality were to be included as one of the basic requirements, main conceptual tenets and overriding evaluation streams'

Hawkes, 2001

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SECTION 2: EVIDENCE

Numbers are useful, but they don't always tell the whole story

The recently published Australian National Development Index (ANDI) Prospectus points out that economic measures do not provide a holistic view of a community as they are unable to "distinguish between those things that add to our wellbeing, and those that diminish it"[2]

While quantitative measures can be useful for measuring aspects of cultural engagement such as "bums on seats" or the number of events held in a year, they fail to capture the bigger picture. The evidence provided by those engaged in the wider discourse on indicators shows that the interconnectedness between arts and culture and community wellbeing outcomes requires a more complex and considered model of evaluation.

The growing pressure on council staff to work in a strategic and evidence-based way has instigated the search by members of CCN for better evaluation tools that will measure the impact of what they do on the communities with which they work – as well as a way to measure the impact of other council activities on the cultural vitality of their community.

Building a framework of cultural indicators that allows Local Government to filter and discern anecdotal, qualitative and quantitative information will inform the planning and decision-making process that will contribute to the building of vibrant communities across South Australia.

Designing and sharing a framework will allow each Council to evaluate and compare cultural impact on their communities' vitalities with one another, as well as with other Local Government sectors. It will also enable evaluation of their collective efforts. It will allow South Australian Local Government to join forces with others across Australia and throughout the world in the growing dynamic towards the use of cultural indicators.

A full literature review (Appendix 2) was undertaken, and includes:

- **an overview of the academic discourse informing the need for community and cultural indicators**

- **an overview of the internationally recognised discourse on the objectives and form of community cultural indicators**

- **recent community indicator frameworks applied within Local Government in Australia to ascertain if and how they have included the five domains of culture considered lacking by the CCN**

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[2] *ANDI Prospectus, The Allen Consulting Group, 2011, Page 4*
http://www.andi.org.au/content/download-prospectus

The need for a community and Cultural Indicators Framework

The multiple roles of culture

The important contribution culture makes to creating and sustaining economically and socially robust communities has been recognised since the 1990s by a number of researchers from a wide range of academic disciplines, including sociology, anthropology, cultural geography, cultural economics and New Growth Theory.

The economic geographer Richard Florida argues for increased understanding about the contribution culture makes to a community or region by assessing aesthetic, economic, social and community development impacts. State and Local Government policy makers across almost all domains of policy in Australia have picked up on this growing body of discourse and have begun in varying degrees to acknowledge the role of creativity, the arts and culture in achieving some of their policy aims.

The need to look at culture through more than just the lens of economic rationalisation

This is often expressed in economic development policy and promotion documents as "valuing self-expression, the arts and culture." However, this approach - together with the State and Federal government funding of arts and culture programs - looks predominantly at culture through the lens of economic rationalisation. This leads to a conceptual fuzziness around the role culture plays in communities, its value, and therefore, the ways in which it is evaluated.

The way the terms "art" and "culture" are used interchangeably in cultural policy also adds to this vagueness. Arts indicators become confused with economic indicators – such as when the arts

industry's economic performance is measured – or with social indicators, such as social provision for subsidised programming.

Urban planners and policy makers are coming to recognise that artistic works encourage dialogue between diverse people and groups, and that cultural heritage can become a focal point for regenerating derelict neighbourhoods or reinventing a whole city's "sense of place". An example of this is the *Renew Newcastle Project*, developed by Creative Director Marcus Westbury. The project established strong relationships with local property owners, enabling the use of some of the one hundred and fifty vacant buildings and shop fronts in central Newcastle. These were used for the establishment of community-driven enterprises, including galleries, craft outlets, workshop spaces and food co-operatives. Evidence suggests that the project has done more than exposing local artists to a retail and business experience; it has also encouraged retailers who had left the area to return. It is estimated that the foot traffic in the Hunter Mall alone has trebled since the project commenced in 2008 and that vandalism and crime has decreased. The *Renew Newcastle* model is being considered for other places in Australia and around the world. It is highly regarded as an example of cultural intervention for significant economic and social gain.

Renew Newcastle
http://renewnewcastle.org/about

How creative and cultural capital contribute to communities

Richard Florida identifies the factors that make some cities and regions grow and prosper while others decline. He notes that decisions people make about where to work and live are not just made based on quality of life amenities, but far more on interests and lifestyle choices. He adds that the most successful places are

> *"multidimensional and diverse - they don't just cater to a single industry or a single demographic group; they are full of stimulation and creativity interplay"*
>
> *(Florida 2003)[3]*

and that

> *"rather than being driven exclusively by companies, economic growth was occurring in places that were tolerant, diverse and open to creativity - because these were places where creative people of all types wanted to live"*
>
> *(Florida 2003)[4]*

Florida concludes that human creativity is the power behind economic development.

John Hawkes' Fourth Pillar of Sustainability

Hawkes argues that cultural vitality should sit alongside economic viability, social inclusion and environmental sustainability as a primary concern in public planning, forming the "fourth pillar" of public policy, and that:

- governments' usage and understanding of culture in their planning, service delivery and evaluation activities have been limited and counterproductive;
- carefully planned cultural action is essential for the achievement of sustainability and wellbeing;
- the engines of cultural production would operate most effectively through a singular and co-ordinated setting within government management structures;
- the development of a Cultural Indicators Framework through which all public planning can be evaluated is an essential step;
- active community participation in arts practice is an essential component of a healthy and sustainable society.

This is what has encouraged Local Government to aim for an integrated approach to planning, as well as to look for appropriate indicators through which cultural impact can be embedded into decision-making alongside social, economic and environmental impacts.

> *"All acts of public intervention (plans, policy, services, whatever) are fundamentally informed by sets of values"*
>
> *Hawkes, 2001*

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[3] *Literature Review, Appendix 2, p34*

[4] *Ibid.*

> *"If it is accepted that cultural vitality is as essential to a sustainable and healthy society as social equity, environmental responsibility and economic viability and that culture resides in all human endeavour, then we need a way to ensure that all public activity is evaluated from a cultural perspective"*
>
> *Hawkes, 2008*

Jackson's discourse on cultural vitality

Rosario Jackson has defined cultural vitality in three broad areas:

- The presence of arts and culture
- Participation in arts and culture
- Support for arts and culture

She has used such a deliberately broad framework because, she states:

"Cultural vitality has many implications for people both inside and outside the professional cultural field. On the one hand, it can be threatening to some people. It puts some historically privileged and subsidized [sic] forms of arts and cultural participation in the same realm as other forms that have not enjoyed the same stature in the formal arts world. On a related note, it expands the range of stakeholders in arts and culture to include people who are not necessarily arts 'experts' or acknowledged arts professionals. On the other hand, the concept of cultural vitality as we define it is attractive to many people because it is inclusive and makes possible the engagement of a wider set of stakeholders with potentially more power, who are concerned with making sure that a place has what it needs to be culturally vital" [5]

Landry's concept of creative places

Landry's concept of a creative city puts cultural resources at the heart of policy-making. By doing so this allows interactive and synergistic relationships to develop between cultural resource and public policy domains such as economic development, housing, health, education, social services or workforce planning.

Being creative in a civic sense, he says, needs to be legitimised as a valid, praiseworthy activity, because it involves qualities that go far beyond innovative management practices. Landry states that "Civic creativity has unique qualities centred on a passion and vision for the civic"[6] which implies the need for a "communicated community" which encompasses:

"a capacity to listen; and imagination and antennae that can judge the political mood; being a political animal in the positive sense and a desire to nurture and assemble political forces; and ability to diffuse tensions creatively and to come up with ethical compromises; the skill to carry people along and to inspire disparate groups of people to do something that transcends their self-interest by persuading them that a course of actions better for everyone"[7]

Therefore communities that support and invest in the creation of, and participation in, cultural activity in all its form will be - by default - a socially sustainable community.

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[5] *Literature Review, Appendix 2, p43*

[6] *Literature Review, Appendix 2, p45*

[7] *Ibid.*

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SECTION 3: CURRENT OPERATING ENVIRONMENT

Legislatively, Local Government is required to develop a strategic plan every four years. This is clearly articulated in the Local Government Act of 2002.

It is common practice for Local Government to undertake a process of consultation or engagement with local communities in order to establish a clear vision, key strategies and deliverable objectives.

Words like "vibrancy", "wellbeing", "cultural vitality", "heritage", "sense of place" and "arts" frequently emerge as being of significance to the community and therefore a responsibility for Local Government.

These elements inform the development of Strategic Plans which create a framework for annual business plans which represent the operational function of Local Government.

Cultural Indicators Pilot Project

The Cultural Indicators working group, established in early 2011, has been meeting monthly to try to unpick the complexity of current research in the area of indicator development and to start developing cultural indicators for South Australian Local Government.

A project proposal was developed and submitted to the Local Government Research and Development Scheme in July 2011 and the selection panel allocated funding to build the case for the need for cultural indicators.

In October 2011, members of the group attended the 5th World Summit on Arts & Culture in Melbourne hosted by the International Federation of Arts Councils and Cultural Agencies (IFACCA) and a satellite conference to the IFACCA, Culture: A New Way of Thinking for Local Government - International

Conference, co-ordinated with UCLG ASPAC (United Cities and Local Governments Asia Pacific sector), ALGA (Australian Local Government Association), CDN and other funding partners. Both conferences informed the debate and highlighted the topical nature of the group's local investigations.

The CIPP group arranged and participated in a Design Lab process facilitated by the Australian Centre for Social Innovation (TACSI). During this process, the CIPP group defined five domains to be considered when identifying how culture operates, domains which could realistically be used in a broader Local Government context. These are:

- Creativity
- Human values
- Connectedness
- Participation
- Sustainability

These five domains are interwoven into the fabric of society and with one another. As an important component of any vibrant and resilient community, they are a useful tool for considering the impact of any Local Government activity or decision relating to the cultural vitality of communities. See Appendix 3 for a further explanation of the domains.

Although outside of the Local Government Research and Development Scheme, several CIPP members attended the international conference Making Culture Count; Rethinking Measures of Cultural Vitality, Wellbeing and Citizenship (presented by the Cultural Development Network and the Centre for Cultural Partnerships at the University of Melbourne) in May 2012 with the support of their Local Government.

Attendees were able to listen to, and exchange ideas with, Australian and international researchers, practitioners and academics engaged in this complex field of research. The group's experience at this conference reconfirmed that its work to develop locally relevant cultural indicators for South Australian Local Government and associated organisations is timely.

The Local Government Research and Development Scheme has also enabled a comprehensive literature review to be compiled. Just as importantly, the work that the CIPP is undertaking with the writing of this information paper and literature review, and attendances at the above-mentioned conferences and other related seminars (such as one held by the Australian Community Indicators Network at the Australian Bureau of Statistics), has attracted interest across Australia. This interest has generated discussion across the three levels of government and related organisations. It has connected the CIPP to a range of networks engaged in this field of research with which the group will endeavour to connect in the next stage of the project. These aims have been outlined in the recommendations of this paper.

SECTION 4: WHERE ARE THE GAPS?

Local Councils in South Australia do not currently have the capacity to assess culture or cultural vitality

CCN members saw that there were a number of gaps a set of cultural indicators designed for SA Local Government would address. Having such a set of indicators would:

- increase understanding throughout all levels of Local Government regarding the value and purpose of arts and cultural development programs and their impact on the community as a whole
- provide the tools to benefit from arts and cultural development
- allow Local Government to learn 'what makes people tick' in order to fine-tune delivery of programs and services
- provide the tools to evaluate the impact of arts and cultural development activities
- place cultural development on an equal footing with other Local Government sectors

All decisions and funding allocations by Local Government are currently being made in a cultural vacuum

CCN's work to develop a Cultural Indicators Framework will enable all Local Government decisions to be considered, assessed and influenced through a cultural lens.

Although beyond the scope of this information paper, during the collaboration process the CCN identified five domains informed by the work already conducted by researchers in the field, and incorporating the findings from the work of

the CDN in Victoria. The five domains are: creativity, human values, participation, connectedness and sustainability (for more details see Appendix 3).

A growing momentum towards the use of new indicator frameworks

In Australia, the momentum to create new indicator frameworks is gathering pace.

ANDI's work involves a national conversation with Australians on their views on progress and proposes to establish a set of indicators that can measure quality of life. As mentioned above, however, these do not include cultural indicators.

At a recent meeting of the Australian Local Government Association National Assembly in Canberra, a motion was put forward supporting investigation into a national framework of indicators which could examine the core issues surrounding creation of "liveable" communities. The motion argues that using a consistent set of core indicators within a national framework drawn from the same data sources, would allow "different councils to talk the same language about the wellbeing of their communities", to "pool data collection", keep costs low and place Local Government reporting in a state and national context, "providing a robust database for lobbying and advocacy programs."[8] The CIPP's work will be timely in that its development of a set of cultural indicators will serve as a reminder of the importance of Hawke's Fourth Pillar of Sustainability.

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[8] *Motion 63, Australian Local Government Association National Assembly, Canberra*

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By sharing the Cultural Indicators Framework that would be the outcome of this project, it will ensure the inclusion of a cultural dimension to any core indicators that are proposed at a State or Federal level. As has been discussed, the importance of viewing the impact of any Local Government activity through a cultural filter in order to create 'liveable' communities cannot be underestimated.

Any further steps to design a Cultural Indicators Framework for South Australia would require a careful analysis of the existing methodologies outlined above to find the ideal base from which to build a tailor-made set of indicators for Local Government in this state. There is also recognition that there is potential for broader application of this framework beyond Local Government.

SECTION 5: RECOMMENDATIONS

The CIPP working group recommends the development of a Cultural Indicators Framework for South Australian Local Government.

The group proposes that this is progressed in the following eight stages which are outlined in the project plan on page 23:

1. Establish the project management structure
2. Appoint a project coordinator
3. Engage stakeholders
4. Consolidate the Framework
5. Develop content of Framework and toolkit
6. Scope the presentation platform
7. Conduct pilot
8. Evaluate, report and communicate project

1. Establish project management structure

The CIPP working group will determine the Cultural Indicators Pilot Project (CIPP) steering committee members, including representatives from five participating councils Arts SA and the Community Arts Network.

A Memorandum of Understanding between the partners will be established and Terms of Reference for the steering committee determined.

A steering committee meeting schedule will also be drawn up.

2. Appointing a project coordinator

Although strong capacity in this field exists within the CIPP working group, there is an imperative to engage senior State and Local Government staff and Elected Members, manage broad stakeholder engagement processes, trial the Cultural Indicators Framework and communicate the initiative effectively.

The CIPP group has identified the need to appoint a capable and experienced coordinator to undertake the work.

3. Establishing the stakeholder engagement process

Engagement with a range of stakeholders is required to build interest, coordination and in-principle support to collaborate and contribute to the development of the Cultural Indicators Framework.

Known stakeholders include:

- cultural development managers
- managers of non-cultural Local Government departments
- CEOs
- Elected Members
- residents
- local business owners
- community organisations
- developers
- state government departments working with Local Government (e.g. Department of Planning, Transport and Infrastructure, Arts SA, SA Health, Planning SA, Department of Planning and Local Government, Public Library Service, South Australia's Strategic Plan, Integrated Design Commission)
- lead agencies (e.g. TACSI)
- arts and cultural producers
- students
- workers
- visitors.

It is anticipated that other stakeholders may be identified during the engagement process.

Community engagement will also be a vital element in the consideration of indicators, as well as an exploration of ways in which data can be used and presented to best enable shifts in perception and to embed the process of considering the five cultural domains in community and Local Government practices.

This stage will include defining the stakeholder engagement process and conducting preliminary meetings with stakeholders to share the findings of this paper, build interest, identify aligned links and secure in-principle support.

Through these preliminary meetings, links with other relevant indicator project groups (such as the ABS, ANDI and the interstate Cultural Development Networks) will be identified.

4. Consolidating the Framework

The stakeholders will further inform the scope of the Framework; what is included, what is outside of the project and framework scope and how the work interfaces with the work of others in South Australian and nationally.

Community consultation will be implemented to ensure domains are relevant to communities and universally applicable across all Local Government areas.

5. Developing the content of the Framework and toolkit

The project coordinator will work with pilot Councils to identify and confirm two to three indicators for each Domain and corresponding measures for each indicator (see Cultural Indicators Hierarchy on page 25).

The project coordinator will then work with pilot Councils and other stakeholders to establish rigorous data sources for documenting measures.

Data collection will include both qualitative and quantitative information.

The project coordinator will develop templates for the consistent collection of narrative evidence for use across pilot Councils (transferable to all councils); for the collection, documentation and lodgement of data for comparison and analysis. These could include standardised survey forms, checklists or storyboards.

6. Scoping the presentation platform

The project coordinator will engage an industry designer to scope various Framework and data presentation platforms, such as website, document template, smart phone application or other product, which enables easy lodgement and access of the data as well as easy comparisons between each council and each collection period.

The project coordinator will liaise with LGA regarding the future resourcing, funding and development of the preferred platform. The communication mechanisms such as a website, interactive tools or smart phone applications will be developed.

7. Conducting the pilot

The project coordinator will implement a trial with the five partner Local Governments. This will involve the collection of data as identified in the Framework using the developed templates and conducting information / training sessions with Senior Management and staff from all portfolio areas at each Council.

Data will be collected three times over a six month period at each pilot council.

8. Evaluate, report and communicate project

There is much growth in the field of Infographics which will allow the presentation of complex information in a clear way – demonstrating the adage that "a picture is worth a thousand words" - and an investigation of different sustainable and affordable models, whether these are interactive websites, Infographics presentation shareware, cue cards or videos, will be undertaken.

The outcomes of a successful collaborative process will be a shared sense of responsibility to collaborate and a deep understanding of the stakeholders' roles and responsibilities.

The tables that follow provide greater detail for the next phase of the project, including associated costs.

The project coordinator will prepare a final report outlining the preliminary findings based on data collected from pilot Councils.

Relevant comparisons between each of the pilot Councils and an evaluation of the Framework including domains, indicators, measures and data collection processes will also be included.

An evaluation of the CIPP project management and delivery and recommendations regarding implementation across other local government organisations will be provided.

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CULTURAL INDICATORS PILOT PROJECT PLAN

Task	Details	Timeframe
Establish project management structure	• Determine the Cultural Indicators Pilot Project (CIPP) steering committee members including representatives from five participating councils Arts SA and the Community Arts Network. • Establish Memorandum of Understanding and Terms of Reference for steering committee. • Finalise project plan including steering committee meeting schedule.	1 Month
Appoint Project Coordinator	• Draft position description / project brief • Recruit and appoint CIPP Project Coordinator • Induct Project Coordinator	1 Month
Engage Stakeholders	• Define stakeholder engagement process • Engage stakeholders identified in the CIPP Information Paper • Conduct preliminary meetings with stakeholders to share findings of Cultural Indicators Information Paper, build interest, identify aligned links and secure in-principle support. • Identify, establish and strengthen links with other relevant indicator project groups (such as the ABS, ANDI and the interstate Cultural Development Networks).	1 Month
Consolidate Framework	• Confirm project scope, domains and structure. • Conduct community consultation as required to ensure domains are relevant to communities and universal across all Local Government areas.	2 Months
Develop content of Framework and toolkit.	• Work with pilot Councils to identify and confirm 2 – 4 indicators for each Domain and corresponding measures for each indicator (see Cultural Indicators Hierarchy) • Work with pilot Councils and other stakeholders to establish rigorous data sources for documenting measures. Data collection will include both qualitative and quantitative information. • Develop templates for the consistent collection of narrative evidence, for use across pilot Councils (transferable to all councils), for the collection, documentation and lodgement of data for comparison and analysis. These could include standardised survey forms, checklists or storyboards.	
Scope the Presentation Platform	• Meet with industry designers to scope various Framework and data presentation platforms, such as website, document template, smart phone application or other product, which enables easy lodgement and access of the data and enables easy comparisons between each council and each collection period. • Liaise with LGA regarding the future resourcing, funding and development of the preferred platform.	6 Months
Conduct Pilot	• Project Coordinator to work with pilot Councils to collect data as identified in the Framework using the developed templates. • Conduct information / training sessions with Senior Management and staff from all portfolio areas at each Council. • Collect data three times over a six month period at each pilot council.	
Evaluate, report and communicate project	• Prepare a report outlining the following: o preliminary findings based on data collected from pilot Councils o relevant comparisons between each of the pilot Councils o evaluation of the framework including domains, indicators, measures and data collection processes. o evaluation of the CIPP project management and delivery o recommendations regarding implementation across other local government organisations o recommendations regarding the preferred Framework and data presentation platform.	1 Month

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BUDGET

INCOME			
Item	*In-kind	Cash	Total
Local Government Association		73400	73400
City of Unley	4080	1000	5080
The Barossa Council	4280	1000	5280
City of Marion	3830	1000	4830
City of Holdfast Bay	3830	1000	4830
City of Payneham, Norwood & St Peters	4080	1000	5080
Arts SA	4330		4330
CANSA	2150		2150
TOTAL	26580	78400	104980

EXPENDITURE			
Item	In-kind	Cash	Total
Project Coordinator Contractor for approximately 2.5 Days per week for 12 months (equates to approximately $60 per hour which includes on costs, travel, insurance etc)		62400	62400
Travel – both for the Steering Committee general business and possible long distance travel to liaise with other project groups such as the ABS	1500	1500	3000
Data Presentation Platform Scoping		12000	12000
Venue Hire	1000	500	1500
Catering		1000	1000
Administrative Costs	1200	1000	2200
Project Management Costs & Council Implementation Personnel	22880		22880
TOTAL	26580	78400	104980

*In-kind components include the following Project Management, Venue Hire, Travel, Administration and Auspicing Arrangements

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DOMAINS
Indicators are based on the accepted values of a community. These values guide the establishment of cultural domains and form the basis of what is being evaluated by the Cultural Indicators.
The cultural domains for this project will be drawn from the strategic plans and visioning documents of the participating councils along with community consultation as required.

The domains form the basis of the Cultural Indicators Framework and are expected to be universally relevant to local governments throughout SA.

INDICATORS
Indicators are characteristics or occurrences in the community that provide information about community expectation being met in relation to the cultural domains.
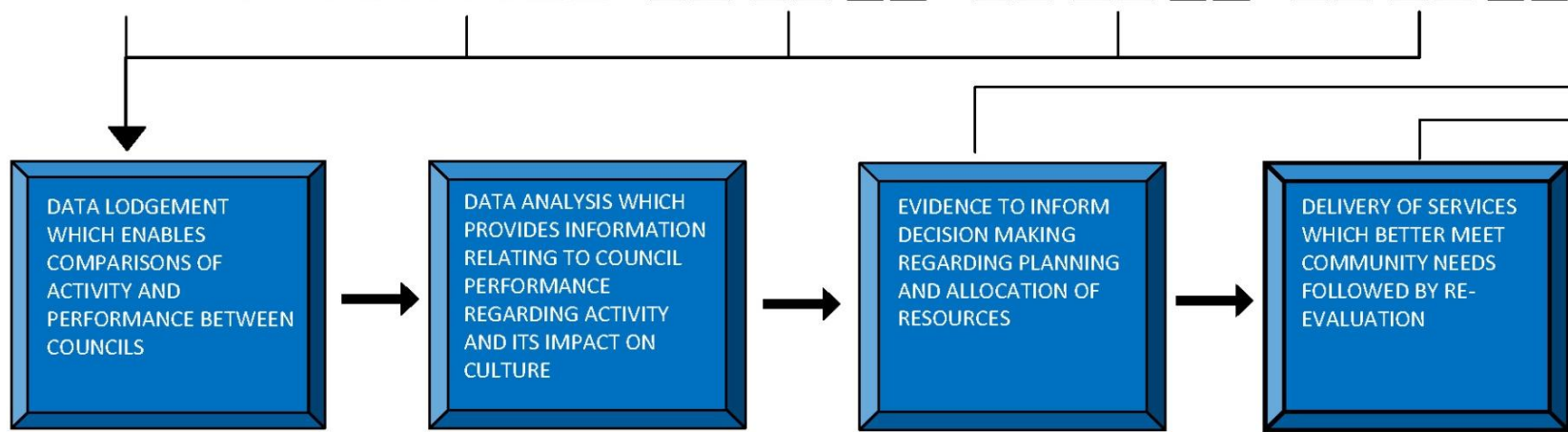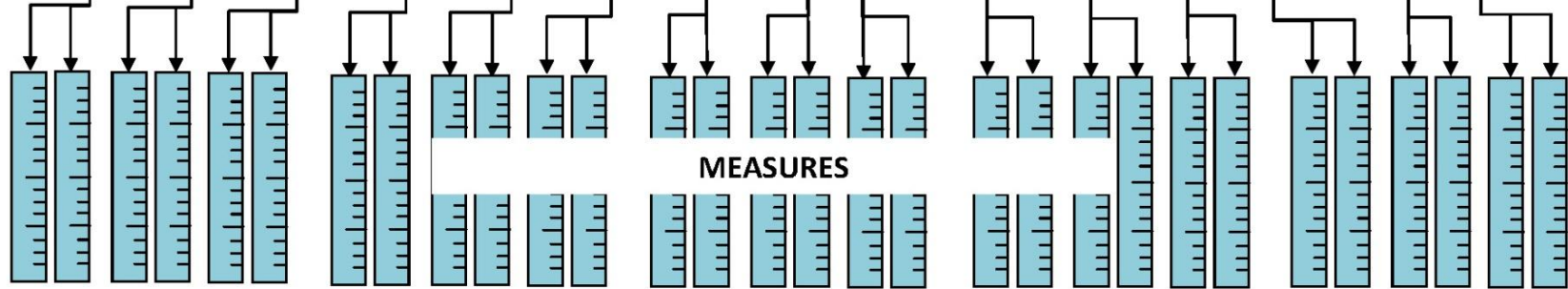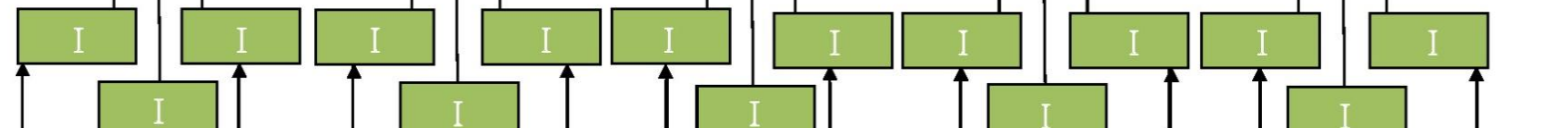
MEASURES
Measures are changeable things that can be documented consistently to demonstrate the existence or status of a particular indicator. These rely on the capacity to secure a reliable and accessible data source, which provides this information. Indicators will be developed concurrently with the establishment of data sources.

EXAMPLE:
Value – *We value the preservation of heritage materials for future generations.* This would fit into "connectedness" domain as interaction with heritage provides a sense of connectedness to place both past and present.

Indicator – Presences and effectiveness of community museums

Measure(s) – Acquisitions and preservation capacity in community museums

COUNCIL STRATEGIC PLANS / COMMUNITY PLANS / VISION DOCUMENTS

PARTICIPATION   HUMAN VALUES   CREATIVITY   CONNECTEDNESS   SUSTAINABILITY

MEASURES

DATA LODGEMENT WHICH ENABLES COMPARISONS OF ACTIVITY AND PERFORMANCE BETWEEN COUNCILS

DATA ANALYSIS WHICH PROVIDES INFORMATION RELATING TO COUNCIL PERFORMANCE REGARDING ACTIVITY AND ITS IMPACT ON CULTURE

EVIDENCE TO INFORM DECISION MAKING REGARDING PLANNING AND ALLOCATION OF RESOURCES

DELIVERY OF SERVICES WHICH BETTER MEET COMMUNITY NEEDS FOLLOWED BY RE-EVALUATION
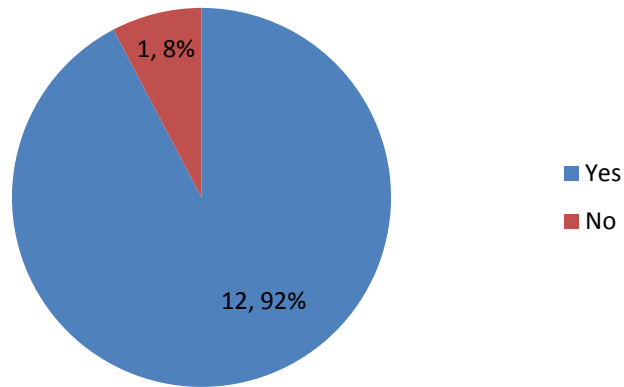
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APPENDIX 1: QUESTIONNAIRE RESULTS

The following questions were sent to 23 Councils. A total of 13 councils responded (a 57% response rate).

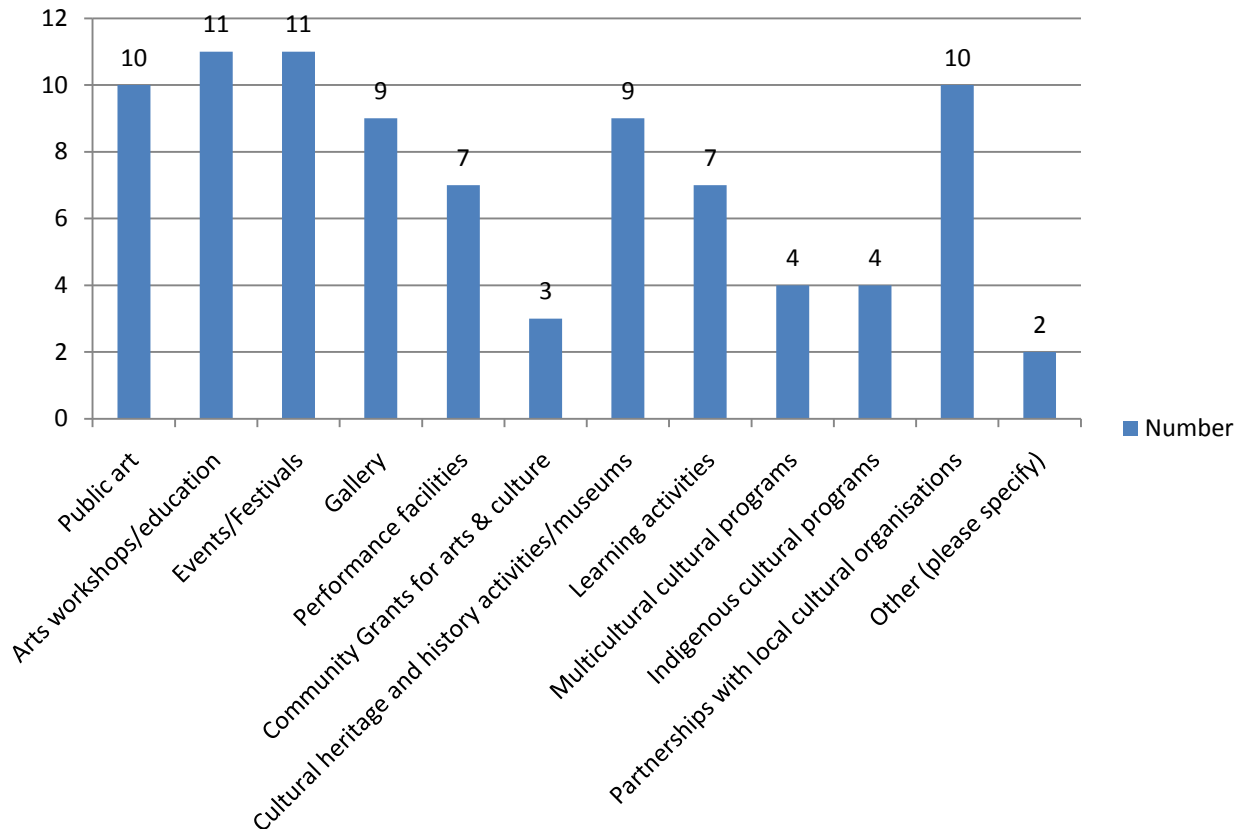**Question**
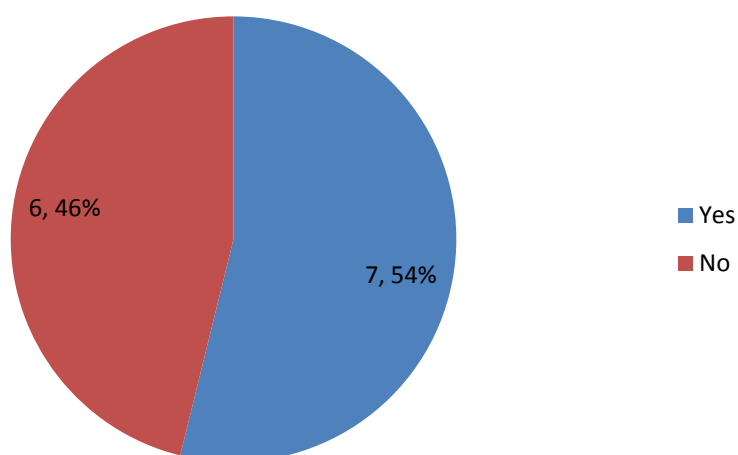
Does your Council have an arts and culture program?

1, 8%

12, 92%

- Yes
- No

If yes, in what areas do you service?

Number of programs

Does your council define 'culture' or 'cultural vitality'?

6, 46%

7, 54%

■ Yes
■ No

For those that replied 'yes', the relevant text was supplied by each of the responds as below:

"[Our] Strategic Plan 2010-2020 (currently being reviewed) defines cultural vitality - A community that encourages creativity and artistic expression, supports inquisitive investigation and life-long learning, open-mindedly embraces diversity, cherishes and respects its multifaceted heritage and confidently expresses a sense of identity, pride and belonging."

"Community Wellbeing – 'Activities we will undertake to provide a safe, inclusive and healthy community, proud of its identity, arts, creative pursuits and cultural diversity.'
Key Strategies include:

1. Increase awareness of, and participation in existing services, events and programs
2. Promote and encourage creativity and lifelong learning
3. Actively promote a wide range of artistic and creative endeavours, community initiatives and build partnerships with arts, recreation, sports organisations and service clubs, welfare and community based social networks

[Our City] has a long tradition of community activities and events staged for the enjoyment of local residents, engagement of local businesses and to foster community pride and City creativity. It is regarded as a leader in community engagement and development through innovative and creative events and activities. [Our City] embraces its community, its history, and the creativity of its people and offers a welcoming and vibrant atmosphere that is demonstrated through an annual program of events and festivals that are eagerly anticipated and where the whole City comes to celebrate."

"A safe and healthy city that supports vibrant community life"

"This is not a definition but it is the directive in our strategic plan: 'We are committed to the protection and promotion of our local heritage, and the fostering and promotion of art and culture in our region.'"

"A vibrant community celebrates their culture and diversity by providing opportunities for creativity and innovation through growth in the arts. Through rediscovering significant stories, places and heritage from our past we can meld our current cultural lifestyle into a creative celebration."

"Council encourages cultural vitality, it is written into our community plan:
• 'Building a Strong Community Support creativity, performing and visual arts within the community
• Create accessible and progressive library services, which meet our community's information needs
• Facilitate and suppport a range of local and community events which encourge community participation and cultural diversity
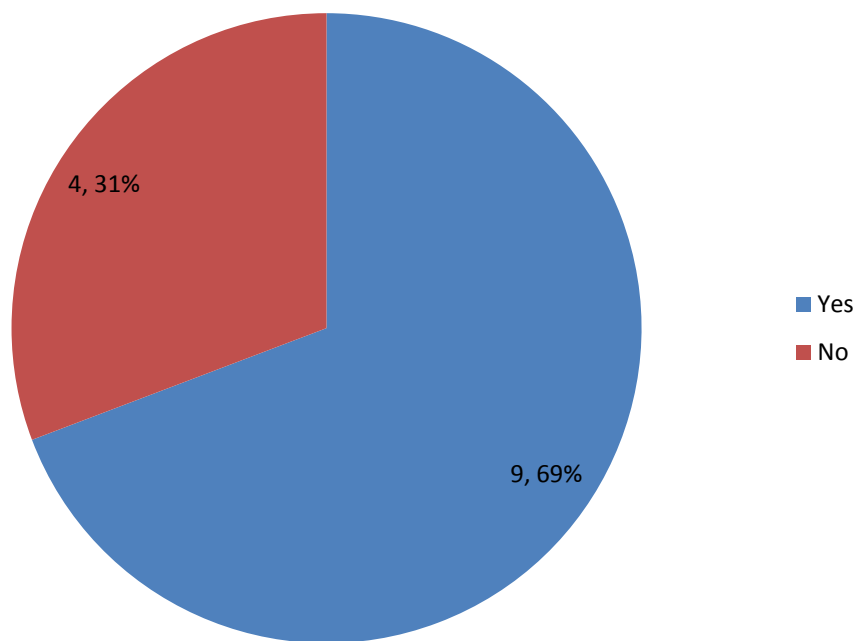
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- Celebrate and showcase the City's Indigenous and European history'"

"[Our City] is proud of our rich and creative traditions, practices and aspirations in arts and culture. Arts and culture reflect, shape and challenge our personal and community identities. [Our City] provides great opportunities for people to engage with and participate in a dynamic and vibrant environment that encourage positive ways of living together. We believe in collaborating with the community and organisations to support a whole range of activities, projects, programs, festivals, exhibitions, events, facilities and understandings that are part of the cultural fabric of our area."

"We have a cultural strategy however it is outdated and needs to be reviewed - the definition of culture will also need to be reconsidered at this time."

"The City's culture includes its cultural heritage, the cultural & social diversity of its people, their creative expression and the unique features of our built environment, all of which combine to create our strong sense of place & belonging. The arts are considered an integral aspect of culture, which represent not only our past, but also assist us to interpret the present & imagine our future."

Do you have specific KPIs in your Strategic Plan referring to Cultural Vitality?

If yes, how are these KPIs measured and what are they reported against?

Chart data (approximate values):
- Attendance/participation rates: 6
- ...ption of opportunities for creative expression: 2
- Numbers of programs offered: 6
- Dollars spent: 3
- Number of artists employed in programs: 0
- Perception of Council's performance in areas of cultural diversity: 3
- KPIs for galleries: 6
- KPIs for history centres: 2
- Other (please specify): 5

Legend: KPI...
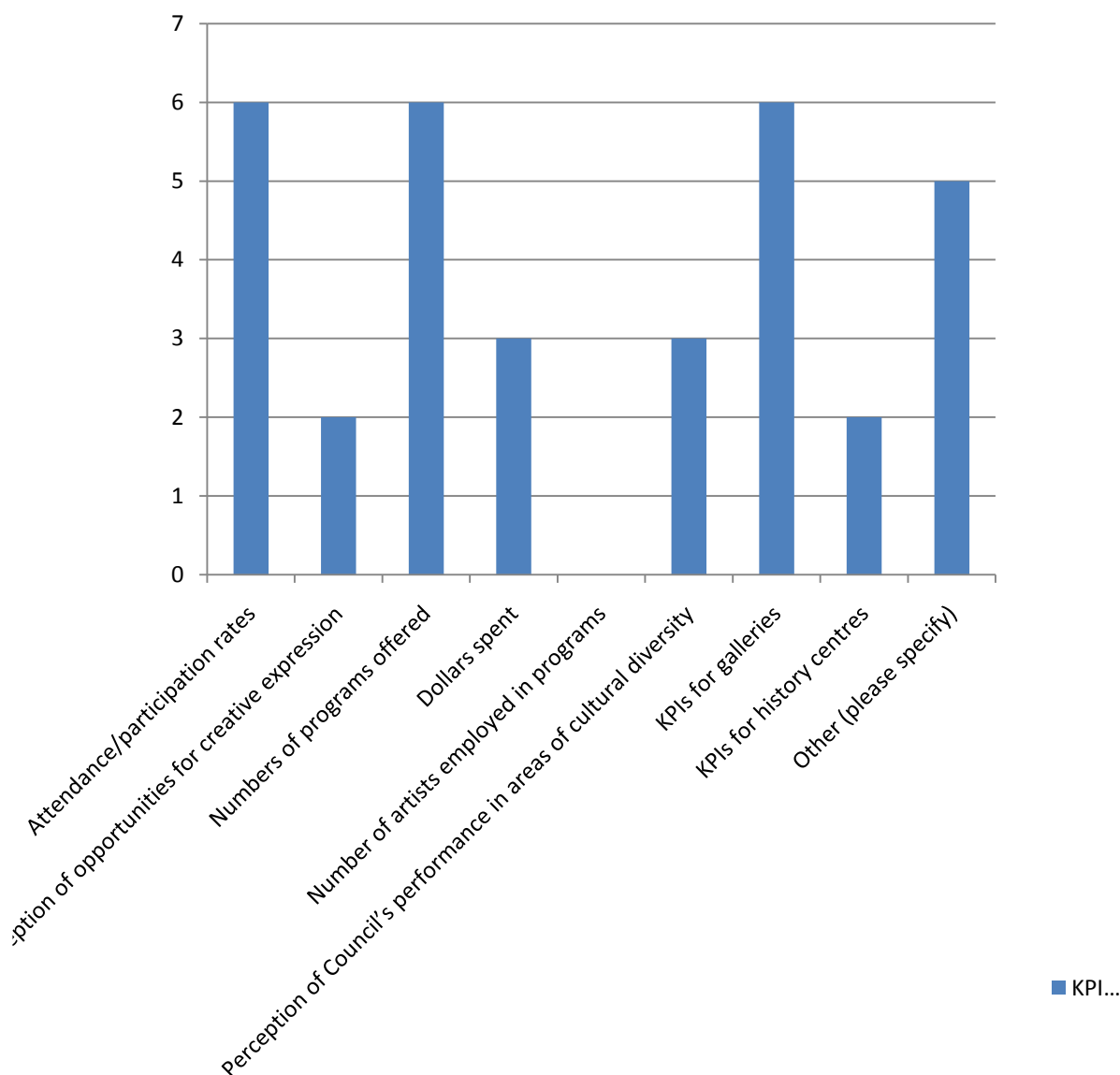
If you don't have specific KPIs relating to cultural vitality in your Strategic Plans, why not?

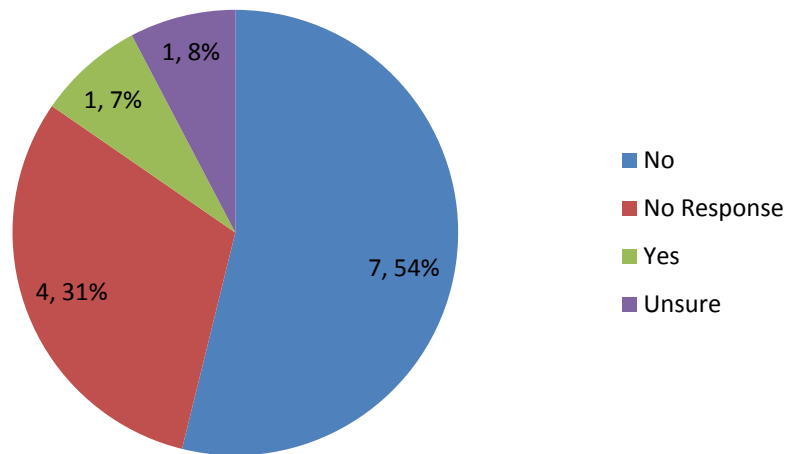"[The City] financially supports local organisations that provide the above services eg financial support of the Civic Hall Management Board that manages the theatre, art galleries and Arteyrea workshop. We do liaiase closely with the local Arts and Mental Health project officer and are formalising Council's approach to Public Art. Business plans of such organisations are presented to Council to determine level of financial support given. Council's role is one of facilitation."

"At the moment the arts and culture program fits under Community Spirit and refers to among others: 'creative expression for community'."

"Arts & Culture added to strategic plan in 2011 and KPIs not yet defined."

"We are currently in the process of developing new overarching City Plan and associated community development strategy. The KPI's are being reviewed and developed. One of the issues that we have is that some of the measures (ie dollars spent, attendance levels) don't really give a good measure so their value is questionable."

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Have you adopted measurement / indicator frameworks used in other regions?

Legend:
- No
- No Response
- Yes
- Unsure

7, 54%
4, 31%
1, 7%
1, 8%

How do you use the data collected?

Use of Data

Category	Number
Corporate reporting	10
Program development	7
Identifying gaps in service delivery	4
Setting or prioritising budgets	9
Advocating for services	3
Improved understanding of impact...	3
Other (please specify)	0

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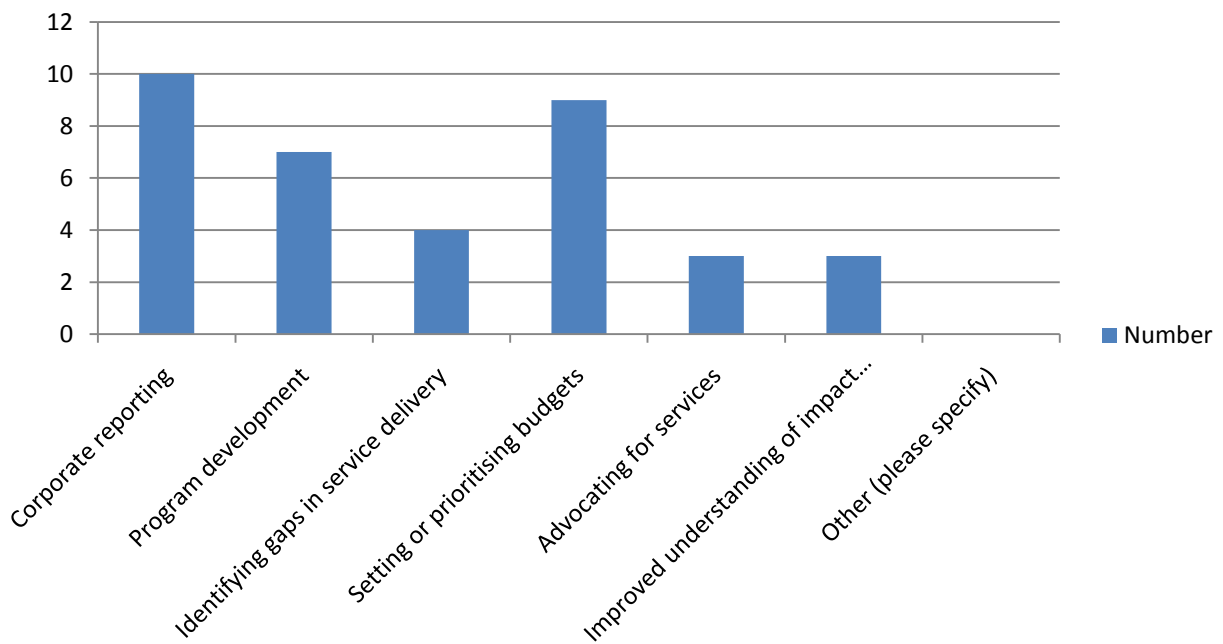
Cultural Indicators Pilot Project literature review

'Not everything that can be counted counts and not everything that counts can be counted'.

<div align="right">Albert Einstein</div>

Aim and structure of the literature review

Cultural indicators are increasingly identified as an important resource for South Australian local government community cultural development workers. Since the 1990s the Cultural Development Network CDN (Victoria)[9] has been stimulating research and policy discourses considering the actual and potential relationship between cultural indicators and community indicators.

A turning point in the recognition of the importance of culture of, in and to communities was at the 4th Forum of Local Authorities for Social Inclusion of Porto Alegre, held in Barcelona on 8 May 2004. At this forum the Agenda 21 for Culture was agreed by cities and local governments from all over the world to enshrine their commitment to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace. Significant to the goals of the CCN and the CIPP project is the Agenda 21 for culture's recommendation to 'Fulfil, before 2006, a proposal for a system of cultural indicators that support the deployment of this Agenda 21 for culture, including methods to facilitate monitoring and comparability'. At this time the United Cities and Local Governments' Committee on culture (UCLG) noted the fragmentation of the field of cultural indicators, which many would argue persists today.

Two significant Australian contributions to this discourse are *Vital Signs – Cultural Indicators for Australia* (2007) and CDN's project commencing in 2007, *A framework for arts indicators for local government.* With an increasing imperative to provide more strategic and evidence based operations, local government cultural development staff are seeking means to expand their ability to examine impacts of their work and of the cultural activity generated by and experiences of the communities with whom they work as well as the impact of other local government activities on the culture of the community. In examining existing community and cultural indicator frameworks applied in Australian local governments, members of the Creative Communities Network (CCN) in South Australia have perceived a number of gaps or limitations in their ability to provide nuanced information about *creativity; human values and rights; participation; connectedness to people, place and identity; and sustainability.* To this end the following literature review aims to provide an overview of the discourse informing the need for community and cultural indicators; an overview of the internationally recognised discourse on the objectives and form of community cultural indicators; and examines recent community indicator frameworks applied within local government in Australia.

The review concludes by highlighting measurement methodologies that might be applied within the generation and collection of cultural indicator data that provides a more holistic and nuanced picture of the community cultural landscape in local government jurisdictions.

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[9] The Victorian-based Cultural Development Network (CDN) emerged out of the 'Art and Community: New Century, New Connections' national conference held in Melbourne in October 1999. It advocates the adoption of a cultural framework for public policy that integrates community-based arts as essential to strategies to achieve environmental sustainability and social well-being at the local level. Community cultural development facilitated by local government is a key focus of its programs.

As Duxbury (2003) highlights, context is an increasingly important factor in understanding the field's evolution:

> *On one hand, the interpretive frames of quality of life, sustainability, and healthy communities are merging and evolving into comprehensive "community indicator" projects…On the other hand, cultural planners and administrators are experiencing growing pressures to quickly develop indicators. (p.3)*

Examining the need for community and cultural indicators

Since the 1990s there has been a growing body of research from multiple disciplines including sociology, anthropology, cultural geography, cultural economics, and New Growth Theory that recognise the important contribution culture makes to the development and sustainability of economically and socially robust communities. Of these academic domains, it is economic rationalist ideology within the broader church of economic theory that has grown to influence everyday life, and dominate society's understanding and representation of value.

John Holden (2005) and Susan Oakley (2006) stress the importance of constructing an understanding of culture and its role in people's lives that acknowledges that culture contributes multiple forms of value to individuals and communities. Engaging in this discourse from an economic geographer perspective and perhaps most noted in policy circles in recent times is Richard Florida. Florida argues for broadening the understanding of the contribution culture makes to a community or region to include the aesthetic, economic, social and community development impacts (2003). State and Local government policy makers across almost all domains of policy in Australia have picked up on this growing body of discourse and have begun in varying degrees to acknowledge the role of creativity, the arts and culture in achieving some of their policy aims.

With the increasing recognition by urban planners and policy makers that artistic works can enable dialogue between diverse people and groups; that cultural heritage can become a focal point for regenerating derelict neighbourhoods or, indeed, for reinventing a whole city's "sense of place". This is often expressed in economic development policy and promotion documents as *'valuing self-expression, the arts and culture'.* This approach to perceiving the benefits of supporting the development and expression of culture within our communities risks reducing the benefits of and therefore the support for 'the arts and culture' in achieving instrumental aims for governments. This combined with both State and Federal governments funding programs that articulate their aim of supporting artistic excellence through their funding programs creates a conceptual fuzziness surrounding the role and value culture plays in our everyday lives and the means that are chosen to measure the value of 'culture'.

Part of this confusion is due to the vagueness of cultural policy where the terms *art and culture* are used almost interchangeably. Accordingly arts indicators are often confused for economic indicators (the economic performance of the arts industry) or social indicators (the social provision and access to subsidised programming). What unites these methods is that they all seek to *evaluate* the activities of cultural institutions or programmes and then construct a case for the value of culture based on those evaluations. 'Culture' however is much broader than what is produced and presented by the 'formal' arts sector. As Hawkes (2001) observes, local government departments are often named 'Arts and Culture', when, in fact, they are primarily concerned with the arts and the other aspects of culture—particularly cultural diversity, sport and religion—are the responsibility of different areas.

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Duxbury (2003 p.8) argues that the pressure to develop indicators typically originates from two directions: program review/evaluation/efficiency measures and the growing prevalence of quality of life/community indicator projects: The diversity of approaches to legitimising and understanding how and how much cultural activity within communities contributes to social and economic development has resulted in a tangle of policy perspectives, strategies and investments that aim to nurture and support cultural production, and community engagement in cultural activity across a spectrum of sites and forms of cultural expression. Duxbury suggests however that care must be taken not to unintentionally and inappropriately frame all cultural activity at the local level as community arts (2003, p.7).

Australian academic Christopher Madden, notes that the growth of community indicator projects in Australia has developed in response to 'a widespread aspiration among governments and social scientists to develop better measures of progress and to meet the demands for greater accountability in government policies and programs' (Madden 2005, p.4). Indicators are more than statistics, they intend to analyse performance of systems - economic, social and cultural - and to predict their performance for the future.

With the imperative for reporting to be timely and cost effective, it is worth noting Jackson's advice to researches seeking to measure the value of culture. She states:

> *Researchers should not confuse searching for clarity with expecting to find simplicity. There are two main theoretical and methodological challenges to documenting arts/culture/creativity impacts. The first is having definitions that are either too narrow to capture what we are looking for or too broad for policy use. The second is trying to establish simple causal relationships in an area that is inherently complex—with many interacting forces and about which not enough is yet known to justify efforts to build formal causal models, even complex ones'.*

> *(Maria-Rosario Jackson & Joaquin Herranz Jr., Culture Counts in Communities: A Framework for Measurement (2002, pp. 34-35)*

Conceptualising value

As local governments endeavour to make policy choices and investments that are wise, intelligent, 'value for money' and politically expedient, they seek out evidence to inform and justify their decisions, commonly through the use of econometric indicators. Indicators are used to 'measure progress, with respect to our goals and our values: where we have been, where we are now, and where we anticipate going in the future' (Badham, 2009 p.68). The use of indicators is generally applied as a tool of governance and government, and as a tool for advocacy and communication. With this dual role Badham (2010, p. 68) suggests that indicators have evolved from measuring the economic health of systems (how much) to social provision (how good) to understanding broader values and cultural change over time; to measure performance and predict systems, inform evidence-based policy, and promote democratic engagement around important local issues.

Within an Australian context, Johnson and O'Connor (2008) observe that at the most pragmatic level governments seek evidence of the cost and value afforded by cultural activity in the community via performance indicators developed through a broad approach by quantifying arts and culture production, and via consumption indicators, including:

- Expenditure in the form of consumption and investment;
- Time spent on arts and cultural pursuits;
- Employment and voluntary work in the cultural sector; and
- Direct economic output of the sector.

This approach to understanding the impact of culture within our communities does not reflect a broad conceptualisation of where and how culture contributes to our communities, socially, environmentally and economically. Johnson and O'Connor (2008) advise that for arts and cultural strategies to be fully effective, they must be integrated within other business areas of local government.

The multiple sites from which culture contributes to the community and the economy

Cultural theorist Margaret Wyszomirski (2005) observes that cultural planning and industry mapping exercises aimed at gaining a greater understanding of the impact of culture and creative sectors stems from an econometric approach to defining and understanding industries and commonly assumes one of the four dominant analysis and definitional perspectives, economic impact, products and services, occupations, or process. Figure 1 illustrates the influence of differing theoretical and policy perspectives that have sought to define and analyse the creative sectors and their contribution to regional communities and economies.
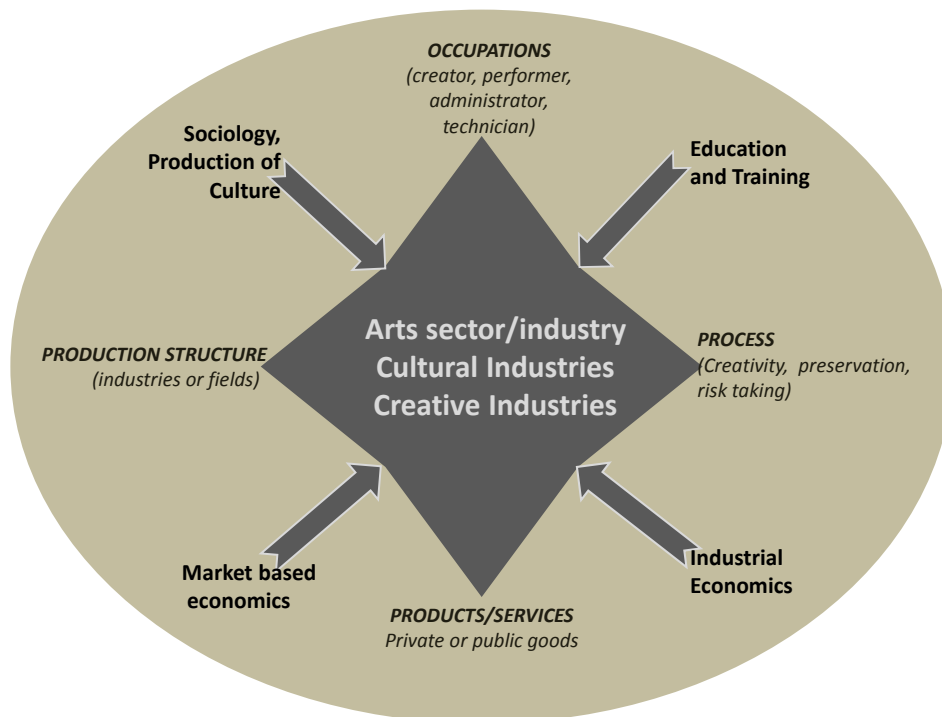

Figure 1   Foundations to the construction of definitions of 'the arts', culture', or the creative industries' stem from four dominant definitional perspectives, Wyszomirski (2005)

Similarly represented Johnson and O'Connor's (2008) figure following (Figure 2) shows the relationships between arts and culture and community wellbeing outcomes, arguing they are highly interconnected and difficult to unravel from other effects.
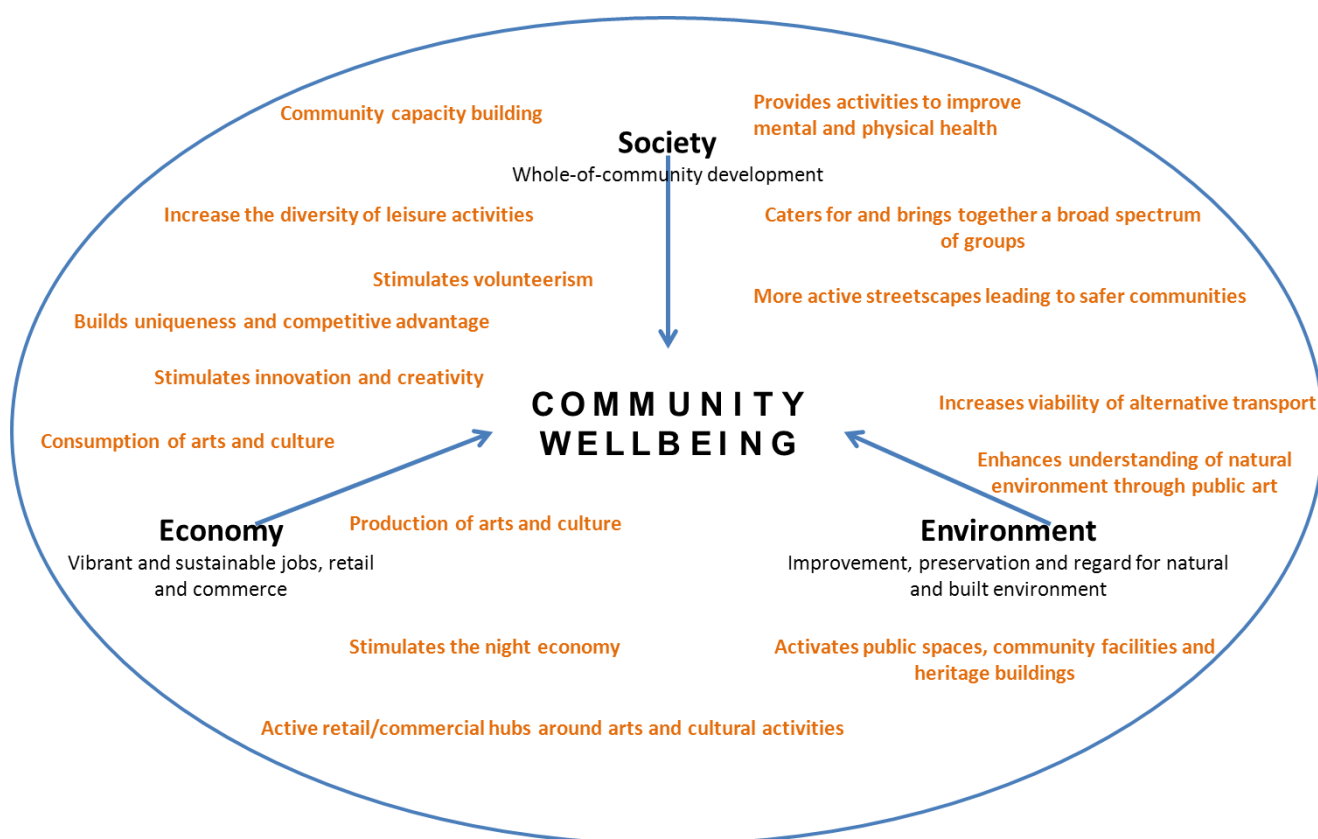
Community capacity building

Provides activities to improve mental and physical health

Society
Whole-of-community development

Increase the diversity of leisure activities

Caters for and brings together a broad spectrum of groups

Stimulates volunteerism

More active streetscapes leading to safer communities

Builds uniqueness and competitive advantage

Stimulates innovation and creativity

COMMUNITY WELLBEING

Increases viability of alternative transport

Consumption of arts and culture

Enhances understanding of natural environment through public art

Economy
Vibrant and sustainable jobs, retail and commerce

Production of arts and culture

Environment
Improvement, preservation and regard for natural and built environment

Stimulates the night economy

Activates public spaces, community facilities and heritage buildings

Active retail/commercial hubs around arts and cultural activities

Figure 2: The Gains from Arts and Culture – A General Model of Local Community Wellbeing
(JOHNSON and O'CONNOR 2008)

As highlighted by Johnson and O'Connor, the interconnectedness between arts and culture and community wellbeing outcomes makes measuring the contribution and value culture makes to the community highly complex.

Creativity and cultural capital contributing to communities

Richard Florida has drawn from wide ranging academic fields including his own work on regional economic development, to identify the factors that make some cities and regions grow and prosper while others decline. He noted that since the 1980s numerous academics have observed that the decisions made about where people chose to work and live went well beyond quality of life amenities and leant more towards interests and lifestyle choices. Inspired by the work of Jane Jacobs (1961) in which she identified that the most successful places are 'multidimensional and diverse- they don't just cater for to a single industry or a single demographic group; they are full of stimulation and creativity interplay' (Florida 2003). Building on Jacobs perspective he concludes that 'rather than being driven exclusively by companies, economic growth was occurring in places that were tolerant, diverse and open to creativity- because these were places where creative people of *all* types wanted to live' (Florida 2003).

The Creative Class is a socioeconomic class: for a city to attract the Creative Class, Florida stresses it must possess "the three 'T's": Talent (a highly talented/educated/skilled population), Tolerance (a diverse community, which has a 'live and let live' ethos), and Technology (the technological infrastructure necessary to fuel an entrepreneurial culture). In *Rise of the Creative*

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Class, Florida argues that members of the Creative Class value meritocracy, diversity and individuality, and look for these characteristics when they relocate (2002).

Florida asserts that human creativity is the power behind economic development. 'Thus creativity has come to be the most highly prized commodity in our economy' …'it's not something you can keep in a box and trot out at work. You can't have high tech innovation without art and music. All forms of creativity feed off each other' (Florida, 2003, p. 191).

Florida claims that his creative class theory does an 'even better job' than the social capital theory like that of Robert Putnam (2000), and human capital theory of academics such as Glaeser et.al (2009). Combining aspects of human capital, social capital and cultural economics theories, Florida uses the analogy of the ecosystem to describe the interconnected relationship between creative capital, community culture and economic development. In order to capture this he developed a suite of indicators to provide a snapshot of a region's overall current standing in the creative economy and as a barometer of a region's longer run economic potential.

As a result of Florida's presentations to business and policy makers in Adelaide in 2004 there was increased interest in understanding how his indices of creativity might be applied to enable South Australia to benchmark itself against other regions and set targets to improve its rating. After the initial wave of interest had died down there was growing recognition among academics and policy makers alike, that Florida's indices do not adequately reflect and measure the multidimensionality of culture in the community or the creative sector in regional contexts. More specifically, Chris Gibson and Natascha Klocker (2004) are concerned that this embrace of creative economy discourse in Australia creates and highlights a blindness to other, underlying ideological messages and socioeconomic biases such as Florida's arguments and indices contain.

Notions of a cultural ecosystem

Like Florida Australian cultural economist David Throsby conceptualises the role of culture in the economy in the form of an ecosystem. He observes that the concept of cultural capital is in 'individualistic form, very close to, if not identical with, that of human capital in economics'. He offers a distinction between economics and culture and suggests that the economic impulse is individualistic and the cultural impulse is collective and refers to 'a *cultural ecosystem* that underpin[s] the operations, of the real economy'. (Throsby 2001).

Unlike Florida who focuses his attention on the expression of a vibrant community culture through what could be argued a privileged socioeconomic class, Throsby offers a more socially equitable conceptualisation of the forms of expression and value afforded by community culture. Throsby (2001) raises the notion of representing both tangible and intangible manifestations of culture by the term 'cultural capital', which allows the representation of cultural activities, goods and services for both their economic and cultural contribution to society.

Throsby (2001) distinguishes cultural capital from other more familiar types of capital such as physical capital, human capital and natural capital, and states:

> *Cultural capital can provide a means of representing culture which enables both tangible and intangible manifestations of culture to be articulated as long lasting stores of value and provides benefits for individuals and groups. (p. 44)*

Throsby defines tangible cultural capital as 'buildings, structures, sites and locations endowed with cultural significance and artworks and artefacts existing as private goods such as paintings, sculptures and other objects' (p. 4).

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Intangible cultural capital he suggests is the 'set of ideas, practices, traditions and values which serve to identify and bind together a given group of people… together with the stock of artwork existing in the public domain as public goods'[10]. Within Throsby's discussion of the economic contribution made by cultural capital he argues that it contributes both cultural and economic value whereas 'ordinary capital provides only economic value' (Throsby 1995, pp13-30; Throsby 1999, pp. 3-12; Throsby 2001).

Also drawing attention to the tangible and intangible value of culture, John Holden (2005) suggests attention be paid to constructing an understanding of culture and its role in people's lives that acknowledges all the types of values contributed, and then develop actions to support it in particular contexts (2005). Holden proposes a simple conceptual framework for understanding cultural value. His framework describes the values generated by culture as *intrinsic*, *instrumental*, and *institutional*. Intrinsic values, he states:

> *Are the set of values that relate to the subjective experience of culture - intellectual,*
>
> *emotional and spiritually …It is this value that people refer to when they say, 'I like this', 'It*
>
> *makes me feel good' or 'This tells me who I am'. (2005)*

These kinds of values are often captured in personal testimony, qualitative assessments, anecdotes, case studies and critical reviews. Because of the subjective nature of the evaluation of artistic or cultural artefacts and its influence on perceptions of value, Holden (2005, p. 8) observes aesthetic questions have become confused with issues of class, privilege, and power.

Instrumental values relate to the ancillary or 'knock-on' effects of culture [or creativity] where it is used to achieve a social or economic purpose. Examples Holden cites include the amount of local employment created by tourist visits to a newly constructed gallery, or the exam results of pupils participating in an educational music project. He states:

> *Much of the rationale for funding of culture rests on an appeal to its effectiveness in*
>
> *achieving instrumental aims. (Holden 2006, p. 17)*

He notes the focus on econometric measures to represent value stating;

> *[it] Tends to be captured in impact or outcome studies that document the economic and/or*
>
> *social significance of investing in culture [creativity], and is often, but not always, expressed*
>
> *in figures. (p. 8)*

Institutional value relates to the processes and actions that cultural organisations adopt when they interact with the public. Holden (2006) suggests that:

> *Institutional value is created (or destroyed) by how these organisations engage with their*
>
> *public and indeed with their own employees; it flows from their working practices and*
>
> *attitudes, and is rooted in the ethos of public service. (pp. 8 -10)*

---

10 The unspoken assumption within Throsby's theory is that cultural capital is distributed evenly throughout the community and is classless. Bennett, Emmison and Frow draw our attention to what they term 'class marked divisions in attitudes, tastes and cultural practice' that they are becoming increasingly politically consequential. Bennett, T., M. Emmison, et al. (2001). Social Class and Cultural Practice. Culture in Australia: Policies, Publics and Programs. T. Bennett and D. Carter, Cambridge University press..

Institutional value is evidenced in feedback from the public, partners and people working

closely with the organisations in question. (pp. 17-18)

Perhaps drawing from Mark Moore's 'strategic triangle model' in *Creating Public Value* (1997), Holden (2006) triangulates these three values and suggests that all three types of value 'represent a kind of historical layering or interweaving' (2006). The first triangle shows the three ways in which cultural value is generated (Figure 3):
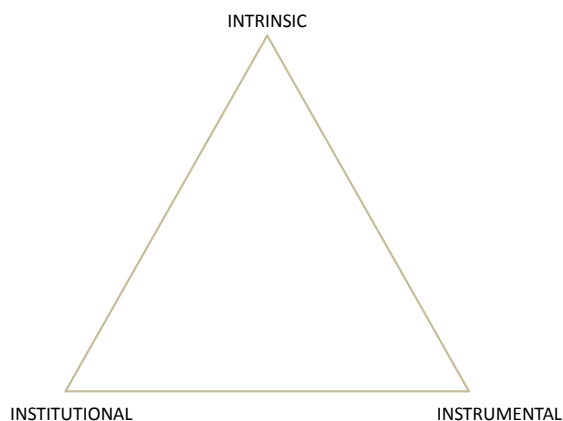
Intrinsic value
- the subjective experience of culture - intellectual, emotional and spiritually

Institutional value
- processes and actions that flow from cultural organisations including their working practices and attitudes, and is rooted in their moral values
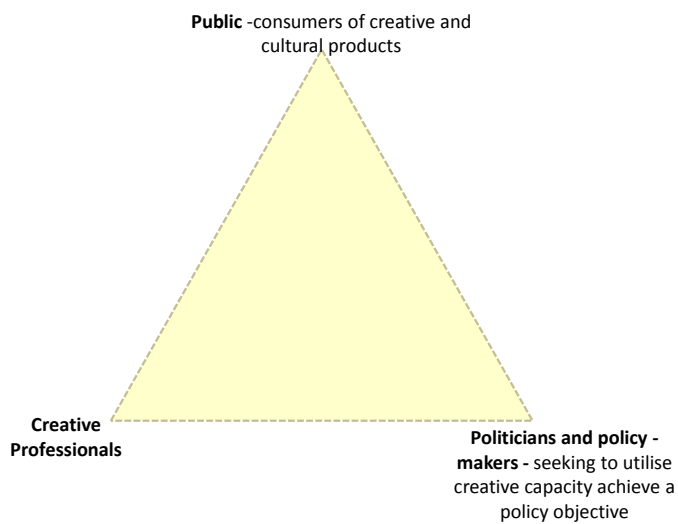- generation of social capital

Instrumental value
- ancillary or 'knock-on' effects of culture [or creativity] where it is used to achieve a social or economic purpose

Figure 3: Illustrating Holden's conceptualisation of the cultural value triangle and the relationship between intuitional, instrumental and intrinsic value produced by cultural activity (2006, p. 15)

In a second triangle (Figure 4), Holden sets out the relationship of the three parties involved in the cultural cycle: the public; the politicians; the professionals, where:

- The public vote for politicians.
- The politicians decide the legal and policy framework in which culture operates, and, crucially, determine the financial resources that they are prepared to commit.
- The professionals do their work, and offer it to the public for consumption.

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Public

markets for creative services, content, & products

Creative Professionals

artists, cultural workers, designers

Policy / politics

Creative industry/Cultural policy

development of creative capital, creative industry support and development fostering creativity's application across the economy.

Figure 4.   Illustrating Holden's conceptualisation of the cultural value triangle and the relationship between politics, policy, creative professionals and the public in the production and consumption of cultural activity (2006, p.21)

Holden's (2005) triangulation of value provides a lens through which to observe social, political, and cultural character of a region and the value perceived to be generated by creative individuals. As illustrated in Figure 5, Holden (Holden 2005) suggests that:

Combining the two triangles gives a framework with which to understand where policy makers can act to generate the types of value that they seek to promote, because they open up discussion about the values that need to be taken into consideration, and how the interests of the various parties interact. (p. 9)
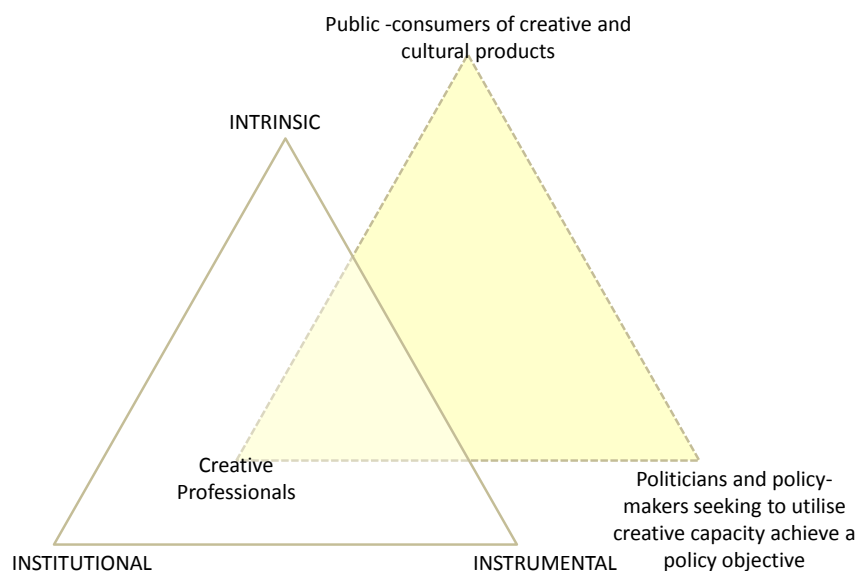
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Public -consumers of creative and cultural products

INTRINSIC

Creative Professionals

INSTITUTIONAL   INSTRUMENTAL

Politicians and policy-makers seeking to utilise creative capacity achieve a policy objective

Figure 5: Illustrating Holden's conceptualisation of the cultural value triangle (2005) where the agents including the public and politicians/policy makers derive value from the contributions of creative professionals. The value contributed is either intrinsic, institutional and instrumental and in many cases a combination and varying degrees of two or all three (Andrew 2011)

Figure 6 following highlights the fact that creative activity and cultural production are fundamentally influenced by the social, institutional and environmental dimensions of a region and therefore this diagram serves to visually situate creative activity within the context of a regional sphere or system of economic activity, illustrating the predominant transfer between agents, including the public, creative professionals, politicians and policy makers.
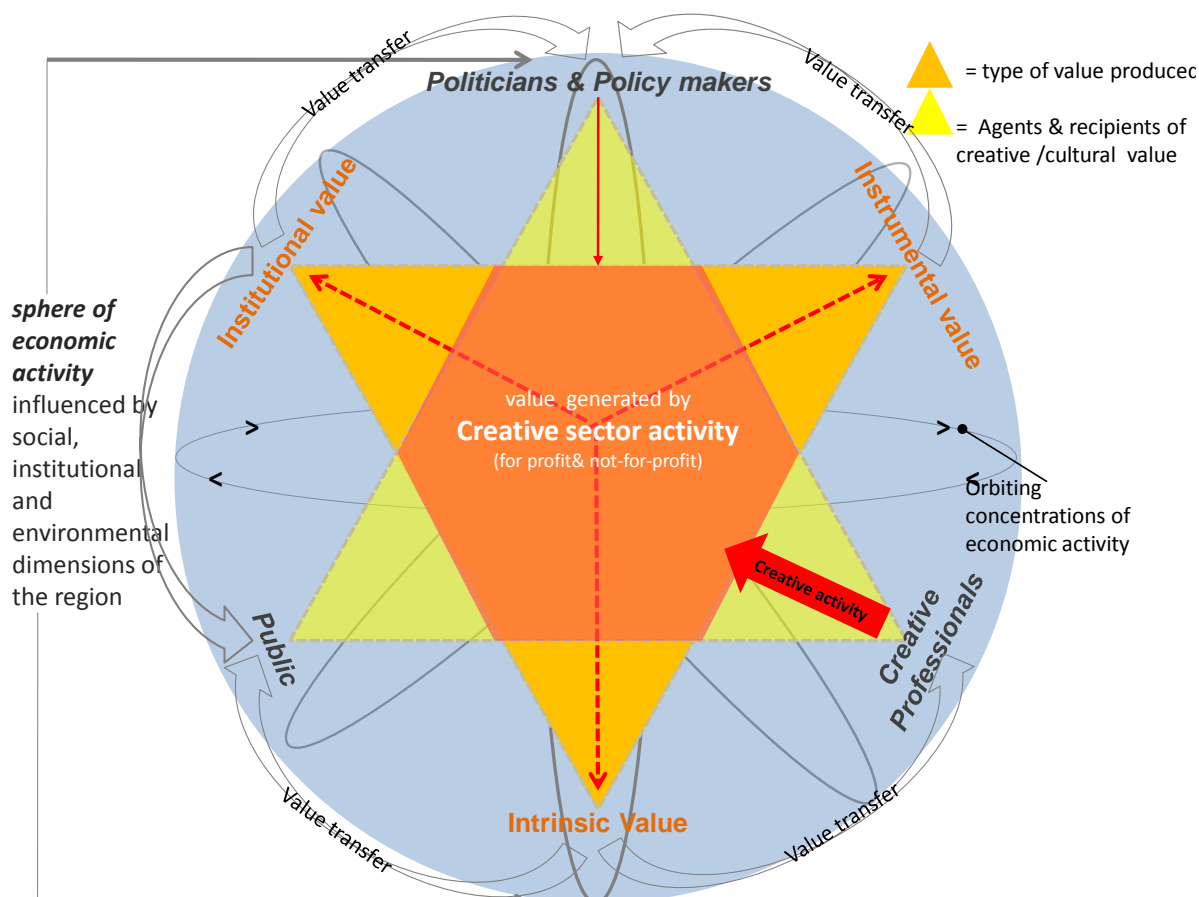
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Figure 6: Situating Andrew's (2011) interpretation of Holden's triangulation of cultural (2005) value

Value is considered within the context of regionally specific orbiting spheres of economic activity contributing to a community's cultural, environmental, social and economic development and sustainability.

Culture - the fourth pillar of sustainability

'all acts of public intervention (plans, policy, services, whatever) are fundamentally informed by sets of values'.

(Hawkes 2001, p. 5)

Jon Hawkes, noted Australian academic in the field of cultural studies, identifies two inter-related definitions for culture that assist in explaining its role in our lives. They are:

- the social production and transmission of identities, meanings, knowledge, beliefs, values, aspirations, memories, purposes, attitudes and understanding;

- the 'way of life' of a particular set of humans: customs, faiths and conventions; codes of manners, dress, cuisine, language, arts, science, technology, religion and rituals; norms and regulations of behaviour, traditions and institutions.

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To this end he concludes 'culture is both the medium and the message – the inherent values *and* the means and the results of social expression.' ((Hawkes 2001)p.3) Hawkes puts forward the concept of a fourth 'pillar', or domain, of public policy – arguing that cultural vitality should sit alongside economic viability, social inclusion and environmental sustainability as a primary concern in public planning. In his paper the *Fourth Pillar of Sustainability* (2001) Hawkes argues the following:

- governments' usage and understanding of culture in their planning, service delivery and evaluation activities have been limited and counterproductive;
- carefully planned cultural action is essential for the achievement of sustainability and wellbeing;
- the engines of cultural production would operate most effectively through a singular and co-ordinated setting within government management structures;
- the development of a cultural framework through which all public planning can be evaluated is an essential step;
- active community participation in arts practice is an essential component of a healthy and sustainable society.

It is Hawkes fourth pillar of sustainability model that has inspired arguments for an integrated approach to planning as well as measurement frameworks and indicators in which cultural impact along with social, economic and environmental impact is embedded in all decision-making. In this model culture acts as a framework or sieve applicable to all areas of public policy rather than for the development of a specific cultural policy.

One of the main conclusions Hawkes draws in his paper is that 'the new governance paradigms and views of what constitutes a healthy and sustainable society would be more effective if cultural vitality were to be included as one of the basic requirements, main conceptual tenets and overriding evaluation streams' (Hawkes 2001). To this end he calls for a standard method of assessing the cultural impact of all proposals within policy making and strategy setting. He states:

> *If it is accepted that cultural vitality is as essential to a sustainable and healthy society as*
>
> *social equity, environmental responsibility and economic viability and that culture resides in*
>
> *all human endeavour, then we need a way to ensure that all public activity is evaluated from*
>
> *a cultural perspective.*

(Hawkes 2008, p.32)

To this end he suggests that impact of the affect and effect of culture on the community or community building is examined under three overarching considerations: values (content); processes and mediums (practice); manifestations (results). Evaluation of these aspects he suggests can be further nuanced by collecting data and examining the subindices under the overarching considerations as following:

Content
- articulations of communities' identity, aspirations and/or history;
- stimulation of community dialogue around quality of life, sustainability and respect for diversity issues;
- raising the profile of universal human rights.

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Practice
- level of communities' fluency in cultural processes and mediums;
- level of communities' access to cultural processes and mediums;
- level and types of communities' action in cultural processes and mediums.

Results
- Manifestations of community-initiated cultural action;
- public access to presented cultural activity;
- profile of cultural activity;
- range and type of public facilities available for cultural activities;
- level and range of use of public facilities for cultural activities.

In Appendix 1 of his paper Hawkes (2001, p.39) outlines some of the public planning conceptual frameworks that were being applied at the time. These include:

- Citizenship and deliberative democracy
- Community capacity building
- Community indicators
- Ecologically sustainable development (ESD)
- And local agenda 21
- Genuine progress indicator
- Good practice
- Integrated local area planning (ILAP)
- Quality of life, wellbeing, life satisfaction & liveability
- Subjective indicators
- 'objective' indicators
- Social auditing
- Social capital
- Sustainable development - sustainable development indicators (SDIS)
- Triple bottom line
- Whole of government planning

Hawkes recognises though that embarking on measurement exercises that include the above criteria will be of little purpose unless they in some way inform action that will benefit the community. Accordingly he argues:

> the implementation of sustainability measures can only be successful if based on significant shifts in social behaviour' ... This observation holds true for many of the issues that have gathered general in-principle acceptance in recent times: for example, inclusivity, civic engagement, community wellbeing and social cohesion.

> (Hawkes 2008, p.37)

Holden (2004) expresses the need for public institutions (meaning governments) to develop the capacity to measure and recognise the noneconomic impact and benefits of culture to communities, stating:

> that for public institutions to be effective, responsive and efficient, they must recognise that how they operate is as important as what they seek to achieve. For the arts and culture, this means developing a new understanding between funders and funded that favours the creation of value recognised by the public; it means showing cultural leadership, rather than being led; and it means basing that expert authority on transparency, accountability and sound judgment (2004, pp. 34–45).

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Conceptualising culture's contribution to individuals and communities can be experienced in tangible and intangible terms, affords culture with the capacity to influence multiple dimensions of a community or region including; the economy, social equality and environmental balance.. This philosophical and conceptual premise is reinforced by the framework put forward at the World Summit of Local and Regional Leaders in November 2010. The framework was developed by the Commission for Culture of United Cities and Local Governments (the international peak body for local government) in 2006 and adopted by the Executive Bureau of UCLG. The policy statement on the Fourth Pillar of Sustainability (culture) at the– 3rd World Congress of UCLG in 2010 affirms 'that culture in all its diversity is needed to respond to the current challenges of humankind' and recognises that:

> the fundamental purpose of governance is to work towards a healthy, safe, tolerant and creative society, and that this requires the promotion by local governments of a model of development that 'meets the needs of the present without compromising the ability of future generations to meet their own needs', as well as ensuring the universal enjoyment of culture and its components, and protecting and enhancing the rights of citizens to freedom of expression and access to information and resources ((UCLG Committee on Culture 2010)

The full UCLG policy statement is included in this document as Appendix 1.

Observing the contribution of culture through a social indicator lens

> Cultural vitality is as essential to a healthy and sustainable society as social equity, environmental responsibility and economic viability.
>
> (Hawkes 200, p.2)

The work of Jackson et al (2006), Hawkes, (2001 and 2006), Agenda 21 for Culture (2005) and Salvaris (2007) is recognised for its considerable contribution to the discourse considering indicators of 'cultural vitality' - arguably the primary focus of the cultural development sector of local government . Jackson's work on cultural vitality defines three broad areas including: the presence of arts and culture; participation in arts and culture; support for arts and culture. This highlights that this framework is deliberately broad and inclusive of both professional arts and local cultural development activity. Justifying this approach Jackson states:

> Cultural vitality has many implications for people both inside and outside the professional cultural field. On the one hand, it can be threatening to some people. It puts some historically privileged and subsidized forms of arts and cultural participation in the same realm as other forms that have not enjoyed the same stature in the formal arts world. On a related note, it expands the range of stakeholders in arts and culture to include people who are not necessarily arts 'experts' or acknowledged arts professionals. On the other hand, the concept of cultural vitality as we define it is attractive to many people because it is inclusive and makes possible the engagement of a wider set of stakeholders with potentially more power, who are concerned with making sure that a place has what it needs to be culturally vital.

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Informed by a more socioeconomically inclusive notion of the arts and culture, Jackson and Herranz (2002) field research and literature reviews conducted for the Arts and Culture Indicators Project suggest that participation in arts, culture and creativity at the neighbourhood level may contribute, directly or indirectly, to a list of important positive impacts, namely:

- supporting civic participation and social capital;
- catalyzing economic development;
- improving the built environment;
- promoting stewardship of place;
- augmenting public safety;
- preserving cultural heritage;
- bridging cultural/ethnic/racial boundaries;
- transmitting cultural values and history; and
- creating group memory and group identity. (ibid. p33)

Jackson and Herranz's report included arts and culture indicators within neighbourhood based development model, and has drawn increasing attention to the indirect social effects of arts, culture, and creativity in neighbourhoods and its role in community building. This view stems from social capital research that identifies that a broad array of civic activities that promote a stronger civil society and democratic engagement.

Culture – fostering connectedness to people, place and identity and social sustainability

Inspired by social capital theory and Czikszentmilayli's (1996) writing on the evolution of creativity and culture, Landry (2000) asserts that culture and creativity are intertwined. He states:

> Culture is panoply of resources that show that a place is unique and distinctive.

> ...Cultural resources are the raw materials of the city and its value base.......

> Culture, therefore, should shape the technicalities of urban planning rather than be seen as a marginal add-on to be considered once the important planning questions like housing, transport and land use have been dealt with. By contrast a culturally informed perspective should condition how planning as well as economic development or social affairs should be addressed. (Landry 2000)

Landry's conceptualisation of a creative city places cultural resources at the centre of policy making which enables the development of interactive and synergistic relationships between the cultural resources and the public policy domains, such as economic development, housing, health, education, social services or workforce planning. This offers a new way of viewing the impact of policy from sectorally specific interventions to influencing factors within and on the entire system. Landry (2000) states:

> The key actors in those places which have exhibited growth share certain qualities: open mindedness and a willingness to take risks a clear focus on long term aims with an understanding of strategy; a capacity to work with local distinctiveness and to find a strength in apparent weakness. (p.4)

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Informed by the work of Leadbetter and Goss (1998), Landry (2000) discusses the role of the often undervalued capacity for civic creativity to offer 'imaginative problem-solving applied to public good objectives' (p.190). Landry (2000) stresses that being creative in a civic sense needs to be legitimised as a valid, praiseworthy activity. He asserts that being creative in a civic sense involves qualities well beyond those often acknowledged as innovative management practices. 'Civic creativity has unique qualities centred on a passion and vision for the civic' (Landry 2000, p. 190). This implies therefore, the need for a 'communicated community' which as Landry suggests encompasses:

> a capacity to listen; and imagination and antennae that can judge the political mood; being a
>
> political animal in the positive sense and a desire to nurture and assemble political forces;
>
> and ability to diffuse tensions creatively and to come up with ethical compromises; the skill to
>
> carry people along and to inspire disparate groups of people to do something that transcends
>
> their self-interest by persuading them that a course of actions better for everyone. (2000, p.
>
> 191)

Therefore communities that support and invest in the creation of, participation in cultural activity in all its form will be by default a socially sustainable community. Landry (2000) synthesises his observations, conceptual and measurement frameworks in what he refers to as an 'urban toolkit'. In numerous cities around the world he proposes the application of his prescription for cities and regions to stimulate the creative capacity of its leaders and community to envision and enact strategies that will stimulate their growth and sustainability in social, economic, and environmental arenas. In setting the context for developing his 'urban toolkit', Landry (2000) makes the observation that there has been a significant shift in the way cites function and the problems that need addressing in order for them to be sustainable and grow.

The purpose of Landry's toolkit is to provide a framework from which:

> To rethink how problems can be addressed, by re-examining the underlying philosophies,
>
> principles and assumptions behind decision making and to challenge the ways urban
>
> problems and solutions are framed. (2000, p. 165)

He argues that continuing to rely on the old intellectual apparatus and policy responses to address issues faced by contemporary cities will no longer suffice, and identifies several preconditions for a city to be 'truly creative', those being:

- personal qualities
- will and leadership
- human diversity and access to varied talent
- organisational culture
- local identity
- urban spaces and facilities
- networking dynamics.

Landry (2000) suggests indicators for each of these factors are developed to enable measurement of gaps, opportunities, and progress towards attaining the creative city mantle. As he states:

> The assumptions running throughout [his] book include the idea that creating ladders of
>
> opportunity to participate actively in economic, political and social life is an intrinsic good;

that partnerships and linkages between diverse organisational types – public, private,

voluntary – create interesting synergies; that culture itself, simplistically defined as 'who we

are and what we believe in', is of overriding importance in creating unique, distinctive urban

environments. (p. 203)

Culture and sustainability

Without explicitly stating Landry eludes to the argument that participation in cultural activity supports the development of localised social capital which in turn supports the development and sustainability of a vibrant and resilient community culture. Stemming from their observation, ecological sustainability is fundamentally tied to the social sustainability of cities Stern and Polèse (2002), define social sustainability as:

development (and/or growth) that is compatible with the harmonious evolution of civil society,

fostering an environment conducive to the compatible cohabitation of culturally and socially

diverse groups while at the same time encouraging social integration, with improvements in

the quality of life for all segments of the population.... (p.3)

They highlight the critical role of policy in enabling and supporting the development of communities that are socially sustainable. To this end they assert that policy:

must, among other things, seek to bring people together, to weave the various parts of the

city into a cohesive whole, and to increase accessibility (spatial and otherwise) to public

services and employment, within the framework, ideally, of a local governance structure

which is democratic, efficient, and equitable. This is all about building durable urban

'bridges' ... capable of standing the test of time. (15-16)

One of the factors they highlight that will foster social sustainability is the emergence in local civil societies of social economy networks experimenting with new initiatives in housing, food distribution, public health, and neighbourhood planning. Such local citizenship projects, they remind, are as important to the creative city as the globally oriented talent-driven technology clusters.(cited Bradfield 2004)

Also considering the importance of community groups, including their interconnectedness with others is the GVRD Social Indicators Subcommittee. In their report the *Gates Memo* (cited Duxbury 2005, p.8) they highlight that;

Social or community capacity is the basic framework of society, and includes mutual trust,

reciprocity, relationships, communications, and interconnectedness between groups. It is

these types of attributes that enable individuals to work together to improve their quality of

life and to ensure that such improvements are sustainable...

To be effective and sustainable, these individual and community resources need to be

developed and used within the context of four guiding principles: equity, social inclusion and

interaction, security and adaptability.

The previous section has drawn on discourse and measurement frameworks and indicators stemming from a diverse array of academic and policy perspectives. It is therefore not surprising

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that finding a one size fits all set of indicators to measure the impact of culture in and on South Australian communities is so hard.

The work of Maria- Rosario Jackson and her academic colleagues has been particularly influential to a number of the Creative Communities Network members in South Australia. The Arts and Cultural Indicators in Community Building Project report by Jackson and Herranz *Culture Counts in Communities: a framework for measurement*, (2002) presents a set of principlas for the development of community indicators which they assert perfomrs 'three valuable functions':

- First, they capture the potential breadth, depth, and value of arts, cultural participation, and creativity in neighbourhoods.

- Second, they make it easier to see the possible connections between cultural activity and community-building processes.

- Third, and perhaps most important for our purposes here, they suggest possible categories for research and measurement.

<p align="right">(Jackson and Herranz Jr. 2002)</p>

These and similar findings from our field research, plus the series of workshop discussions with our ACIP affiliates, led to the development of four fundamental principles that together provide a multilayered and comprehensive guide for the treatment of arts, culture, and creativity in communities.

1. Definitions of art, culture, and creativity depend on the cultural values, preferences, and realities of residents and other stakeholders in a given community. Art, culture, and creativity at the neighbourhood level often include the cultural expressions of ethnic, racial, age, and special interest groups that may not be validated or adequately represented in mainstream cultural institutions. Community residents in our field research expressed appreciation for a continuum of activities—amateur and professional, formal and informal—happening in arts-specific (e.g., theatres, galleries, and museums) and non-arts-specific places (e.g., community centres, church halls, parks, schools, libraries, restaurants, and night clubs).

2. The concept of participation includes a wide array of ways in which people engage in arts, culture, and creative expression. Participation is not just attendance, observation, consumption, or even audience participation. It includes many other categories of action—making, doing, teaching, learning, presenting, promoting, judging, supporting—and spans many artistic disciplines. It can be amateur or professional, active or passive, individual or collective, continuous or episodic, public or private. And people can be motivated to participate in cultural activities for aesthetics and appreciation of the creative process as well as for other reasons.

3. Arts, culture, and creative expression are infused with multiple meanings and purposes simultaneously. At the neighbourhood level, arts, cultural practices, and creativity are frequently valued for aesthetic and technical qualities, but they are also often embedded in or tied to other community processes. In Oakland, for example, young immigrant Mien women talked about the value of embroidery circles. The circles provided an opportunity to hone their sewing and design techniques. But they were also important

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because they allowed for the transmission of heritage from one generation to the next and the interpretation of life in a new environment. In another example, residents in several cities said they valued neighbourhood landscaping and gardening for various reasons. It was beautiful and people worked hard for it. It made the street look like the residents cared about their community. Gardens, moreover, were also expressions of ethnic identity, given the different culturally specific methods of gardening used.

4. Opportunities for participation in arts, culture, and creative endeavour often rely on both arts-specific and non-arts-specific resources. At the neighbourhood level, arts, culture, and creativity have many stakeholders. Not surprisingly, given that such activities intersect with other community processes and priorities, many arts and artistic activities at the neighbourhood level are made possible through the collective efforts of both arts-specific and non-arts-specific entities. A church-based youth dance ensemble, for example, may rely on monetary and in-kind support not only from the church, but also from youth service organizations, artists, and arts organizations, among other sources. It is not unusual to see otherwise dissimilar organizations coming together to bring opportunities for cultural engagement to fruition.

Combining our guiding principles and the findings from our field research yields a framework for this purpose. This framework consists of four parameters that serve as domains of inquiry (for conceptualization and classification) and measurement (for documentation, data gathering, and eventual indicator development).

- **Presence:** The existence of whatever creative expressions a given community defines and values as community assets.

- **Participation:** The many ways in which people participate in these creative expressions (as creators, teachers, consumers, supporters, etc.).

- **Impacts:** The contribution of these creative expressions and participation in them to community-building outcomes (neighbourhood pride, stewardship of place, interracial and interethnic tolerance, improved public safety, etc.).

- **Systems of Support:** The resources (financial, in-kind, organizational, and human) required to bring opportunities for participation in these creative expressions to fruition.

(Jackson and Herranz Jr. 2002)

Jackson and Herranz Jr. (2002) encapsulate these concepts in the following diagram.
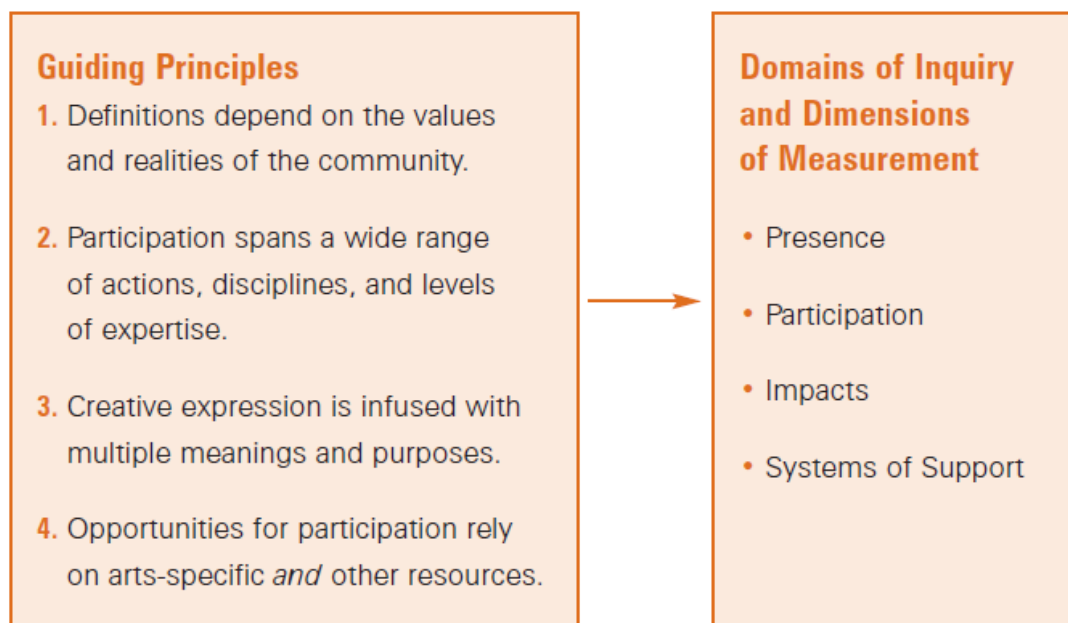
Guiding Principles

1. Definitions depend on the values and realities of the community.

2. Participation spans a wide range of actions, disciplines, and levels of expertise.

3. Creative expression is infused with multiple meanings and purposes.

4. Opportunities for participation rely on arts-specific *and* other resources.

Domains of Inquiry and Dimensions of Measurement

• Presence

• Participation

• Impacts

• Systems of Support

Figure 7: Conceptual Framework for Art and Culture Research and Measurement. (p.20)

Further defining their approach measuring and interpreting indicators of cultural vitality in communities Jackson puts forward a four tier system of data sources (Jackson, Kabwasa-Green et al. 2006).

Tier one data are arts and culture–relevant quantitative data that are publicly available, free or of minimal cost, collected at least annually, nationally comparable, and able to be disaggregated geographically to a Metropolitan Statistical Area at a minimum. Translated into an Australian context this could include: ABS data sources on labour, NGO's, arts and culture funding.

Jackson et al suggest that the 'main advantage of tier one data is their national comparability; their main disadvantage is that they often lack the detail and geographic specificity desired for rich interpretation of arts and culture conditions at the neighbourhood level' (p.33).

Tier two data are also quantitative, publicly available, free or of minimal cost, annually recurrent, and able to be disaggregated to a Metropolitan Statistical Area at a minimum. The difference from tier one data is that tier two data are not nationally comparable, although they are internally/temporally comparable and potentially comparable among selected geographies (within a state, region, county, or city). To qualify as tier two, the same data set must have been collected at least at two different time periods (p.33).

Within an Australian context examples of tier two data include administrative data about and festivals; …selected annual household surveys, including questions about cultural participation; and funding data from the local arts agency or arts group/ industry association . Jackson et al suggest 'the main advantage of tier two data compared with tier one is that they typically provide more detailed information about a phenomenon and are more specific to a particular locality. Tier two data also provide information about smaller geographies than most data sources classified as tier one; the main disadvantage of tier two data is their lack of national comparability' (p.34).

Data in tiers one and two are suitable for the development of indicators primarily because it provides quantitative data that is recurrent and, therefore, can be used to assess trends over time.

Tier three data are also quantitative but come from sources that are either for a single point in time such as a one-time survey on amateur artistic practice, or sporadic such as a study of arts funding that may happen more than once but is not regular and not necessarily organized to be comparable across time.

Within an Australian context examples of tier three data can often be found in academic studies of arts and culture in communities or funder evaluations of cultural programs they have supported. Other examples of tier three data include surveys of artists (now prevalent) and public opinion surveys about attitudes toward the arts' (p34).

Jackson et al suggest warn that Tier three data is 'not suitable for the immediate creation of indicators but are valuable nonetheless because they provide examples of or precedents for how relevant information might be collected recurrently in the future (and thus become more suitable for indicator inclusion)'. Additionally, this data 'can also provide additional contextual information to help round out the cultural vitality picture, if only for one particular point in time' (p.34).

Tier four data are qualitative or pre-quantitative documentation of phenomena of interest. Anthropological and ethnographic studies of arts and culture in communities often render this type of data … this kind of data and analysis supplements and complements quantitative measures, thus helping to provide a more nuanced picture of community' (p.35).

Jackson et al note that 'data from tier four can be particularly helpful because they can provide strong suggestive evidence of various aspects of cultural vitality that may not be measured quantitatively. For example, whether or not there is a focus on arts and culture in a community's general plan.'

Jackson et al highlight that this data often helps to guide the design of quantitative data collection strategies, including the design of survey questionnaires and methods for administering survey instruments. In addition this data can provide 'instructive contextual information that helps to fill out a community's cultural vitality picture. Additionally data from tiers three and four can be useful because they sometimes challenge or confirm usual interpretations of what some arts and culture measures are indicating' (p.35).

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The following diagram (figure 8) summarises the discussion above.

A FOUR-TIERED SYSTEM

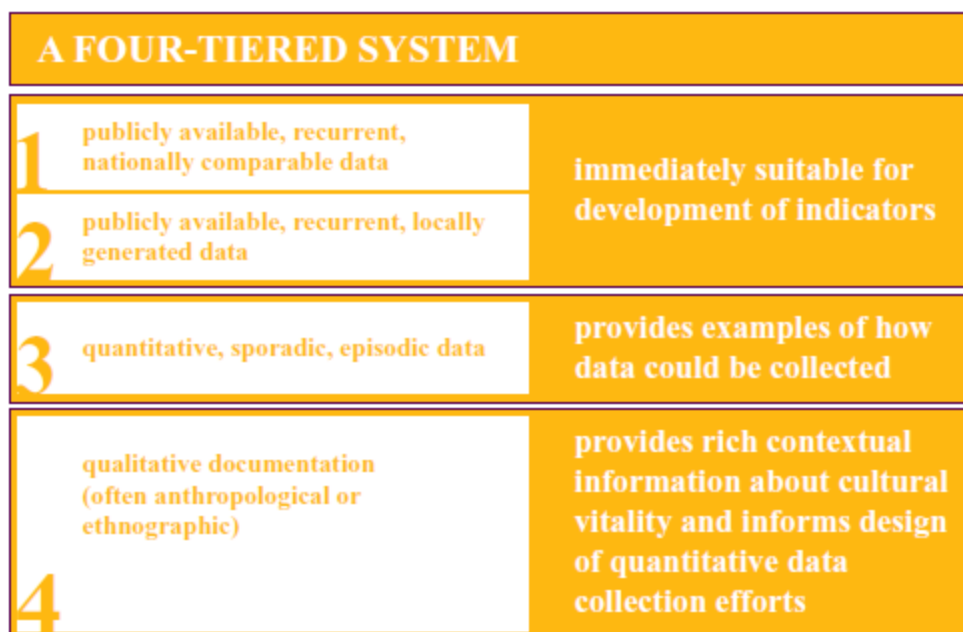|	
1 publicly available, recurrent, nationally comparable data	**immediately suitable for development of indicators**
2 publicly available, recurrent, locally generated data	
3 quantitative, sporadic, episodic data	**provides examples of how data could be collected**
4 qualitative documentation (often anthropological or ethnographic)	**provides rich contextual information about cultural vitality and informs design of quantitative data collection efforts**

Figure 8: four tiered system of data collection, (Jackson, Kabwasa-Green et al. 2006)

Adopting Jackson's approach to using existing data sources suggests that in order to develop more nuanced cultural indicators, there needs to be significant lobbying and investment for the ABS to ask more specific questions relating to cultural vitality in their census and other data collecting exercises.

As was mentioned in the introduction, this literature review does not intend to replicate analysis of all of the international and national indicator frameworks that might be informative to the CIPP project as this work has been done so well by others such as CDN in Victoria. The following section briefly discusses three of the most recent reports and indicator frameworks that have been published in Australia that are considered to connect with, and possibly inform either implicitly or explicitly the aims of the Creative Communities Network and their cultural indicator project.

Examining recent community indicator frameworks

The following section examines recent community indicator frameworks applied within local government in Australia

A framework for arts indicators for local government (Cultural Development Network (CDN) 2010)

Explicitly referring to the arts not a broader notion of 'culture', the framework being proposed in this paper draws primarily from Jackson et al (2006), and also from Hawkes, (2001 and 2006), Agenda 21 for Culture (2005) and Salvaris (2007), and have been created to be commensurate with SMART planning principles,- specific, measurable, agreed upon, time-based and realistic within constraints. Additionally it draws from Business Theory and strategic planning and measurement methodologies. There are four categories for measurement of the arts in the proposed indictor framework, namely;

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1. Presence of opportunities to participate in arts activity (p. 13-18)
2. Rates of participation in arts activity (p. 19-26)
3. Support for arts activity (p. 27-31)
4. Outcomes of arts participation, on cultural, social, economic and environmental dimensions. (p. 32-33)

These categories of the arts are listed against a second axis of categories;

- Values and goals: what are the values and goals the council (local government authority) seeks to progress towards?
- Indicator for whole council area (general): what are indicators of progress towards this goal, whether or not they are within the control of the council?
- Indicator for whole council area (specific): how, specifically, could this progress be measured?
- Possible data source/s:
  o available data source
  o data available but would need effort to collect
  o data sources not yet identified
- Council action: what action could council take to progress towards this goal?
- Team or individual worker's contribution: what action could a staff team or individual worker take to contribute towards the council's action?

The values and goals column includes aspects of councils' responsibilities to which the particular arts indicator seems most pertinent; whether it is cultural vitality, social equity, economic viability, and environmental sustainability. Three specific values related to the arts are suggested;

- encouraging creativity: mostly about the future, where we are going - new ideas, new expressions, creative exploration through the arts
- welcoming diversity: mostly about the present, where we are now – all the different ways people currently engage in the arts, different art forms, contexts, settings, cultures, production styles/values
- valuing heritage: mostly about the past, where we have come from – history, stories, traditions, rituals, memory

The conclusion of the report notes that this framework proposes the creation of indicators for which there is not yet easily available data. Jackson et al (2006) avoided these significant challenges by only proposing measures for which there are currently existing and accessible data sources as discussed in the previous section of this review.

Vital Signs - Cultural Indicators for Australia, COAG Statistics Working Group (NCCRS 2007)

In 2007, the Cultural Ministers Council (CMC) agreed to support the development of a suite of high level cultural indicators and to report periodically on the strength of the arts and cultural sector and its contribution to economic and social wellbeing. The framework argued it will enable collection of meaningful data and analysis of trends over time, and inform evidence based decision making and evaluation of public policy. It will also allow comparisons of these trends and benchmarking with the international cultural sector. The report published in 2010 suggests that the contribution of the sector can be captured using three broad themes: economic development, cultural value, and engagement and social impact. It must be noted however that the documents aim was also to inform advocacy arguments in and outside of government policy circles, and to increase public awareness of the value of arts and culture, increase our appreciation of the talent Australia

produces, and enhance our understanding of cultural diversity. The report also acknowledges the importance of arts and culture as a catalyst for economic growth, and accords with growing recognition of the importance of arts and culture to personal and community wellbeing and social inclusion. (p.6)

The framework is supported by three themes (economic development, cultural value, and engagement and social impact). Within these themes, a suite of cultural indicators has been developed. These draw on data collected by the Australian Bureau of Statistics (ABS), through the five yearly population census and other surveys[11]. They note however:

> Useful as the ABS data is, it is not comprehensive enough to reflect the many ways that arts
> and cultural activity contribute to the economy, to community wellbeing and social inclusion
> to Australia's cultural heritage and identity, and to our confidence and standing in the world.

Consequently, some indicators have been included that depend on other reliable sources, including data about international and domestic tourism collected by Tourism Research Australia, the Australia Business Arts Foundation (AbaF) survey of private sector support for the arts, material from television and music industry authorities, and information recorded by Australian, state and territory governments.

In light of this diversity of data sources and context from which the data has been derived, CMC acknowledge that there is a clear need for a process that can assist the standardisation, aggregation and coordination of the collection of data from the many agencies that engage directly and indirectly with cultural producers and consumers. They stress:

> Consideration needs to be given to the means of collecting data, frequency of surveys and
> who administers the collection of data. For Australian arts and cultural data collection to be
> sustainable, useful and valuable, the interests of stakeholders should be taken into account.
> This report could inform design of appropriate survey instruments and thinking about a broad
> range of data sources. The framework provided by this report can form the basis of regular
> reporting of data and trends over time. (p.7)

As previously noted, the Vital Signs framework is built on three themes under which sit a number of related indicators.

1. economic development
   - Cultural employment
   - Household expenditure on cultural goods and services
   - Visitor expenditure on cultural goods and services
   - Government support for culture
   - Private sector support for culture
   - Voluntary work in arts and culture
   - Economic contribution of cultural industries
2. cultural value
   - Cultural assets
   - Talent (human capital)
   - Cultural identity
   - Innovation (new work/companies)

---

[11] These surveys gather information on employment, household expenditure, Australian time use, cultural funding, education and training, disability, wellbeing and social circumstances of Aboriginal and Torres Strait Islanders, and data from the Australian National Accounts.

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- Global reach
3. engagement and social impact
  - Cultural attendance
  - Cultural participation
  - Access
  - Education in arts and culture

These themes and indicators intend to capture the key dimensions of artistic production and consumption, the personal and public benefits that result from arts experiences, and the balance of intrinsic and instrumental value that the cultural sector delivers. (p.7)

By the very nature of the Cultural Ministers Council[12] the focus of their work accords with an 'arts centric' view of culture, and as such without considerable amendments this suite of indicators does not encompass a broader and more nuanced measures of culture considering areas such as creativity; human values and rights; participation; connectedness to people, place and identity; and sustainability as identified by the Creative Communities Network.

Outside of the Arts and Culture focus and stemming from local government are two more recent indicator frameworks that may inform an approach to developing a locally specific community culture indicator tool. Both are from New South Wales, but draw heavily from the work of Community Indicators Victoria (CIV) framework development report – *'Measuring wellbeing; engaging communities''.* Additionally they seek to more fully integrate community wellbeing measures and indicators into whole of government policy and strategy making.

In 2011 the New South Wales Division of Local Government (DLG) sought to assist NSW councils in developing a set of indicators that were more fully integrated into the newly legislated *Planning and reporting Guidelines for Local government in NSW* Strategic planning. The report Integrating Planning and Reporting Framework – Community indicators Project (Strategic planning Resource) highlights that the proposed indictors 'mark an important departure from traditional key performance measures utilised by most councils. These differences they summarise in the table below.

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[12] The Cultural Ministers Council is an intergovernmental forum for ministers responsible for culture and the arts in Australia and New Zealand and for invited observers from the Australian Local Government Association, Norfolk Island and Papua New Guinea. The council promotes cultural and artistic expression to enhance national civic, social, political and economic development. It does this by co-operating, co-ordinating and collaborating on policies and initiatives of national significance relating to culture and the arts in Australia. The council's interests include:
- creative arts, such as literature, musical composition and visual arts/craft
- performing arts, such as music, drama, opera and ballet
- Australian Indigenous arts and culture
- film and digital media production, distribution and exhibition collections, including those of museums, galleries, libraries and archives.

Table 1: Comparison of community level indicators and performance indicators

Indicators of what?	Used by whom?	To inform what decision/s?
Community Indicators The state of the things we care about in the local community	• Community members • All institutions who contribute to the state of the community • Local government as facilitator of long term Community Strategic Planning and reporting	• Community wide decisions about priorities • Institutional responses to issues (where possible and appropriate) through service delivery or lobbying other agencies
Council Performance Indicators Efficiency and effectiveness of service delivery by local government	• Community • Local Government • Division of Local Government	• To provide transparency about investment of resources across 'issues' or areas • To guide decisions about future expenditure • To benchmark across service providers (eg comparing cost per unit service) or to previous periods (e.g. 'same service levels as last year')

In setting the context in which community wellbeing should be considered they highlight the multidimensional nature of individual and collective notions of community wellbeing. They state:

> *Local community wellbeing indicators are based on the approach that ways of understanding whether life is getting better should go beyond traditional economic measures.*
>
> *Community wellbeing frameworks are multidimensional, drawing from multidisciplinary ideas and values, and are used to project into the future as well as to review the past (Eckersley 1998; Wiseman and Brasher, 2007). Community wellbeing is seen as being both subjective (people's satisfaction with their lives) and objective (the measurable material conditions affecting people's lives and future opportunities) and hence requires objective and subjective measures.*
>
> *Community indicator frameworks acknowledge the interrelationship between social-cultural, ecological and economic conditions providing a 'triple bottom line' sustainability analysis. The quadruple bottom-line extends this concept to include governance outcomes.*
>
> *(DLG 2011, p.9)*

To this end DLG have drawn on Community Indicator's Victoria (CIV) 'comprehensive indicator framework' that offers more scope for being inclusive of more forms of cultural participation and expression than *Vital Signs* and could address the five domains more comprehensively identified

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by the CCN in South Australia. The CIV Framework is built around five domains that they consider collectively describe community wellbeing, namely:

- Healthy, safe and inclusive communities
- Dynamic resilient local economies
- Sustainable built and natural environments
- Culturally rich and vibrant communities
- Democratic and engaged communities.

CIV notes however, that the breadth of data required for the indictors in this framework cannot be only drawn from existing data sources, and therefore required the development of a tailored survey to fill the various data gaps.

Options for a local government framework for measuring liveability (Olesson, Albert et al. 2012)

This report was recently promoted in the April/May issue of the Local Government of South Australia's online newsletter (http://www.lga.sa.gov.au/webdata/resources/files/LGA_News_-_April_May2012_Web.pdf , p.9).

The analysis framework Olesson, Albert et al. developed to examine other national and international liveability frameworks may be a useful tool in providing the CCN a taxonomy and framework form which to base the development of their own locally specific community culture indicator tools. The reports summary of each of the structural elements of the framework is included in the Appendices of this literature review. The report notes that fourteen topics were identified as common to at least five of the six chosen frameworks. These topics considered as representing an average of twenty three indicators per framework are provided in Appendix 2.

The following diagram, (Figure 7) is Olessen, Albert et al's representation of the structural elements of a community indicator framework, and would provide a useful structural framework to develop the CIPP indicators.
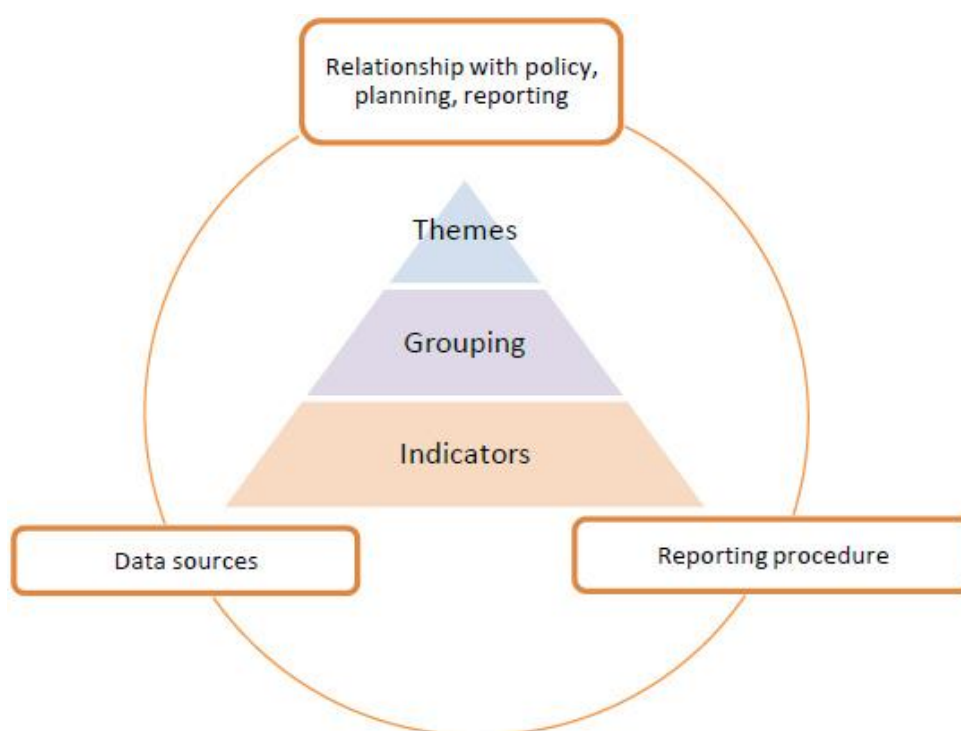

Figure 9: Structural elements of a community indicator framework

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Similarly useful to the CIPP is the report's suggestion that in the development of indicator frameworks for local government, it is important to consider council spheres of influence and connectivity to planning. They state:

> *In determining appropriate measures, consider how to frame indicators to achieve greatest benefit. To design reportable indicators, it is recommended the specific areas of interest be examined, the relationship with council functions and sphere of influence, as well as the resulting inter-relationship between indicators.*

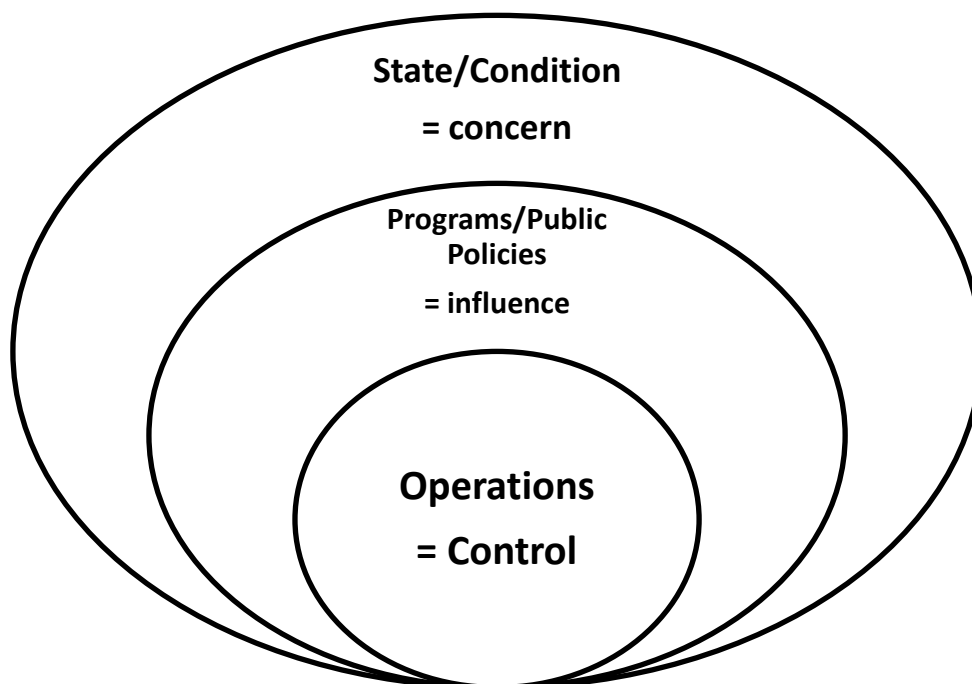They represent this concept with the diagram below (Figure 8).

Figure 10: Council spheres of influence.[13]

Supporting Olessen and Albert's recommendation, Duxbury highlights the need to attend to the various dimensions influencing the development and use of cultural indicators—the state of practice and existing examples, the conceptual influences, and the contextual influences—add complexity to investigations and advances in the area (2005p. 14).

Options for providing more nuance to our measuring community culture

As Duxbury observes: 'Improving our understanding of culture in community-building/social and economic contexts entails attention to both conceptual and methodological dimensions. Further research attention to these matters is needed to inform and guide the development and implementation of meaningful cultural indicators in practice' (Duxbury 2005, p.5). A means by which to achieve this she suggests is by developing a multi-community network.

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[13] Adapted from (City of Sydney by the Institute for Sustainable Futures, University of Technology Sydney. (2011). City of Sydney Indicator Framework Final Report) and (Commissioner Environmental Sustainability Victoria, 2011)

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As Badham (2009) observes: our challenges in measurement are really about knowing what we want to measure' (p. 74). Similarly Badham (2009) observes:

> The wide variety of approaches internationally may suggest that frameworks are not a 'one size fit all,' but need to be developed uniquely in their own contexts, locations and relevant theories. Recognising local and plural value(s) also points to the benefit of citizen and stakeholder commitment, ownership and development of indicator frameworks, definitions and measures.'

> (Badham 2009)(p.70)

With all the attention on developing indicator tools often forgotten is the importance of rigorous analysis of indicator data, and yet this analysis is key to understanding the significance of changes in the data and interrelationships among data sets.

Introducing a methodology for effective planning and evaluation of cultural development work in local government, Dunphy suggests that Program Logic helps create 'shared understanding of program goals and methodology between stakeholders, relating activities to projected outcomes'. Further Dunphy recognises that 'effective evaluation and program success rely on the fundamentals of clear stakeholder assumptions and expectations about how and why a program will address a particular issue, generate new possibilities, and make the most of valuable assets (2010, p.109).

Therefore it would seem critical to have a detailed understanding of a community's cultural assets – more than just a ledger of 'hard' assets such as buildings housing cultural institutions. Dunphy cites the work of the Kellogg foundation to support her argument for Program logic to be applied to provide more nuanced evaluations. The Kellogg Foundation asserts:

> Developing and using logic models is an important step in building community capacity and strengthening community voice. The ability to identify outcomes and anticipate ways to measure them provides all program participants with a clear map of the road ahead. Because it is particularly amenable to visual depictions, program logic modelling can be a strong tool in communicating with diverse audiences—those who have varying world views and different levels of experience with program development and evaluation

> (Kellogg Foundation 2004)

Picking up on the analogy of maps attention needs to be drawn to the work of Australian Cultural Geographer, Chris Gibson on cultural mapping. He states cultural mapping is:

> a methodology undertaken to audit whatever aspect of local culture is under the spotlight (creative industries, local community networks, relevant arts and community organisations, and so on). Cultural mapping of this sort can be useful in building up a picture of how communities operate in places, how new media technologies are accessed by communities and the functional linkages that operate within the arts and cultural industries.

> (2010, 66-83.)

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Gibson highlights that maps and new GIS mapping technologies have more recently been explored for their potential as creative means to engage communities, to enable participatory research and to facilitate the articulation of voices otherwise silenced' (ibid.)

In efforts to find or develop a one size fits all indicator framework perhaps Gibson's cultural mapping methodology will provide as he states:

> *a platform for integrating various kinds of inquiry—a horizontal 'board' onto which all kinds of*
>
> *quantitative and qualitative data can be pegged to suit the particular questions being asked.*

From Gibson's platform it appears Allee's value network analysis (VNA) model may offer a means to gain a more nuanced appreciation of the ways in which multiple forms of culture contribute to community wellbeing.

In the 1990s business analysis tools, such as value chain and value added business analysis, were popular means of identifying and measuring work flows and the input and output of a supply function. Allee (2002) argues that these linear methodologies based on mechanistic industrial production perspectives are not adequate in explaining the complexity, interdependent and dynamic relationships between multiple sets of actors that contribute to organisational or regional economic sustainability and growth.

Verna Allee drew on living systems theory, knowledge management, complexity theory, system dynamics, and intangible asset management theories to develop a methodology for analysing large complex networks. A value network is described as any set of roles and interactions in which people engage in both tangible and intangible exchanges to achieve economic or social good.

Developed originally to benchmark extremely complex reengineering projects in 1997, Allee (2002) refined the value network methodology for capturing transactions and value in the knowledge economy. VNA links specific interactions within the value creating network directly to financial and non- financial scorecards.

Allee's value network methodology creates three currencies of value, those being:

Goods, service and revenue (GSR)
Exchanges for services or goods, including all transactions involving contracts and invoices, return receipt of orders, requests for proposals, confirmations, or payment. Knowledge products or services that generate revenue or are expected as part of service (such as reports or package inserts) are part of the flow of goods, services, and revenue.

Knowledge
Exchanges of strategic information, planning knowledge, process knowledge, technical know-how, collaborative design, policy development, etc., which flow around and support the core product and service value chain.

Intangible benefits
Exchanges of value and benefits that go beyond the actual service and that are not accounted for in traditional financial measures, such as a sense of community, customer loyalty, image enhancement, or co-branding opportunities. (Allee 2000)

This form of analysis would enable Holden's (2005) concept of creativity and culture contributing intrinsic, instrumental and institutional value to the public, government and policy makers to be identified and measured within a regionally specific sphere of activity.

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Developing a clearer understanding of where there appear to be gaps that need to be addressed by either government, industries, or NGO's related to the sector, individuals or the community. This will enable individuals, organisations and the system as a whole to understand the value they are receiving from the system and the value they are contributing. Allen suggests that insights can be gained into value networks by analysing:

- the patterns of exchange

- the impact of value transactions, exchanges and flows

- the dynamics of creating and leveraging value

The first step in value network analysis is to create a visual map of the creative industry's contribution to each of the objectives and strategies of the SASP. This diagram would show the essential contractual, tangible revenue - or funding-related business transactions and exchanges that occur between each node of the creative networks.

Along with this map of the more traditional business transactions, the critical intangible exchanges are also mapped. Intangible exchanges are mostly informal knowledge exchanges that benefit or support relationship building. This map could also identify intended and unintended institutional, instrumental and intrinsic value being contributed by the creative industries.

Olessen, Albert et al (2012) call for a more coherent approach to measuring evidence of policy outcomes from a community perspective within a public reporting context. Drawing from the measurement frameworks highlighted above it is hoped the previous review will inform the South Australian Creative Communities Network's work in developing a multidimensional cultural indicator tool kit that provides singularly useful, but collectively powerful tools to measure the impact of a variety of social, environmental and economic influences on culture.

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Appendix 1 of Literature Review

UCLG Policy Statement - Culture: Fourth Pillar of Sustainable Development

Mayors, Presidents, municipal leaders and practitioners, representing local and regional authorities as well as their associations worldwide, gathered in Mexico City on the occasion of the 3rd World Congress of United Cities and Local Governments:

Recalling UNESCO's Universal Declaration on Cultural Diversity, UNESCO's Convention on the Diversity of Cultural Expressions, and Agenda 21 for Culture;

Recalling that the lack of consideration of the cultural dimension of development is hindering the possibility of achieving sustainable development, peace and wellbeing;

Recognizing that the trio of economic growth, social inclusion and environmental balance no longer reflect all the dimensions of our global societies;

Recognizing that the fundamental purpose of governance is to work towards a healthy, safe, tolerant and creative society, and that this requires the promotion by local governments of a model of development that 'meets the needs of the present without compromising the ability of future generations to meet their own needs', as well as ensuring the universal enjoyment of culture and its components, and protecting and enhancing the rights of citizens to freedom of expression and access to information and resources;

Affirming that culture in all its diversity is needed to respond to the current challenges of humankind;

Believing that governance at all levels (local, national and international) should include a strong cultural dimension;

The members of United Cities and Local Governments share the vision that culture is the fourth pillar of sustainable development.

United Cities and Local Governments calls on cities and local and regional governments around the world to:

- Integrate the dimension of culture into their development policies;
- Develop a solid cultural policy;
- Include a cultural dimension in all public policies;
- Promote the idea of culture as the fourth pillar internationally, in particular in international policy making.

United Cities and Local Governments calls on national governments to:

- Bring a cultural perspective to national development plans as a whole;
- Establish concrete objectives and actions concerning culture in areas such as education, the economy, science, communication, environment, social cohesion and international cooperation;
- Promote the idea of culture as the fourth pillar internationally, in particular in international policy making.

United Cities and Local Governments calls on the United Nations, development agencies and the international community to:

- Explicitly integrate culture into programmes on sustainable development;
- Promote the international debate on the implications of the inclusion of culture as fourth pillar of development;
- Foster the inclusion of culture in international policy making.

Appendix 2 of Literature Review

Criteria for Assessment of Frameworks

Assessment Criteria	Description
a) Framework structure	
Purpose	Purpose and motivation for developing and reporting against the framework.
Indicator themes	Generally indicators within a framework are arranged within a number of high level subject areas or themes. These themes may either be framed as pure subject areas or provide guidance on the desired direction of the indicators they represent.
Indicator grouping	Some frameworks further break down the indicators as groups within each theme. This may assist with data collection and analysis, and reporting on an aspect of the theme that is informed by several indicators. These groupings may either be framed as pure subject areas, or provide guidance on the desired direction of the indicators they represent.
Indicator/ measure	Indicators are also referred to as 'measures' in some frameworks. The formation of indicators is different between frameworks. This may include how questions are formed in community surveys, where specific aspects of council performance are reported against, or if an indicator provides a general topic that is to be discussed with respect to council performance in that particular period.
Relationship with policy, planning and reporting	The purpose of local government indicator frameworks typically includes aspects of informing policy and planning, reporting for legislative requirements or to the community, and measuring progress against the policy.
Data sourcing	A variety of data sources are used in reporting against indicators for example: ABS statistics, Census data, community surveys, council data.
Reporting procedure	How the indicators are reported against, including the identification of trends, summary tables.
b) Framework content (indicators)	
Councils' ability to influence	Can the council influence the indicator outcome or trend?

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Intention	Is there consistency between the intention of indicators and consequent reporting of trends?
Uniqueness/ usefulness	Is there similarity between indicators? Are multiple indicators being used to measure the same thing? Would indicators benefit from simplification? Is this possible? Does the framework include indicators which provide information on more than one theme/group?
Universality and comparability	Does the indicator framework provide sufficient 'common ground' to enable applicability across a variety of local government regions? Comparability between Australian local councils. Could councils use this indicator for comparison against each other?
Data Utility	Ease of data compilation and manipulation required.
Traceability over time	Ability of the indicator to show a meaningful trend over a period of time.
Responsiveness	The degree to which the indicators clearly direct the council response.
c) Overall assessment	
Consistency	Alignment with organisational strategy, objectives and initiatives.
Connectivity	Do indicators provide information consistent with the needs of state and/or national level reporting? Do indicators provide information for input into planning and policy decisions?
Rigour	Including replicability, auditability, data source credibility, relationship of indicator to trend extraction.
d) Overall assessment	
Utility	Ease of use of framework, comprising data sourcing, reporting, relationship with policy and program development.
Strengths	Specific strengths of the overall framework, with particular reference to the analysis criterion.
Weaknesses	Specific limitations of the overall framework, with particular the analysis criterion.

Appendix 3 of Literature Review

Themes and typical indicators identified in at least five of the six frameworks assessed.

Theme	Topic	Typical indicator(s)
Environment	*Climate change*	▪ Greenhouse gas emissions
	Waste and recycling	▪ Household waste and recycling
Social	*Health – physical activity*	▪ Participation in sporting and recreational activities
		▪ Adequate physical exercise at least 5 times per week
	Health - smoking rates	▪ Percentage of current smokers
	Health – life expectancy	▪ Life expectancy at birth, male and female
	Satisfaction and belonging	▪ Quality of life, happiness, psychological or subjective wellbeing
	Adult education	▪ Feeling part of the community
		▪ Levels of formal education
		▪ Apprenticeship and vocational training
	Early childhood and primary education	▪ Ratio of childcare places
		▪ Early primary school development
	Council and community facilities and services	▪ Participation in arts and cultural activities
		▪ Assorted additional indicators such as facilities for children, teenagers, seniors, Aboriginal culture
	Reported safety	▪ Rates of crime
		▪ Domestic violence
		▪ Road safety
	Volunteering	▪ Percentage of volunteering
Economic	*Mobility*	▪ Transport mode share
		▪ Use of public transport
	Housing affordability	▪ Typically percentage of households with housing costs of 30% or more of gross income
	Employment	▪ Employment rate
		▪ Local employment

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APPENDIX 3: THE FIVE DOMAINS OF CULTURE

The CCN has recognised that there are limitations in its ability to provide nuanced information about the five domains in which culture operates.

In their responses to CCN's questionnaire, councils that gave their definition of culture did so in terms of some of the five domains below, using words such as "creative expression", "diversity", "participation", "sense of place" and "heritage." While "sustainability" and "human values" were not specifically included, these are also important lenses through which cultural engagement should be examined.

The CCN determines the five domains of culture to be:

- **Creativity**
- **Human values**
- **Connectedness**
- **Participation**
- **Sustainability**

A description of each of these domains is tabled as follows:

Domain	Description
Creativity	Australia's future prosperity will be strongly influenced by our creative capacity, the strength of our ideas, thinking and innovation. This extends beyond, although greatly influences, our existing financial, manufacturing and natural resources industries. It will essentially be defined by the collective capacity of the creative means of every individual; our creative economy. A resilient and flourishing creative economy is the result of a rich ecology; a mix of interdependent factors and systems. Creativity is the impetus for both community-based and individual amateur or professional arts activities. It is also a wider form of individual and community expression and provides a way of way of understanding oneself and the community in the context of the past. It is also a way of expressing where the individual or the community is right now.
Values	Human values represent what really matters when it comes to being human; the freedom to seek well-being and quality of life. Articulating what moral and ethical behaviour encompass is not easy, but can probably be best summarised by the old adages of 'do no harm' and 'do good'. While it might be considered a state or federal government responsibility to operate within these realms of human values, in reality, this is just as relevant at grass roots level. Human values cannot be considered without respect. Respect means acknowledging the wide range of views that come as a part of community diversity and making efforts to understand the various traditions, customs, stories and views

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	of different generations, cultural backgrounds, genders and abilities. Respect breeds empathy: the capacity to see something through the eyes of another with open hearts and minds.
Connectedness	Connectedness to people, places and identity also incorporates the idea of heritage or cultural history – the connection to an individual's or community's connectedness to its past, present and future. Connection to land, neighbourhoods, buildings are all a part of belonging, but can also be about a sense of place, all of which help to create stable and vibrant communities. This feeling of connection can be encouraged through customs and community activities, such as through the telling of people's stories.
Participation	Participation is a core value of contemporary local government practice. Active involvement of people in the process of decision-making on issues that affect their lives is vital to empowering individuals and communities. There are degrees of participation; participation can range from 'passive' (i.e. as an audience member or simply knowing what is happening in the community) to 'active' (i.e. being creators of the cultural product or place). Participation enhances community vitality by connecting to a sense of fun, ownership and/or pride within a community. Through participation it is possible to consider the diversity of existing knowledge within a community and also to explore the new.

Participation means engagement and the active creation of culture. Participation enhances community vitality by creating to a sense of fun, ownership and/or pride within a community. Through participation it is possible to consider the diversity of existing knowledge within a community and also to explore the new. |
| *Sustainability* | While the word 'sustainability' has perhaps become a somewhat overused word, it is still an important domain with different layers of meaning. It is most commonly used to mean economic and environmental sustainability, but it also important to consider the ramifications of sustainability in relation to culture also. For example, high quality architectural design, which often reflects our cultural aspirations, aims for aesthetics which are enduring - hoping to capture classic characteristics of a particular time and place that will be acknowledged and recognised in the future. When making decisions that impact on culture we aim to consider not only the immediate results and outcomes but also to measure its potential to impact on future generations. Governments sometimes talk of "future proofing" communities to ensure that regardless of the changes that occur over time, people and the communities they live in can continue to thrive and adapt. A key element of "future proofing" our communities is to ensure that decisions we make today will not only continue to encourage innovation and creativity but that it will not have a detrimental impact on our culture of generations to come. |