DISCE
DEVELOPING INCLUSIVE AND SUSTAINABLE CREATIVE ECONOMIES

THE CULTURAL DEVELOPMENT INDEX: THEORISATION AND IMPLICATIONS

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Introduction

Developing Inclusive and Sustainable Creative Economies (DISCE) is a research project comprised of several interrelated work packages. This report is an output of Work Package 5 (WP5), 'Rethinking Inclusive and Sustainable Growth', in which we rethink all three of these terms – inclusivity, sustainability and growth – and, indeed, creative economy itself. In doing so, we not only investigate how 'inclusive and sustainable' creative economies operate in the present, we also explore how they could and should do in the future.

Addressing these questions, WP5 is centrally concerned with people's *cultural opportunities* – a key idea which we develop in a distinctive way. We highlight the need for the expansion of people's substantive cultural opportunities – their 'cultural capability', *the real freedom for people to explore what they have reason to value*. Working out what matters to us – what we want from life, individually and collectively – is one of the most consequential of human undertakings. It is an activity that we all are engaged with, in one way or another. But the conditions that enable this capability – a freedom which people can enjoy and exercise to greater or lesser extents – has yet to be systematically addressed. And nor, moreover, has it been made into a direct object of policy attention. This report addresses these issues by introducing the Cultural Development Index (CDI) – in which cultural development is understood as *the expansion of cultural capability* – and presenting the work that underpins it. In so doing, we invite policy makers and their publics to give greater attention to the conditions that enable people to explore what matters to them.

The report is comprised of six chapters. In Chapters 1 and 2, we establish the conceptual foundations for the CDI. In Chapter 3, we introduce the three dimensions, nine capabilities and 33 indictors of the CDI, and provide a series of examples of the capabilities in action, drawn from data collected within DISCE's regional case studies. In Chapter 4, we explain the technical components of the CDI and how the index has been built. This includes introducing the *Local Opportunities Survey*, which has been developed as part of this process, and which provides the data used for the index's indicators. In Chapter 5, we present findings from the piloting of this survey in three DISCE case study locations – Chatham (Medway), Dundee and Enschede – and discuss the primary insights from these results. We conclude, in Chapter 6, with our proof of concept, and look ahead to the report that accompanies this one, DISCE D5.4, Policy Recommendations.

Reframing creative economies

Since at least the late 1990s the creative industries – and then the creative economy – have been hailed as a success story in countries around the world. This success is typically framed in terms of job creation and Gross Domestic Product (GDP). Within scholarship on the creative industries and creative economy, there is a now a substantial body of work critiquing this dominant 'jobs and growth' narrative: a problematically narrow view of the nature and value of human creativity. But disentangling from such powerful policy discourses – and establishing alternative framings – takes some doing. This is not only due to how effectively the language of 'creative industries' has circulated globally, neatly identifying a new sector of the economy wherein creativity is concentrated. It is also due, in part, to the intractability of some of the conceptual and definitional challenges that face any attempt to establish 'creativity', and, indeed, 'culture', as matters of concern for public policy. Drawing on our conceptual and empirical work within DISCE, in this report we contribute to the task of reframing the terms with which 'creative economies' are conceptualised, evaluated and supported. This is in the service not only of understanding creative economies in new ways, but of making those

understandings the springboards for new actions. Whilst this report begins in conceptual clarification, its direction of travel is towards a policy instrument: the Cultural Development Index (CDI).

The Cultural Development Index (CDI) & The Human Development Index (HDI)

In introducing the CDI, it is helpful to compare its creation to that of the Human Development Index (HDI), first published by the United Nations in 1990. The HDI is a composite index which (like our CDI) has three dimensions: income, education, and life expectancy. The primary aim was to expand the terms of debate and evaluation within public policy with regards to what 'development' consists of, and what the goals of public policy should be. In some ways, this has been a great success – with the UN's Millennium Development Goals and now the Sustainable Development Goals growing out of this intervention, and transforming the discursive space of international development.[1]

Following the example of the HDI, by introducing the CDI we are seeking to expand the conceptual and evaluative space of public policy – in this case, within the context of policy concerned with 'culture' and 'creative economies'. Just like those who introduced the HDI, however, we do not propose that this index constitutes an exhaustive account of what it measures. The HDI does not give all the information that would be needed to know whether a country is prospering. Similarly, the CDI cannot provide all the information needed to know whether a population is exercising cultural capability. Aside from the always incomplete nature of such aggregative measures, a key point to emphasise here is that the aim of the CDI is not only to serve this aggregating function – to provide a neat quantitative summary of how things are going with respect to cultural capability within a city region, or country, but also to *expand opportunities for public debate and deliberation* with regards to public policy in support of creative economies. Indexes – not least, GDP itself – can be employed to close down debate: invoked as definitive statements not only of fact, but of value. 'GDP is up, growth is good, the economy is flourishing, public policy is succeeding.' To the contrary, the aim of the CDI is to expand opportunities for discussing how things are going with respect to the creative economy within a city, region or country, and what might be done.

Cultural capability & the capabilities approach

Within the recent history of cultural policy, and cultural policy research, debates about 'cultural participation' have been prominent. Who gets to take part in publicly funded cultural activities? Where exactly does participation happen? What kinds of participation count? These debates have gone hand-in-hand with contestations of 'cultural value'. What should governments fund? Whose cultural interests are supported and promoted? And what can and should the benefits of culture be? Our own research has contributed to these discussions, and an important part of our contribution thus far has been to intervene within the terms of debate. In particular, we have developed a new account of cultural opportunity – beyond the language of cultural participation. This is what we call 'cultural capability'. This greatly expands the nature of cultural opportunity to include a wide range of freedoms that matter – spanning participation in publicly funded culture, developing a career in the creative industries, and 'everyday creativity'. This intervention constituted a key starting point for our work on DISCE, and in this report we develop it much further. Alongside this radical expansion of the space and significance of cultural opportunity, we make a consequential new intervention to debates regarding 'cultural value', by offering fresh insights into how processes of 'value recognition' take place. Drawing on our conceptual and empirical work within DISCE, issues of cultural

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[1] On the other hand, GDP continues to maintain its dominant position within much policy discussion and decision-making.

opportunity and value recognition are foregrounded in an analytical framework and a practical tool designed to bring these interventions directly into policy processes – this is the CDI.

Central to our contribution is the use we make of the 'capabilities approach'.[2] This is a set of ideas developed within the context of international development – and which provided a key intellectual foundation for the Human Development Index. The capabilities approach was developed by economist Amartya Sen, in the first instance, and then also by philosopher Martha Nussbaum, amongst others. Capabilities are people's *substantive freedoms to do what they have reason to value*. In other words, the capabilities approach says: the way to tell whether public policy is succeeding, whether justice is being done, whether people are able to live good lives, is by knowing whether people have real freedoms to live the kind of life that they choose for themselves. We use this idea to open up understanding of cultural opportunity. Real cultural freedoms – cultural capabilities – are interdependent with many material conditions, including the real effects of public policy. The CDI creates the space for identifying and debating what these material conditions are, and how they can be addressed.

Within WP5, the capabilities approach has been central to our empirical and conceptual work. This includes the approach we have taken to data collection, conducting interviews which explore a wide range of factors that constitute and determine people's cultural opportunities (capabilities), beyond the more obvious forms of cultural participation and the chance to work in the creative industries that are typically the concern of cultural policy and cultural policy research. Chapters 1 and 2 of this report provide a new conceptualisation of cultural capability, which underpins the CDI presented in Chapter 3. Amongst the series of interlinked arguments presented in those chapters, one of the crucial contributions we make is to offer a new account of why cultural capability is important, and why it should be a key concern for policy makers. Cultural capability is important because, at its heart, it is the opportunity to *discover what matters to us*. This key point is established in Chapters 1 and 2. It is then elaborated through a series of examples from our data in Chapter 3, in which our research participants illustrate the ways in which the presence or absence of cultural capabilities has provided (or withheld) the opportunity for them to find out what matters to them, and have real choice with regards to the life that they lead.

An important issue within the capabilities approach concerns whether a list of 'core' capabilities can be identified that all governments should seek to ensure for their populations, or whether the capabilities that matter will always be up for discussion. The former position is associated with Nussbaum, and the latter with Sen. Sen presents his version of the capabilities approach as characterised by 'assertive incompleteness', emphasising that the process of identifying the capabilities that matter to a population will always be ongoing, and stressing the central importance of 'public reason'. Crucial, he argues, is the process of collective deliberation regarding which are the capabilities that matter. Our approach in developing the CDI is in keeping with Sen's assertive incompleteness. The CDI is not intended to provide all the answers – but, rather, to substantially expand the types of information (and the types of participants) that are recognised as necessary to making policy decisions for culture and creative economy, and to thereby radically open up the space of public deliberation.

However, one of our contributions in this report is to show that Sen's capabilities approach needs to be developed further by more fully engaging with the conditions within which 'public reason' takes place. The expansion of cultural capability, as we present it here, is the expansion of people's freedoms to explore what matters to them. If such capabilities are limited, the possibilities and potentials of public reason are thereby also fundamentally limited. In this sense, the CDI is not only a tool for the purposes of cultural or creative economy policy. It speaks, moreover, to the expansion and deepening of civic and democratic participation.

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[2] DISCE's Work Package 3 also makes extensive use of the capabilities approach, in examining the 'creative workforce'.

Introducing the Cultural Development Index

So what, then, does the CDI consist of, in the service of cultural development? The CDI is a framework and policy tool that serves to expand how cultural opportunity is understood – both in respect of the factors that constitute cultural opportunity, and why such opportunity matters. It is comprised of three dimensions, nine capabilities and 33 indicators. The three dimensions and nine capabilities are as follows.

CONNECTING: opportunities to *experience* – requiring relational capability

1. Connecting with nature & the outside world
2. Connecting with each other
3. Connecting with ideas & possibilities

CREATING: opportunities to *enact* – requiring creative capability

4. Accessing & managing resources
5. Developing knowledge & skills
6. Engaging in expressive encounters

7. Valuing work (market)
8. Valuing citizenship (state)
9. Valuing community (commons)

COUNTING: opportunities to *evaluate* – requiring axiological capability

Figure i.1. The Cultural Development Index (CDI)

The CDI covers a wide range of capabilities. In the first instance, the three dimensions, CONNECTING, CREATING and COUNTING, expand attention beyond the classic concerns of public policy for culture and creative economy, which has focused primarily on the second of our dimensions, CREATING (though rarely on all three of the capability sets it contains). The CDI expands understanding of cultural opportunity to include all those capabilities for connection – with nature, with other people, with ideas and possibilities – through which people experience and explore what matters to them (we refer to this as their *relational capability*). Opportunities for creation – capability sets 4 to 6 – are vital, too. These are people's capabilities to give form and expression to what they value. We show that *creative capability* is a sub-category of cultural capability. It is people's freedom to recognise what they have reason to value *through pursuing meaningful and valuable projects*. But in addition to capabilities for connecting and creating, capabilities for evaluation are also crucial (we refer to this as *axiological capability*). In the CDI we group evaluative capabilities together as 'counting' – partly for the purposes of alliteration, the three Cs of cultural capability, and partly to highlight (with tongue in cheek) that evaluation is not only a quantitative process. The ways in which people are able to take part in collective processes of valuation, or not, is a vital part of what cultural capability is – and of what public policy has the potential to enable and constrain.

Care

The three dimensions and nine capabilities of the CDI, in combination, summarise our account of the components of cultural capability. As we indicate in Chapters 2 and 3 – these cultural capabilities are dependent upon actions and structures of *care*. Care is all about meeting human needs. The political

philosopher Joan Tronto characterises care as constituted by a set of distinctive phases: paying attention to needs, taking responsibility for meeting those needs, doing so with competence, and responsiveness – listening to whether people's needs are being met. As our data shows, cultural capabilities require such phases of care; and expanding cultural capabilities requires policy approaches able to support and expand structures and practices of care. The adoption of the CDI as a policy tool has the potential to enlarge conditions of care, and to contribute, thereby, to a more caring approach to public policy.

During the course of the DISCE project, the COVID-19 pandemic derailed many ways of life, including life within creative economies. One of the consequences of the pandemic has been to give new visibility to practices of care, and to the politics of care. Prior to COVID, our work had already been concerned with issues of care. We explored how creativity itself needs to be understood as a 'structured practice of care', how children and young people's cultural capability is enabled by practices of care, and how the role of cultural policy can be to provide the conditions of care in which people are able to imagine new futures (to hope). In our DISCE literature review, we showed how an ethics of care has the potential to contribute to alternative framings of what creative economies are, why they matter, and how their 'success' can be understood. In this report, and the accompanying report (D5.4 Policy Recommendations), we build on that previous work – showing how cultural capability, and thereby cultural development, is underpinned by practices of care, and offer the CDI as a tool for the practical expansion of a cultural politics of care.

Developing inclusive & sustainable creative economies

What, then, are inclusive sustainable creative economies, and how can they be developed? In this report – presenting the Cultural Development Index and its justifications – we show that creative economies are:

Social domains comprising the practices, discourses, and material expressions associated with the production, use, and management of the resources required to enable cultural development – the expansion of people's opportunities to recognise what they have reason to value in their lives.

This account of creative economies – what they are, and why they matter – is a substantial challenge to the accounts that prevail within existing public policy. To put this account into operation, with the help of the CDI, would have significant consequences for the practice and aims of creative economy policy. We need cultural development in order to grow inclusive and sustainable creative economies; and we need inclusive and sustainable creative economies in order to support cultural development. They are mutually dependent on each other. It is by making visible and enabling cultural development that policy makers can promote and develop inclusive and sustainable creative economies.
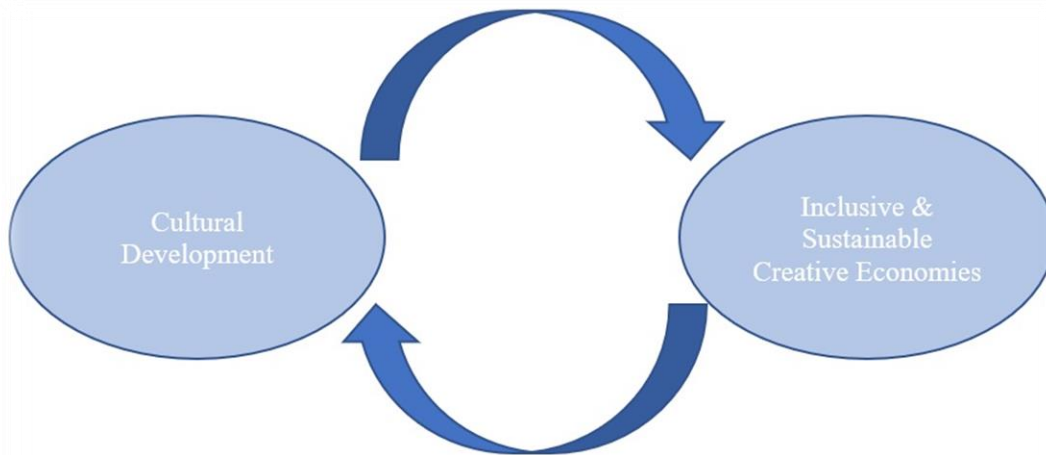
Figure i.2. Cultural Development and Inclusive Sustainable Creative Economies

To fully adopt the approach we outline here involves challenging the status quo. It requires a bold new commitment in respect of 'cultural and creative' policy and policy making. It is precisely in making this commitment that the development of this new composite index can play an important dual role. First, the CDI helps illuminate the current and potential relationships between the CCI sector and the wider societal role and significance of 'culture': thereby inviting all concerned – from policy makers, to researchers, to 'creative workers', to many more besides – to consider afresh how their own actions impact the cultural opportunities of themselves and others, and so their community's cultural development. Second, the CDI provides a *diagnostic* tool to motivate and enable policy makers to facilitate meaningful new approaches to collectively discussing what is valuable – and what gets recognised as valuable – and how people's cultural opportunities can be promoted and supported in their particular location.

Re-focusing on this understanding of cultural capability and cultural development moves policy attention beyond the Cultural and Creative Industries (CCIs), and offers a more holistic and inclusive account of how we come to value, what gets valued individually and collectively, and how this might be understood and supported at an aggregate policy level. In so doing, we radically expand cultural policy's remit beyond the task of commercialising creativity and/or managing subsidised cultural activities, and instead pursue the objective of enabling and promoting the capabilities people possess that enable them to recognise what they have reason to value. What is proposed is not just in keeping with the capabilities approach, in the sense of being a project of 'human development' and flourishing, but it is a project on which human development and flourishing depends. It is also a project that puts practices of care – i.e., practices that recognise and fulfil needs – at its core.

Looking to the future

The purpose of the CDI is to offer a new and reliable composite index for measuring how widespread people's cultural opportunities are within a given location – for the purposes of discussion and deliberation. Within the context of European cultural policy, the CDI provides a valuable and innovative new tool that can directly support member states in responding proactively to the European Commission's six political priorities for 2019-2024: notably in respect of 'working for social fairness and prosperity' (3), and 'building a Union of equality in which we all have the same access to opportunities' (5), as well as defining and implementing

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approaches that respond to the New European Agenda for Culture (2018) and the Work Plan for Culture 2019-2022 of the Council of the European Union.[3]

The CDI's 'ecosystems' approach, and its central interest in people's cultural opportunities, bridges policy paradigms that are focused on cultural and creative sectors for innovation and job creation with those that address life satisfaction, cohesion and wellbeing. It also bridges between policy approaches that focus on the cultural and creative sectors with those that focus on care, and still others that highlight wellbeing. It supports the European Commission's roles in raising awareness about the potential of cultural and creative sectors for local and regional development, pointing the way towards how local and regional authorities can better formulate (inclusive and sustainable) integrated strategies.

At the heart of the CDI is a bold ambition to widen people's cultural opportunities. The European Commission has led the way in commissioning this research into inclusive and sustainable creative economies. We recommend the Commission now leads on the roll-out and implementation of the CDI in locations across the Union. In taking this lead, the Commission would be championing a much-needed innovation that has potential to reach and benefit communities in cities and regions across Europe. Within the broader context of ambitions for sustainable development internationally – including the seventeen UN Sustainable Development Goals – and the ever more urgent need for such initiatives to succeed, the Cultural Development Index has a distinctive and important contribution to make.

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[3] See the European Commission's Strategic framework for the EU's cultural policy, at https://culture.ec.europa.eu/policies/strategic-framework-for-the-eus-cultural-policy, accessed 26th May 2022.

About the Cultural Development Index (FAQs)

The Cultural Development Index encompasses ideas and concepts that will be largely familiar to readers. However, some of the terms used in the report are new. To aid readership we include a short FAQs here – a useful point of reference and guide to what follows:

Q: What does the Cultural Development Index (CDI) measure?
A: The CDI measures how widespread people's **cultural opportunities** are within a given location for the purposes of discussion and deliberation

Q: What are cultural opportunities?
A: Cultural opportunities are synonymous with **cultural capability** – the freedom people have to recognise what they have reason to value

Q: What is cultural development?
A: **Cultural development** is the expansion of cultural opportunities within a people's given location

Q: Why does the Local Opportunities Survey ask about the 'importance' of cultural opportunities to people?
A: Whilst the primary focus of the CDI is on people's cultural opportunities – their *freedom to* recognise what they have reason to value – the index also offers an informative snapshot on **how valuable** such freedoms (i.e. cultural opportunities) are to them.

Q: How should this index and the measures presented be understood?
A: In keeping with all composite indicators, the CDI aggregates data with a view to summarising complex or multi-dimensional issues. The CDI is unusual and distinctive in two main respects, however:

(i) Its main interest is in people's perceptions – their **subjective determinations of their cultural opportunities**, rather than objective measures. The central focus of the CDI is on people's freedom to *recognise value*.

(ii) In producing measures (numbers) that can be used for purposes of comparison (over time and between locations etc.) the CDI does *not* seek to prescribe, prove or offer threshold values. The CDI is indexical in that it 'points' towards areas of interest. **The primary purpose of the CDI is to guide policy makers and researchers in respect of what they pay attention to**. This is a vital step in caring about and for wellbeing.

Insights from the Local Opportunities Survey

The development of the Cultural Development Index involved the design and testing of a *Local Opportunities Survey*. The questions in the survey seek to gather data for each of the CDI's 33 indicators, in order to establish insights regarding the nine capabilities and three dimensions of the CDI. The survey was developed iteratively and tested with populations in three of DISCE's case study locations: Chatham (Medway), Dundee and Enschede. The survey was completed by a total of 2,476 people. We share findings from the pilot of the *Local Opportunities Survey* in Chapters 5–6. These indicate the kinds of insights that the CDI can generate – highlighting key areas for discussion and deliberation within a location, with regards to how cultural capabilities could and should be expanded. In this first trial of the survey across these three locations, key findings included:

1. Of the nine capabilities that make up the CDI, opportunities to **connect with nature scored highest** in terms of respondents' opportunities. Opportunities for being **valued by the state scored lowest**.

2. Of the three dimensions that make up the CDI (opportunities to connect, create and count), respondents' **opportunities to connect scored highest**.

3. In terms of respondents' opportunities across the three locations, **Chatham (Medway) scored lowest**.

4. **Workers in the creative industries scored higher** in cultural opportunities than respondents not working in the creative industries.

5. **Respondents in middle age scored lower, overall**, in their cultural opportunities, than those in the younger and older age groups.

6. **Respondents in 'All other ethnic groups' scored higher, overall**, in their cultural opportunities, than 'White' respondents.

7. **Men scored higher in cultural opportunities** than women.

8. **Connecting scored highest in terms of the importance** that respondents placed on the three dimensions within the CDI (connecting, creating, counting).

9. **Chatham (Medway) scored highest in terms of importance** placed on cultural opportunities by respondents.

10. **Enschede scored lowest in terms of the importance** placed on cultural opportunities by respondents.

11. There is a **disparity between how much respondents value cultural opportunities and the extent to which they currently have those opportunities**. This is so overall (aggregating all nine capabilities / three dimensions), and across each of the nine capabilities and three dimensions. In these cases, the disparity is particularly marked:

– Capability 3: connecting with ideas & possibilities
– Capability 4: accessing & managing resources
– Capability 5: developing knowledge & skills
– Capability 8: being recognised by the state.

12. **There is a positive relationship between life satisfaction and cultural opportunity**. For all three dimensions and all nine capabilities, respondents reporting satisfaction with life reported higher cultural opportunities than those reporting dissatisfaction with life.

These findings are presented in more detail in Chapter 5.

1. Introduction

1.1. Introduction

DISCE's primary research aim is to answer the question: *what are inclusive and sustainable creative economies and how can they be developed?* In this DISCE work package (WP5) our focus is on answering this question through 'rethinking inclusive and sustainable growth'. WP5 is committed to re-shaping understanding of what 'inclusive and sustainable growth' consists of, shifting creative economies and Cultural and Creative Industries (CCI) policy towards strategic goals that encompass both GDP and human flourishing.

Our research challenges what creative economies *are*. The approach we take is committed to making a positive intervention with respect to 'all the people employed in the officially designated "creative industries" (whether these people have creative jobs or not) plus all the people working in creative occupations employed in "non-creative" industries' (Banks 2017), i.e. within the so-called actually existing 'creative economy'.[4] But it also seeks to do more than this. Central to WP5's contribution is a commitment to extending interest in 'inclusive and sustainable creative economies' beyond that more narrowly-focused concern for the inclusivity and sustainability of the cultural and creative industries and the creative economy as currently defined. Wider issues of *human development* and flourishing require that – when it comes to developing inclusive and sustainable creative economies – the interests, freedoms and choices of all people are taken into account.

> ***Human Development (Approach)***: The United Nations defines human development – or the human development approach – as about expanding the richness of human life, rather than simply the richness of the economy in which human beings live. It is an approach that is focused on people and their opportunities and choices

The approach we take requires:

i)   acknowledging the need for adopting an ecological, systemic and *inclusive* approach that broadens analytical perspectives and debates on creative economies, beyond a sectoral or industry lens – such as a focus specifically on the cultural and creative industries;

ii)   questioning how value is *recognised* at individual and collective levels, and how value recognition impacts – and is impacted by – people's very different and distinctive opportunities for experiencing, enacting and evaluating in their lives;

iii)   developing new understandings of *sustainable* creative economies that speak to broad questions of human interaction, relationality, equity and, indeed, survival in the context of increased attention, globally, towards development, sustainability, prosperity, climate change, and human use of finite natural resources; and

iv)   building on a new account of *cultural opportunity*, that moves beyond the language of cultural participation.

The task of 'rethinking inclusive and sustainable growth in the creative economy' is vital and urgent, not just for those working in the CCI sector, but much more broadly. This is a claim we put forward prior to the COVID-19 pandemic, but it is one that has been brought even more sharply into focus by this global crisis. The

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[4] See UNCTAD, UNDP, UNESCO, WIPO and ITC 2008; UNCTAD, UNDP, UNESCO, WIPO and ITC 2010, and UNESCO and UNDP 2013 for further definition.

cultural and creative sector has often been positioned as valuable in terms of its contribution to a particular kind of 'growth'. For widely discussed reasons (see Gross 2020; Wilson et al. 2020; Gross 2022 forthcoming), this has tended towards a narrow conception of economic growth. In WP5's literature review (D5.2) we outlined the increasing focus given by some heterodox economists over recent years to growth 'beyond GDP'. We explained how this requires policy makers and practitioners to pay greater attention to a range of 'quality of life' factors spanning the themes of human development, cultural development and care. Specifically, we drew attention to the promise of the capability approach (after Sen 1999) as a primary framework for understanding and operationalising human development. We also introduced the too-often invisibilised practice of care as the necessary foundation for any and all human flourishing.

As we go on to outline fully in this report, our answer to DISCE's central research question – *what are inclusive and sustainable creative economies and how can they be developed?* – is founded on offering an alternative theorisation and associated narratives of culture, creativity, art, and the creative economy. We frame this in terms of *cultural development* – the expansion of people's substantive freedoms to recognise what they have reason to value in their lives, i.e., to discover what matters to them. Our approach draws together the conceptual and empirical work carried out by the WP5 team over the course of the DISCE project, and builds on our preceding work in these research areas, including a series of new definitions which we highlight in information boxes in this report. For key background discussion see, in particular, Wilson 2018; 2020; Wilson and Gross 2017; Wilson, Gross and Bull 2017; Gross and Wilson 2018; 2019; Gross 2020, and, in particular, WP5's literature review in Wilson et al. 2020.

> *Cultural development*: the expansion of people's substantive freedoms to recognise what they have reason to value in their lives

Taking a *care-based capability perspective* we visibilise people's *needs* for creativity, art and culture not just as aspirational *ends* that constitute idealised components of wellbeing and 'quality of life', but as, in effect, the *means* to recognise what they have reason to value in their lives, and so to care about and for their own and other people's wellbeing. Our approach builds directly on the human development and capability approach which focuses policy attention on human development understood in terms of people's capabilities – their substantive freedoms to choose the kind of life they have reason to value.

> *Capabilities* – the freedoms that people have to choose the kind of life they have reason to value (Sen 1985, 1993)

> *Care*: everything that we do to maintain, continue, and repair our 'world' so that we can live in it as well as possible (Fisher and Tronto 1990: 40)

1.2. Cultural capability

In what amounts to the central theoretical innovation underpinning this work, we argue that people's capabilities, i.e., their freedoms to choose the kind of life they have reason to value, are necessarily dependent on their freedoms to *recognise* what they have reason to value. These substantive freedoms constitute people's *cultural capabilities*. Human development is, then, dependent upon cultural capability.

> ***Cultural capability***: people's freedom to recognise what they have reason to value

Whilst for purposes of parsimony this report centres on cultural capability, it would be misleading to suggest this is a single discreet type of freedom or opportunity. In reality, cultural capability is comprised of a complex set of highly contextualised overlapping freedoms and opportunities. As such, we can usefully think of cultural capability as a capability *set* that comprises a range of other life enhancing capabilities (our design of the Cultural Development Index is predicated upon this). Whilst these are distinctive freedoms or opportunities in their own right (albeit ones that are highly contested, with expansive literatures devoted to their definition and re-definition), it is useful to theorise them in this context *in terms of* cultural capability i.e., with explicit reference to their contribution to recognising value. As such, we define and build on *three* particular capability sets that play prominent and distinctive roles in the emergent process of recognising value: *relational capability*[5] as people's freedom to recognise what they have reason to value through their experiences of being-in-relation with the world (see Wilson 2020 for discussion of this relational experience in the context of art[6]); *creative capability* as people's freedom to recognise what they have reason to value through pursuing meaningful and valuable projects[7] (see Wilson 2018 for a definition of creativity on which this is based); and *axiological capability* as people's freedom to recognise what they have reason to value through participating in processes and activities of evaluation (see Wilson et al. 2020 for an earlier iteration of this).

> ***Relational capability:*** people's freedom to recognise what they have reason to value through their experiences of being-in-relation with the world, i.e., connecting

> ***Creative capability***: people's freedom to recognise what they have reason to value through pursuing meaningful and valuable projects, i.e., creating

> ***Axiological capability***: people's freedom to recognise what they have reason to value through participating in social processes and activities of evaluation, i.e., counting

The above capabilities are all specific components of cultural capability. They all play a part in people discovering what matters to them. Depending on context they play a more or less central role in reproducing and transforming a person's freedom to recognise what they have reason to value. To the extent that cultural development – as we present it here – is the expansion of people's cultural capability, we propose that policy needs to look carefully and systematically at the degree to which people have all three freedoms and

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[5] We note that Giraud et al. (2013; 2014) introduced a Relational Capability Index, based on theories of relational anthropology. This focuses on the quality of relationships among people and their relational empowerment. Our theorisation of relational capability is more expansive.

[6] We also define *artful capability* as people's freedom to recognise what they have reason to value through giving sharable form to their experiences of the world. This provides further helpful conceptual background to processes of experiencing, enacting and evaluating.

[7] We follow Margaret Archer's definition of a project as 'an end that is desired, however tentatively or nebulously, and also some notion, however imprecise, of the course of action through which to accomplish it' (Archer 2003: 6).

opportunities in their lives. Collectively they contribute to a person's opportunities for living a fulfilled life, of the kind they wish to.

Our approach thereby re-positions culture and creativity in a way that goes against claims that they are simply 'ends in themselves': it emphasises their role as *means* to an end rather than (only) *ends* in themselves. But as such, the argument presented also contrasts with the particular ends-based focus of some creative economy discourses, centred on 'growth' understood solely in terms of increasing economic value. There are other ends that culture and creativity serve: people leading the kinds of lives they wish to.

1.3. Creative economies

It goes without saying that the economic is centrally important to creative economies. However, what is at stake is much more than financial value alone (in this sense it is instructive to consider Work Package 4's elaboration of different types of value across inclusive and sustainable creative economies). Building centrally on our theorisation of cultural development, we posit creative economies as *social domains comprising the practices, discourses, and material expressions associated with the production, use, and management of the resources required to enable cultural development – the expansion of people's opportunities to recognise what they have reason to value in their lives* (Wilson 2022 forthcoming provides further background).

> *Creative economies*: social domains associated with the production, use, and management of the (intangible and tangible) resources required to enable cultural development

Our central argument is that we need cultural development in order to grow inclusive and sustainable creative economies; and we need inclusive and sustainable creative economies in order to support cultural development (see Figure 1.1.). They are mutually dependent on each other.
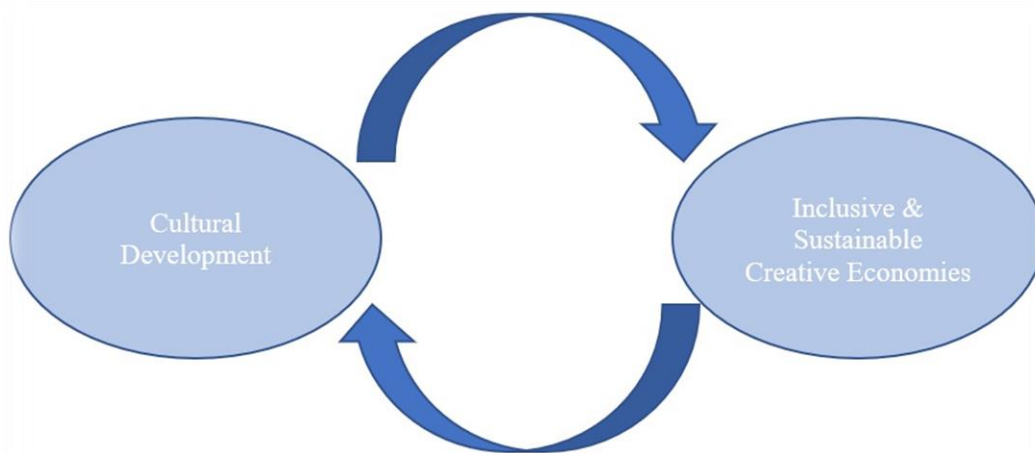
Figure 1.1 Cultural Development and Inclusive & Sustainable Creative Economies

Part of our purpose in putting the spotlight on cultural development is to make visible the otherwise overlooked 'care-work' required (both individually and collectively) to promote people's cultural capabilities and so to care about and for their wellbeing. It is by visibilising and enabling cultural development that policy makers can promote and develop inclusive and sustainable creative economies. Such creative economies are 'inclusive' because cultural development is concerned with all people's cultural capabilities. They are *more* 'sustainable' in the sense that caring about and for 'wellbeing' obligates the carer to take account of the

interdependence of living well together. This notion of ecological interdependence is ever-more evident in the context of climate change and crisis. It has deep roots in philosophies of human flourishing and social interaction, including eudaimonia and Ubuntu – 'I am because we are'. Caring about and for one's own wellbeing (*as* wellbeing rather than personal preferences) involves caring about and for the wellbeing of others. In practice, of course, this is not to deny that wellbeing practices don't conflict with each other, requiring difficult choices to be made. The approach taken here does not ignore the importance of growing the cultural and creative industries and the economic value these produce, but nor does it reduce 'growth' to this aspect alone. By re-focusing on cultural development the goal of growing economic value remains. Crucially, however, it is not at the expense of the wellbeing of human beings or the planet. In this sense, the argument for cultural development is also an argument for sustainable growth: but rather than the growth of GDP, the growth of conditions conducive to human flourishing on a shared planet. (For further discussion see Gross 2022 forthcoming.)

1.4. The Cultural Development Index

In the service of visibilising cultural development as a vital practice of care, a central objective of Work Package 5 is to design and introduce a new index that can be used by policy makers and others to promote open discussion and deliberation about 'what counts' and to provide a measure for comparison, across time and location. This is the Cultural Development Index (CDI).

> *The Cultural Development Index (CDI):* an index measuring people's freedom to recognise what they have reason to value, and so to care about and for their own and others' wellbeing. The CDI measures how widespread people's cultural opportunities are within a given location for the purposes of discussion and deliberation

Like the Human Development Index (HDI), the Cultural Development Index (CDI) is a statistic composite index of three key dimensions, which can be used to rank cities, regions, or countries. Together these three dimensions comprise the key opportunity sets needed for cultural development, which, as outlined, involves expanding the opportunities people have to recognise what they have reason to value.

As detailed in Chapter 3, the three DIMENSIONS of the CDI span the three main areas of value recognition: *CONNECTING, CREATING and COUNTING*. Conceptually grounded in our understanding of cultural capability and its constitutive capabilities (relational, creative and axiological), these focus on people's opportunities to experience, enact and evaluate (see Figure 1.2.). They all have a role to play in our discovering what matters to us. We suggest that the 'expansion' of people's opportunities to recognise what they have reason to value can be understood in two ways: first, in a quantitative sense, as more people having cultural capability; but second, a qualitatively richer context and foundation for living their lives. In this sense the first dimension of Connecting focuses policy attention on what people are able to notice, pay attention to, experience where they live, whilst the third dimension puts the spotlight on the ways in which people are able to participate in public reason, deliberation and evaluation about 'what counts'. Both these dimensions complement what might be considered more 'traditional' territory for cultural policy – with its focus on the degree to which people are able to enact creative projects. As a structured practice of care, these three dimensions also map directly onto Joan Tronto's (2013) account of the stages of caring *about*, caring *for*, and *giving and receiving* care.

*A **structured practice of care*** – Consider the case of caring for an elderly relative: noticing it is mid-afternoon you believe your grandmother would like some tea (*Stage 1: attentiveness – caring about*). You go to the kitchen and boil a kettle to make some tea ready to bring to them (*Stage 2: responsibility – caring for*). This requires a level of skill and awareness, however rudimentary. Carrying a tray with tea and biscuits back into the room the next stage of care clearly demonstrates the basic need for this requirement (*Stage 3: competences – care-giving*): if you are inexperienced in tray-holding you might accidentally spill scolding tea over your granny; however well-meaning (caring is often cast as a disposition), this would *not* be a practice of care. Finally, caring also involves feedback; it might not be considered caring if your grandmother didn't want tea in the first place, and would have very much preferred a glass of wine (*Stage 4: responsiveness – care-receiving*). The example here is deliberately simplified. In reality these structured stages of care are not linear but integrated and iterative.
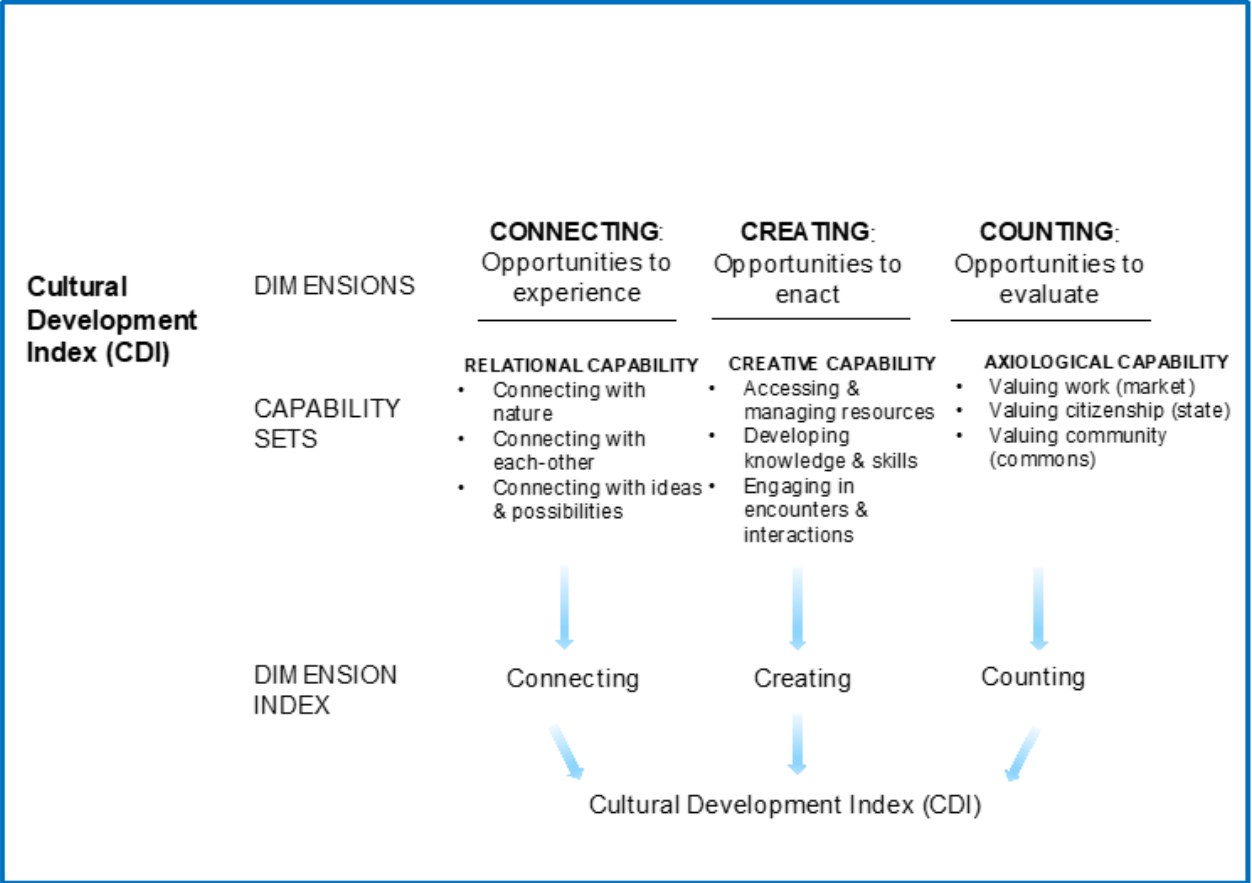
Figure 1.2 The Cultural Development Index (CDI)

This CDI is built from data collected through a new bespoke *Local Opportunities Survey* that asks questions about people's opportunities to experience, enact and evaluate. Our approach largely avoids direct

questioning about people's explicit opportunities for 'creativity and culture', i.e. we avoid framing most of the questions with those terms, and instead ask a carefully designed and deliberately broad range of questions about people's 'local opportunities'. This strategy seeks to avoid knee-jerk responses to questions about culture and creativity, and to provide a means of bridging between narrowly and often poorly understood accounts of culture and creativity, on the one hand, and approaches to wellbeing and quality of life that are too broad in nature to provide a clear policy-perspective, on the other.

Our case for cultural development, and the introduction of the Cultural Development Index (CDI), is bold and ambitious. It argues that the project of 'developing inclusive and sustainable creative economies' is not limited to being 'a little bit more inclusive' or 'a little bit more sustainable' here and there; instead, it puts the onus on a more radical agenda of inclusivity and sustainability, which in keeping with the logic of the Human Development Approach is centrally concerned with whether people are able to do or be what they have reason to value.

In this sense, the case being made in this report can be read not so much as a sectoral or domain-level application of ideas used more generally in support of arguments for human development, but as a central intervention that furthers collective understanding of how human development can be – indeed, needs to be – achieved.

Ultimately, what motivates this study, and why we feel it is vital to introduce the novel conceptualisation of cultural development and the Cultural Development Index (CDI), is the conviction that we need to challenge deeply embedded understandings and associated narratives of 'culture' and the 'cultural'. For human beings, life *is* cultural. Everyday we are tasked with recognising value and making more or less informed choices about what actions to take on the basis of this recognition. In this sense, there is no such thing as 'cultural life' separate from 'life'. Using 'cultural' as an adjective in this way – as is perhaps most publicly the case in Article 27 of the Universal Declaration of Human Rights – *The right to participate fully and freely in cultural life* – is unquestionably well-intended. We fully support the intention behind initiatives that take the right for 'cultural life' as their starting point. However, we argue that they may unwittingly restrict and diminish the role of culture in all our lives. Furthermore, they do so in a way that all-too-often reproduces and imposes one set of views, held by those with relative power and privilege, over that of others.

It is, of course, the case that we need collective terms to refer to our museums, galleries, theatres, opera companies, libraries, heritage sites, films, novels, football, pubs and clubs, churches, and so on (noticing the contested nature of whether all of these 'count' as cultural). There is an obvious appeal in referring to 'culture' and our 'cultural life' as a collective noun, embracing certain things we take for granted as being constitutive of our culture. Indeed, this underlies Raymond Williams' view of culture as 'customary difference' (see Mulhern 2009 for discussion). However, doing so threatens to reproduce exclusionary and non-sustainable tendencies that work against the spirit of policy initiatives that are explicitly geared towards awareness and support of the 'cultural' in people's lives. By treating culture as something to be 'discovered, enjoyed, created, shared and protected' (as The 2020 Rome Charter does, for example), there is a danger of reifying culture (and the cultural life), narrowly reproducing culture as an end not as a means.

It is the purpose of WP5's work within DISCE to respond to, and where necessary, to challenge this status quo within much policy and practice. This is not by seeking to lay down the law on what 'counts' as culture or the cultural – this would be wholly at odds with our underlying argument – but through opening up the freedom people have to recognise what they have reason to value. This is cultural development. Whilst our focus in introducing the Cultural Development Index is on a general population's stock of cultural capability and collective state of cultural development, within a particular city or region, we are mindful of the specific and often pivotal roles played by cultural and creative industry workers, cultural policy makers, the media, and/or cultural commentators and researchers. Indeed, we are especially alive to the challenges of

influencing the views, perspectives and actions of these stakeholders. In this respect, the Cultural Development Index is a tool to encourage deliberation and help policy makers and others adopt this shift. We do not underestimate the size of this challenge.

Finally, it needs to be stressed that the Cultural Development Index (CDI) does not seek to offer an exhaustive account of cultural capability and cultural development. The *Local Opportunities Survey* underpinning the index comprises questions that re-focus attention across the three broad dimensions of cultural capability, as theorised in this report; but they do not claim to account for *all* of the features or aspects of cultural capability. It follows that some caution is needed in how the CDI is interpreted and used as a comparative index. It would be a mistake, for example, to use the index to close down local responses to culture on the basis of findings that point to one area as more significant than another. The purpose of the CDI is to open up debate and encourage an expansion of cultural capability – the freedom to recognise what people have reason to value. For this to be the case means that the CDI is a tool to be used in an ongoing process of public reason and deliberation, underpinned by an ethos of ecological leadership (see Gross and Wilson 2019), i.e., holding open conditions in which connections can be made, experiences shared, skills developed, and diverse practices of culture-making interact.

In the next chapter we provide a more detailed discussion of the arguments presented in this Introduction, outlining the case for cultural development. This positions the suggested shift in focus from CCIs to cultural development against the backdrop of cultural policy across the last 25 years. Chapter 3 then introduces the Cultural Development Index (CDI). This theorises three DIMENSIONS, nine Capability sets and 33 Indicators. We introduce the *Local Opportunities Survey* and draw on regional case study data to discuss 'cultural capabilities in action'. In Chapter 4 we build the index. This chapter includes discussion of the decision-making processes involved in developing the index, including the use of Principal Component Analysis (PCA), and equal weightings. The penultimate chapter presents the results from the trial of the CDI in three regional case-study areas Chatham (Medway), Dundee and Enschede. The final chapter summarises and presents proof of concept. This lays the foundation for further discussion of policy implications and practice that will be the focus of a companion report (D5.4).

2. The Case for Cultural Development

2.1. From culture and development to cultural development

In 1995, UNESCO published *Our Creative Diversity: Report of the World Commission on Culture and Development*. The document highlights the following:

> Our biggest problem in cultural policy is not … lack of resources, lack of will[,] lack of commitment or even lack of policy co-ordination to date. It is, rather, a misconstrual or only partial formulation and recognition of the policy object itself: culture.[8]

For the commission, with its particular focus on culture *and* development, this 'problem' was further framed in terms of the uneasy slippage between two competing, but quite different takes on what culture is – the so-called 'humanistic' and 'anthropological' senses, respectively:

> A great deal of confusion arises in both academic and political discourse when culture in the humanistic sense is not distinguished from 'culture' in its anthropological senses, notably culture as the total and distinctive way of life of a people or society. From the latter point of view it is meaningless to talk of 'the relation between culture and the economy'; since the economy is part of a people's culture... Indeed the ambiguities in this phrase pose the great ideological issue confronted by the Commission: is 'culture' an aspect or a means of 'development'… or is 'culture' the end and aim of 'development'…?[9]

Nearly three decades later, it would be very hard to claim that the 'problem' highlighted has been resolved (see discussion in Wilson 2020 for an up-to-date review). On the other hand, we choose to re-visit this particular report here because looking back with the benefit of hindsight we see it as offering the basis of a very promising, though not fulfilled, agenda. To explain, the UNESCO report's Executive Summary states that '…development embraces not only access to goods and services, but also the opportunity to choose a full, satisfying, valuable and valued way of living together, the flourishing of human existence in all its forms and as a whole.' (p.15) Tantalisingly, it goes on, 'Cultural freedom leaves us free to meet one of the most basic needs, *the need to define our own basic needs*.' (p.15, our italics) In introducing an argument for cultural development as the expansion of people's freedoms to recognise what they have reason to value, we need to point out this previous articulation of an idea very close to our own central claim. As we will discuss later, its reference to defining our 'basic needs' is particularly telling in respect of adopting a focus that takes care – caring about and for wellbeing – seriously. It is a fair question to ask then: what happened over the last quarter of a century that apparently knocked this agenda off course? One rather intriguing answer (albeit one that would require further research to posit a direct causal link) is the birth of 'the creative industries', which were defined in the UK government's highly influential *Creative Industries Mapping Document* (DCMS 1998), with a strong focus on intellectual property, and evaluated primarily in terms of jobs and GDP / GVA[10] growth (Gross 2020). It is surely the case that the dominant policy discourse since the late 1990s, subsequent to the DCMS mapping, has come to treat culture as 'the *end* and aim of development' in the sense of being focused on the (economic) value of cultural and creative industries, products and services. Much less

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[8] Colin Mercer, Institute for Cultural Policy Studies, Griffin University, Australia. From a paper given at the conference "Enhancing Cultural Value", organized by the Centre for International Research on Communication and Information Technologies (CIRCIT), Melbourne, December 1993, quoted on p.231, UNESCO report 1995.

[9] Marshall Sahlins, "A Brief Cultural History of 'Culture'", paper prepared for the World Commission on Culture and Development, August 1994, quoted on p.21, UNESCO report 1995.

[10] Gross Value Added (GVA) is the measure of how much a region, sector or industry contributes to GDP.

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attention has been given to the cultural as the *means* to development. In this respect, it is vital to understand what is the causal role of culture (and the cultural) in development, and to be clear about what development actually *is* – what exactly is being developed.

2.2. Development as freedom – introducing capability

Another critical intellectual and policy development that was taking place in the 1990s was the introduction of a new approach to the evaluation and assessment of individual wellbeing and social arrangements that argued that the quality of our lives should be measured not by our wealth but by our freedom. In making the case for development as freedom, Amartya Sen introduces the notion of capability as 'the real opportunity that we have to accomplish what we value' (Sen 1992: 31; see also Sen 1999: 74). Capability concerns a person or group's freedom to promote or achieve valuable functionings[11], and 'represents the various combinations of functionings (beings and doings) that the person can achieve.' (Sen 1992: 40). Sen's underlying argument is that a person's functionings – those things that they may value doing or being – together create a better conceptual space in which to assess social welfare than utility. In turn, this forms the basis of what has become known as the capability approach (CA).

Central to WP5's project of re-thinking 'inclusive and sustainable growth' is a commitment to the conceptual underpinnings of the capability approach. A normative approach to human welfare, the CA has been described as affording probably the most successful alternative story of growth beyond Gross Domestic Product (GDP). The CA asks: *what can each person do or be that they have reason to value?* Amartya Sen[12] defines capabilities as *the freedoms that people have to choose the kind of life they have reason to value*. Within the CA the predominant focus of researchers and commentators has, therefore, been on what people can do or be that they value. Research has focused largely on better understanding the different types of capability that are important (including whether or not there should be a list of 'central' capabilities) and the 'conversion factors' involved in their becoming 'valuable functionings'.

2.3. Recognising value – introducing cultural capability

Given the centrality of the process of *valuing* to the conceptualisation of capability (and the broader 'approach' that has been built up around it), it might seem curious that it has not received more attention. As Ingrid Robeyns reports in her comprehensive 2017 overview of the capability approach, 'little work has been done so far to flesh out [the] embryonic idea of "having reason to value".' (Robeyns 2017: 154.) For Sabina Alkire 'Capabilities are valuable by Sen's definition, so the adjective is formally redundant', although she is alert to some of the difficulties this poses '…if valuable "beings and doings" are chosen by a value judgement (and if so chosen are capabilities) then what do we call "non-valued" beings and doings, or beings and doings "of disputed value"?' (Alkire 2002: 3 FN8) Our argument hinges on the view that in order to be able to do or be what one has reason to value one has to be able to recognise what one has reason to value. This is not a given. Actually coming to know, make informed choices in the light of, and so be able to care about what we have reason to value, requires a set of capabilities to be in place. We call this capability set *cultural capability*. Policy action and initiatives directed at expanding this capability set for people constitutes *cultural development*.

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[11] 'Functionings are "beings and doings", such as being nourished, being confident, or taking part in group decisions.' (Alkire 2002: 5.)

[12] Sen, 1985; 1993.

Cultural capabilities are freedoms that are valuable in their own right but also valuable because they allow us to *choose* – actions that are in line with doing or being what we have reason to value – which is central to capability. Choice involves reflexivity, and our capacity for reflexivity isn't automatic – it is not hydraulic, but learned. The very heart of a capability is our *autonomy to choose*. We can think of the 'freedom to choose' as indicating the freedom to make more or less 'informed choices'. This requires people having choice, at all, and having agency in choosing between options. Such agency includes people knowing they have choice. Cultural capability is, then, the necessary basis for making (informed) choices. If we don't know either that we have choices, or what the choices are (because we lack certain capabilities) we will not have the freedom to choose the kind of life we have reason to value.

Re-focusing on this theorisation of cultural capability and cultural development moves policy attention beyond the CCIs, and offers a more holistic and inclusive account of how we come to value, what gets valued individually and collectively, and how this might be understood and supported at an aggregate policy level. In so doing, we radically expand cultural policy's remit beyond the task of commercialising creativity and/or managing subsidised cultural activities, and instead pursue the objective of enabling and promoting the capabilities people possess that enable them to recognise what they have reason to value. What is proposed is not just in keeping with the CA, in the sense of being a project of human development and flourishing, but it is a project on which human development and flourishing *depends*. It is also a project that puts practices of care – i.e., practices that recognise and fulfil needs – at its core. It follows that the conceptual and policy interventions we are proposing are not solely of interest to those working in the cultural and creative industries sector, but to policy makers in all areas, including those working in human development, public health, environment and climate change, and education.

2.4. Caring about cultural capability

We have conceptualised cultural capability as comprising three necessary Dimensions, each of which can be understood as capability sets in their own right. Within the Cultural Development Index the three DIMENSIONS are labelled CONNECTING, CREATING and COUNTING. The alliteration is intentional, serving the purpose of aiding easy recall – '3 Cs' of cultural capability. As outlined in Chapter 1, through re-positioning attention toward Connecting (requiring relational capability) and Counting (requiring axiological capability) we expand the focus normally given to aspects of Creating (requiring creative capability), e.g. whether people have access to cultural and creative events, organisations, resources, and opportunities. The rationale for this expanded understanding of recognising value across three dimensions (levels or stages) can be rationalised against three related areas associated with value recognition – these are the human practices of caring, valuing and creating. Each of these practices unfold across three common phases of social change: structure (i.e. 'pre-existing conditions') necessarily pre-dates the action(s) ('social interaction') which transform it; and structural elaboration / reproduction ('social elaboration') necessarily post-dates those actions (see Archer 1995). We begin by looking at *caring*.

The need for practices of care to be visibilised, resourced and valued across all areas of society, not just those associated with health and social care, has been given particular prominence in recent months and years, particularly during the COVID-19 pandemic and in the light of growing awareness of the climate emergency. There is now an extensive literature on care and care theory (notably going back to feminist approaches in the 1980s and earlier[13]). Definitional issues abound here. Nonetheless, the approach we draw on focuses on Joan Tronto's (1993; 2013) categorisation of care into key stages of i) caring *about*: attentiveness; ii) caring

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[13] See, for example, Gilligan 1982; Sevenhuijsen 1998; Held 2006.

for: responsibility; iii) care *giving*: competencies; and iv) care *receiving*: responsiveness.[14] We bring together care giving and receiving in one grouping, emphasising the skills and competencies required as well as the need to be responsive (i.e. care is not caring if it fails to meet the needs of those involved). Our focus on care is on practices of care rather than merely a dispositional position-taking: cultural capability doesn't just involve **attending** to wellbeing, i.e. noticing the basic need to recognise what we have reason to value, it also involves **taking responsibility** to fulfil this need, which as Tronto outlines, requires particular competencies and skills, and in a changing world, always **responding** to whether needs are actually being met.

Within the capability approach (CA), commentators have discussed which capabilities are 'central' or 'basic', in other words, which capabilities people cannot do without. In advancing this work on cultural capability and cultural development, we make the claim that the freedom to recognise what we have reason to value is a *basic need*. Furthermore, in the language of the CA, it is a *basic capability*, i.e. 'a capability to enjoy a functioning that is defined at a general level and refers to a basic need, in other words a capability to meet a basic need.' (Alkire 2002: 163). In doing, so we are ourselves involved in an exercise of recognising what we have reason to value. For the policy researcher, who necessarily works within a structure that prioritises objective evidence-making, this can appear problematic. It is hard to avoid the ensuing charge of subjectivity. But undertaking research and making policy are social processes that are profoundly impacted by, and impactful of, cultural capability, even if this is generally not acknowledged.

The crucial reason for highlighting this needs-based approach is because human beings are not equally provided with freedoms to care about (and for) what they have reason to value. We don't all have the same level of cultural capability, but we do all share a need for it. Stating this is not to be misconstrued as reproducing a deficit model: it doesn't define or describe *what* we should have reason to value, but *is* about having freedoms to experience (attend to), enact (take responsibility for), and participate in evaluating (respond to) what we have reason to value. This is at the heart of both having choice and being able to reflexively care about what we have reason to value. In short, we suggest that this is what it means to be able to care about and for one's wellbeing.

Second, we turn to the human practice of *valuing*. Noting again the existence of a very extensive literature and definitional debates concerning this concept (and related terms – value, values), our theorisation begins with Andrew Sayer's (2011) definition of values as 'sedimented valuations that have become attitudes or dispositions, which we come to regard as justified. They merge into emotional dispositions and inform the evaluations we make of particular things, as part of our conceptual and affective apparatus.' (Sayer, in Wilson 2020: 97). As helpful as this is, it leaves scope for further explanation of how this process of valuation unfolds and, in particular, the role of human experience (encompassing both perception and conception) in this respect. This is the focus that Wilson (2020) pursues in his dispositional model of value(s), which provides a further conceptual foundation for the CDI:

i)   The world is worth valuing, regardless of whether human beings undertake such valuing (i.e. whilst 'values' don't exist independently of human beings, the notion of 'values' is not *solely* a social construction)

ii)   Human beings **experience** connection (with nature, with places, with each other, and with ideas, memories, possibilities and futures); these are emergent, and are experiences of being-in-relation with the world (i.e. connection)

iii)   Individuals are energised to take action of some kind (i.e. **enacting** a project) as a result of (ii) (experiencing connection), involving a level of (self-)recognition, though not yet necessarily consciously identified as 'value(s)'

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[14] We also follow Fisher and Tronto's (1990) definition 'On the most general level…caring can be viewed as a species activity that includes everything that we do to maintain, continue, and repair our "world" so that we can live in it as well as possible.' p. 40.

iv)   Through the sharing of experiences in expressive encounters that communicate more or less skilled practices of form-giving (which Wilson terms 'art') which are subject to the prevailing cultural context (i.e. systems of value recognition) there is collective **evaluation** of 'value' (that which is recognised as valuable) on the basis of (i)-(iv)

> *Experience*: Thought and unthought knowledge gained through interaction with the world (Wilson 2020). Aesthetic experience can be thought of as being a particular type of relational experience – the experience of being-in-relation with the world; as such, aesthetic experience is a central feature of relational capability

From this value-perspective, we highlight the three processes of experiencing, enacting, and evaluating as being essential for people to recognise what they have reason to value.

And so we come to the third of the human practices outlined and the one most obviously related to 'creative economy' as ordinarily understood – *creating*. Recognising value is, after all, a central feature of human creativity and *creating*. Here again we acknowledge the contentious nature of definitions – no one definition of creativity has gained ascendancy over all others (see Runco and Jaeger 2012). Nevertheless, helpful insights regarding the nature of recognising value are afforded in Martin and Wilson's (2017) definition of creativity:

> Human creativity is the capacity to **discover** the causal powers of the world and to **bring these into being**. These discoveries can occur for the first time in human history or for the first time in relation to the individual or individuals concerned. These discoveries may (or may not) be **recognised** by the individual and subsequently communicated. If recognised and communicated they may (or may not) gain individual, group, organisational, community or global recognition and this process of recognition can be influenced by many factors including (but not limited to) economic, political and power processes. (Martin and Wilson 2017, in Wilson 2020: 136.)

Defining human creativity in this way offers clear parallels with the dispositional account of value(s) just introduced. At the heart of this notion of human creativity is an energisation of behaviour – a motivation to act on the basis of discovery. This brings to the fore people's freedoms to pursue their agential *projects*, which in turn requires the capacity to *aspire* (see Hart 2016).

> *Project*: an end that is desired, however tentatively or nebulously, and also some notion, however imprecise, of the course of action through which to accomplish it (Archer 2003: 6)

Whilst *capability* has often been discussed in terms of the politics of poverty, *aspiration* has been theorised – separately, but relatedly – as concerned with the politics of dignity (Appadurai 2004: 63). An innovative feature of the CDI is that it puts aspiration at the centre of our understanding of what capability *is*: in that it makes a person's freedom to explore what matters to them centrally important to all their other freedoms. It also connects capability (as the freedom to do and be what we have reason to value), with culture (as our systems of value recognition), and creativity (as our capacity to discover, bring into being, and recognise possibilities and potentials of the world). As such, the CDI responds to the challenge of 'bring[ing] the politics of dignity and the politics of poverty into a single framework.' (Ibid). *Creative capability* – which we define as people's freedom to recognise what they have reason to value through pursuing meaningful and valuable

projects – is not (as so often portrayed) a capability of aspiration that comes into play only after poverty has been dealt with.

Bringing all the areas just introduced together, we present a care-based model of cultural capability in Figure 2.1. below. At the heart of this care-based model is the idea that cultural capability – the opportunity to recognise what we have reason to value – is a freedom that is individually experienced but collectively achieved. What is valuable for one person is not necessarily considered of value by others. This goes for recognising the value of particular capabilities too, of course. Here we need to highlight a particular point of contention between Amartya Sen's and Martha Nussbaum's development of capabilities and the capability approach. Martha Nussbaum's approach starts with the notion of human dignity. As Ruth Groff points out, 'when it comes to humans, it looks as though the key capability to which a universal dignity might be pegged is that of practical reason, the ability to choose a course of action – an ability that, as it happens, Nussbaum singles out (along with affiliation) as architectonic.' (Groff 2012: 99.) For Amartya Sen, on the other hand, the capability approach stresses the importance of what people have reason to value, and this informs his argument for the significance of 'public reasoning' (Robeyns 2017: 154). For Nussbaum, it is both possible and necessary to agree upon and support what she terms a list of 'central capabilities' (see Nussbaum 2011). For Sen, conversely, the capability approach is 'incomplete'. The 'fundamental reason for incompleteness' (which Sen also refers to as 'assertive incompleteness') is that 'the ideas of well-being and inequality may have enough ambiguity and fuzziness to make it a mistake to look for a complete ordering of either (Sen 1992: 49.), and this incompleteness further explains and justifies Sen's strong emphasis on the importance of public deliberation.

Caring about (experiencing)

CONNECTING: *discovering & attending*
People's freedoms to connect with, attend to, and discover through experience what they (have reason to) value – *requiring relational capability*

Caring for (enacting)

COUNTING: *recognising & responding*
People's freedoms to participate in evaluating what they (have reason to) value and for this to count *as* of value – *requiring axiological capability*

Care giving & receiving (evaluating)

CREATING: *bringing into being & taking responsibility*
People's freedoms to create projects and give sharable form to what they (have reason to) value – *requiring creative capability*

Figure 2.1 Care-based Model of Cultural Capability

In advancing our conceptualisation of cultural capability, we highlight both the need for 'public reasoning' to be better understood, and offer a tool (the Cultural Development Index) to help do this. For, in keeping with

Sen's assertive incompleteness, the Cultural Development Index is a tool for deliberation and decision-making. We also emphasise that the CDI speaks to attempts to measure and support wellbeing. But rather than seeking to provide another measure of wellbeing as such, the CDI should be understood as an index that measures people's freedom to *care about and for* a key aspect of their wellbeing. This is because cultural capability, as presented here, is necessary to a person identifying – and taking actions to bring about – what matters to them: a capability that is vital to overall wellbeing. But as we have also argued in this section, in measuring people's freedom to care about and for what matters to them, the CDI necessarily takes a central interest in human creativity. In measuring how widespread people's cultural capabilities are in a particular city or region, the CDI also provides insight into people's *creative* capabilities – their freedom to recognise what they have reason to value through pursuing meaningful and valuable *projects*. In other words, people recognising what they have reason to value not only through experiencing and evaluating, but also through *creating*.

2.5. Making cultural development – inclusive and sustainable creative economies

Prior to concluding this chapter, we return to DISCE's main object of analysis – inclusive and sustainable creative economies – and consider the implications of introducing cultural development for our understanding of these. We began this chapter with a reference to the historical shift in policy interest towards the creative industries which took place from the late 1990s. Over the intervening years, cultural policy narrative has increasingly focused on the creative economy. In the United Kingdom, 'the "creative economy" is officially defined … as all the people employed in the officially designated "creative industries" (whether these people have creative jobs or not) plus all the people working in creative occupations employed in "non-creative" industries.' (Banks 2017: 10 EN2) According to the United Nations,[15] the creative economy is broader than the creative industries, including 'not-for profits, informal and public funded activities, as well as for-profit, formal and private sector activities [and] the production systems and value chains necessary to sustain such products.' (Pratt and Hutton 2013: 3.)

Partly due to the difficulties of delineating what is or isn't 'creative', it is not surprising that the development of a 'creativity agenda' with its associated 'economic imaginary' (Campbell 2019; 2014) has been challenged by an increasingly wide range of commentators.[16] In developing inclusive and sustainable creative economies, it is clearly necessary to move beyond some of the key tenets of the prevailing 'global orthodoxy' (Schlesinger 2017) of creative industries and creative economy. Our approach in Work Package 5 is to offer this alternative vision of creative economies as social systems of value recognition, focused on supporting and expanding the resources and infrastructures needed for people to recognise what they have reason to value. In other words, a policy agenda focused on cultural development.

On the basis of what has been presented in these opening chapters, we argue that rather than focusing on managing creativity (as a quasi-commodity) the over-arching objective of creative economies must be on expanding the opportunities people have to recognise what we they have reason to value. As such, developing *inclusive and sustainable* creative economies is not worth doing only on account of their promise for developing more 'successful' cultural and creative industries, but because inclusive and sustainable creative economies are, in effect, the means to, and end of, recognising what is valuable (and thereby what

constitutes 'success'). The task of cultural development outlined here challenges us to fundamentally reconsider the relationship between culture and development for everyone.[17] A commitment to cultural development is also a commitment to cultural democracy (see Wilson et al. 2017; Gross and Wilson 2018).

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[17] See Clammer 2019; Isar 2017; Kangas et al 2017; Comunian et al 2020; Pratt 2021.

3. The Cultural Development Index

3.1. Introduction

We present the Cultural Development Index in Figure 3.1. below. This is framed in the form of a diamond nine. There are three DIMENSIONS – CONNECTING, CREATING and COUNTING. Each DIMENSION is comprised of three Capability sets that together seek to offer an inclusive account of opportunities to experience – requiring relational capability; opportunities to enact creative projects – requiring creative capability, and opportunities to evaluate – requiring axiological capability, respectively. Each individual diamond comprises a Capability set that is itself made up of a group of indicators. There are thirty-three indicators in all.
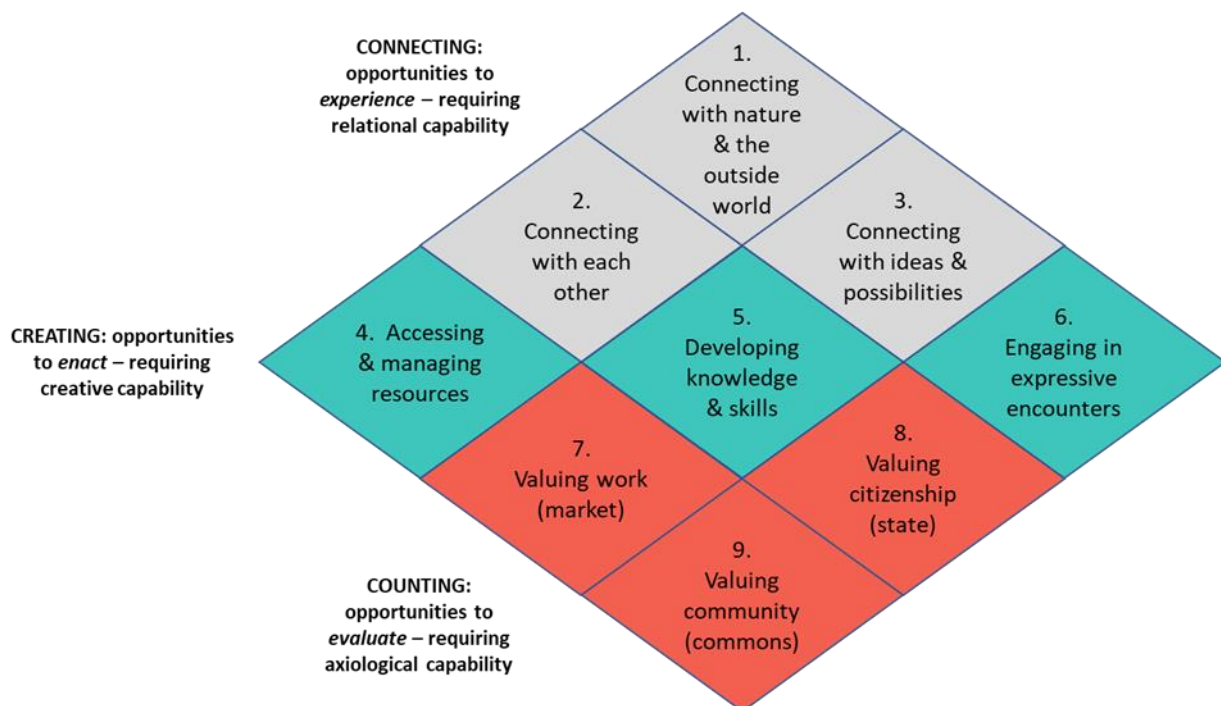
Figure 3.1 The Cultural Development Index (CDI)

3.2. CDI: Three DIMENSIONS and nine Capability sets

We have presented our outline justification for these three DIMENSIONS in Chapter 2. The CDI's normative objective is cultural development – i.e. the expansion of people's freedoms to recognise what they have reason to value; to discover what matters to them. It is important to stress that the CDI does not claim to present a full and exhaustive account of what people have reason to value. The purpose of the CDI is to encourage discussion and debate (public reason) concerning people's cultural opportunities – and in so doing, going beyond the current language of cultural participation. One point to note here is that, in this respect, the way in which we theorise cultural development, devise the cultural development index as a meaningful and valuable project, and then participate in activities of evaluation and persuasion with others

– be they DISCE project evaluators, other researchers and commentators, or policy makers – is itself an exercise in cultural development, dependent upon the cultural capabilities of those involved.

3.2.1. CONNECTING – discovering and attending (relational capability)

The focus of this first DIMENSION is on people's opportunities to experience the world and to connect – with nature and the outside world, with each-other and with ideas and possibilities. We categorise this aspect of cultural opportunity in terms of relational capability – people's freedom to recognise what they have reason to value through their experiences of being-in-relation with the world, i.e., connecting. From the perspective of care, this is all about noticing and paying attention – the first stage of caring – *attentiveness and caring about.*

As is the case with each of the DIMENSIONS, the framing of the Index seeks to be comprehensive in its coverage, without being prescriptive or exhaustive. In so doing, the three types of connection in the Index span most, if not all, of the types of connections people experience. They also speak to various societal 'crises' currently being faced, which are important reasons – amongst others – for why inclusive and sustainable creative economies are needed. Namely, connections with nature and the outside world (the crisis of climate emergency) (IPCC 2022); connections with other people, and connections with ideas and possibilities (relating to crises of loneliness, social isolation and mental health.) (Hertz 2021).

We have noted how previous work on relational capability (Giraud et al 2013; 2014) has focused on relations between people; we take a more expanded focus in this first DIMENSION to include all areas of connection.

The three Capability sets introduced in this first DIMENSION are:

1. Connecting with nature and the outside world
2. Connecting with each other
3. Connecting with ideas and possibilities

We look at these Capability sets in more detail in the next section, 3.3 – where we introduce their associated nine indicators.

3.2.2. CREATING – bringing into being & taking responsibility (creative capability)

The focus of the second DIMENSION is on people's opportunities to enact meaningful and valuable projects in their lives. We associate this specifically with *creative capability* – the opportunity people have to recognise what they have reason to value through pursuing meaningful and valuable projects i.e., creating. From a care perspective this is about *taking responsibility – caring for*. It is also about moving from an initial stimulus, something noticed or attended to, to being motivated to undertake a project of some kind. In turn this highlights people's basic needs to aspire to, and to pursue meaningful and valuable projects.

Stepping back to consider this DIMENSION from the perspective of current cultural policy, and its particular focus on cultural participation, cultural and creative industries, and cultural and creative cities, this is the most visible location of creativity in the creative economy; it is where people are seen to generate, produce, and consume creative products and outputs. As such, it is where attention is focused on '*cultural infrastructure'* – a term that we have developed in our work on cultural ecosystems (Gross & Wilson 2019; 2020). The word 'infrastructure' is typically used to refer to roads, railways, sewage works, buildings and other 'hard' items. However, in keeping with, and building on, Eric Klinenberg's work on 'social infrastructure' (Klinenberg 2018) we highlight *cultural infrastructures* as not just a set of 'items', but their interrelations and

interdependencies, their levels of connectivity, and their systemic conditions. For the purposes of the CDI, we focus on three main areas where such connections are critical – accessing and managing resources, developing knowledge and skills, and engaging in expressive encounters.

As we discussed in our research on Arts Council England's Creative People and Places (CPP) programme (Gross & Wilson 2019), cultural *resources* are many and varied, tangible and intangible. In developing inclusive and sustainable creative economies, the category of 'resources' is clearly central. It is a first port of call for any index in this area to focus on the creative projects of people working in the CCIs, and their access (or not) to critical resources.

The second Capability set in this DIMENSION focuses specifically on knowledge and skills development. Here issues of (formal and informal) education and training are paramount to the subsequent opportunities people have to both recognise and pursue meaningful and valuable projects i.e., their *creative capability*. This is of particular significance in respect of the work carried out by DISCE Work Package 3, on creative careers.

Alongside these two Capability sets a further key element of cultural infrastructure concerns opportunities people have to engage in *expressive encounters* of many kinds – be that in choirs, ensembles, community groups, knitting classes, religious practices, or any opportunity that bridges personal relational experience with a shared experience or encounter with others. Here we focus on how value recognition is an emergent process that takes place through encounters where participants focus on a common object or activity, and have the opportunity for strong shared emotional experiences. (See, for example, Randall Collins' (2004) interactionist framework for highly developed theoretical background on 'Interactional Ritual Chains'.)

The three Capability sets introduced in this second DIMENSION are:

1. Accessing & managing resources
2. Developing knowledge & skills
3. Engaging in expressive encounters

We look at these Capability sets in more detail in the next section, 3.3. – where we introduce their associated fourteen indicators.

3.2.3. COUNTING – recognising & responding (axiological capability)

The focus of DIMENSION 3 is on the degree to which people have the opportunity to participate in the legitimising process of value recognition at a collective / societal level. We label this as people's *axiological capability* – their opportunities to recognise what they have reason to value through participating in social processes and activities of evaluation i.e., counting. The emphasis here is on whether the value created for those involved is recognised *as* of value. Here the three Capability sets correspond to three distinct (but overlapping) social domains of value recognition – the market; the state; and the commons. As noted earlier, these are conceptualised as providing a comprehensive overview of the realms of public reason and value recognition that together constitute people's opportunities for participating in processes of evaluating.

The three Capability sets introduced in this third DIMENSION are:

1. Valuing work (market)
2. Valuing citizenship (state)
3. Valuing community (commons)

We look at these Capability sets in more detail in the next section, 3.3. – where we introduce their associated ten indicators. Before doing this, it is important to stress that our theorisation of the CDI is inherently inclusive and open to being informed and deepened through subsequent reference to theories from across cultural sociology. We have referenced Collins' microsociology above. Pierre Bourdieu's notion of cultural capital, for example, which examines social relations within an economy of practices (see Bourdieu 1993) is clearly very relevant too. Understanding people's cultural opportunities in terms of their forms of capital can help to explain the interactions and relations between different groups. The CDI's conceptualisation of cultural capability is distinctive, however, in respect of its explicit focus on *capability*, which challenges freedoms or opportunities to choose (hence transform, develop, change and grow), rather than being primarily focused on accounting for 'position' (and position within positions).

3.3. CDI: Thirty-three Indicators

In presenting the above Capability sets and now the Indicators introduced in this section, our intention is to offer a rational and logical prioritisation of factors that comprise cultural capability based on how it has been theorised (in the first two chapters). We do not claim this to be 'the last word'. As we emphasise throughout this report, in devising an index of cultural development we do not intend to fully prescribe cultural capability. We do intend, of course, to provide a sensible balance of DIMENSIONS, Capability sets and indicators that reflect our twin aims of theoretical rigour and operational practicality such that this index will, indeed, be used. Achieving this balance is a central aim and requirement of all indexing (see Wilson et al. 2020 for discussion).

A distinctive challenge in introducing the CDI and promoting its subsequent take-up by policymakers is its focus on aspects of human development that are not so 'obviously' central to peoples' flourishing. The Human Development Index's focus on poverty, education and mortality lends itself to considerable agreement, not least because these are capabilities that require little public deliberation and can be evidenced very directly and clearly. (This is not to suggest, of course, that this results in the dimensions of the HDI being effectively supported in many parts of the world). This breadth of agreement is not necessarily the case with the kinds of indicators that are relevant to the Cultural Development Index. But of course, this is a pivotal reason, in itself, why cultural development – as we are conceptualising it – is badly needed.

What we are offering in terms of the Cultural Development Index ostensibly fills a gap between indices that focus either on 'creativity' and 'culture' explicitly (either in respect of indicators directed at sectoral or city level data) and more general indices that focus on wellbeing, quality of life, life satisfaction, or care. (See *Table 3.1. Indices relevant to Developing Inclusive & Sustainable Creative Economies* (Wilson et al. 2020: 50)). The CDI focuses on people's *cultural capabilities* – their capabilities to recognise what they have reason to value in their lives. As we have argued, this includes people's *creative* capabilities. We thereby encourage a much broader and 'inclusive' focus on the substantive role of creativity in people's lives (in line with what Donald Winnicott ([1971]2005) refers to as 'creative living'), re-positioning policy interest towards people's capabilities to care about and for their own and other people's wellbeing.

Prior to introducing the Indicators of the Cultural Development Index (CDI) it is helpful to stress once more that the index is not itself an alternative measure of wellbeing. Moreover, there is an important difference between what is intended here in respect of the indicators comprising the CDI, and the indicators comprising other significant indexes in related policy areas. In particular, the approach taken in the Human Development Index (HDI) is to measure what amounts to 'deprivation'. This involves establishing thresholds and cut-offs that, in effect, state that below a certain level a location or region would be deprived of 'X' or 'Y'. Clearly the logic of this is compelling for indicators such as those that comprise the HDI – years of schooling, life

expectancy and gross national income per capita. However, the logic of the CDI is different. We do not seek to establish an *ex ante* knowledge or assessment of which freedoms are more or less important and to what degree. It is the purpose of the CDI, on the other hand, to draw attention to areas of disparity and comparative strengths and weaknesses with a view to informing public reason and deliberation (we further discuss how this might be implemented in further detail in the companion report D5.4).

The thirty-three indicators included in the CDI were formulated through the mix of conceptual and empirical work carried out across this work package. This was very much an iterative process, involving four methodological stages:

Stage 1   Theorisation of indicators based on literature review and conceptual work

In WP5's literature review (Wilson et al. 2020), we provide a summary of existing indexes that could, in principle, be applied alongside bespoke survey data in certain locations and cases (see, in particular, Part IV (p.42) and Appendix 1 & 3). In the process of theorising cultural development (as reported in Chapters 1–2), it became increasingly clear that comprehensive, reliable, fine-grained local secondary data was not readily available and as such a bespoke survey would be needed. Such primary data collection provides the opportunity for assessing variables that match the project's theorisation of DIMENSIONS, Capability sets and Indicators. As the OECD emphasise in their Handbook on Constructing Composite Indicators (see Chapter 4) this first stage of developing an index – Theoretical framework – is the most important (as the saying goes: 'rubbish in, rubbish out').

Stage 2   Testing through holding focus groups and workshops

Having taken the decision to build the CDI using a bespoke survey it was important to pilot this with partners to better inform the research team on the clarity and usability of both the theoretical model and the survey instrument. We therefore tested the survey through workshops with participants in three of the DISCE regional case study locations: Chatham (Medway), Dundee and Enschede. Of the ten DISCE case study locations, these three were selected for this purpose as the locations in which the WP5 team had conducted in depth case study fieldwork, and therefore had the deepest existing relationships. This was seen as a necessary pre-requisite for undertaking this collaborative activity. It was also judged valuable to involve three locations with quite contrasting histories and contemporary profiles.

In keeping with the approach to participant recruitment used throughout the project, these online workshops in Dundee, Enschede and Chatham (Medway) involved a wide range of participants. In each workshop, we first provided participants with an overview of DISCE, and introduced the CDI within the context of DISCE's overall aims. We then provided some contextual examples of the capabilities 'in action', using the data in that case study location to further explain what the capabilities are, how they relate to one another in practice, and why they matter. We then shared a link to the draft survey online, and gave participants time to complete the survey. We then regathered and invited the participants to feedback on the experience of completing the survey. This included observations on the clarity of the language, the flow of the sections, and which of the questions were easier or more difficult to answer. In these workshops we were also able to discuss the pros and cons of different channels of communication through which to distribute the survey in that location.

Stage 3   Refining through analysing the regional case study data

Taking the interview data from the three regional case study locations in which the survey was piloted – Chatham (Medway), Dundee and Enschede, we analysed the data to identify examples of the nine capabilities. This involved first selecting a sample of the total data set. All the DISCE interview data, across the ten case study locations, had previously been coded with a codebook (in atlas.ti) of 48 codes. This codebook had been collectively developed by members of all work packages. For the purposes of this particular analysis, we focused on the data in these locations labeled with three codes: #7 Care (structures), #19 Entrepreneurship (starting up and running a business), and #24 Hobbies, interests, everyday creativity and play. Most pieces of data had been labeled with multiple codes, and so this sample included many other of the 48 codes too. The three selected codes were identified as an effective 'way in' to the data for our specific purposes in this part of our work, and were deliberately chosen to give a broad range of data to analyse. Working with this data sample – which involved all participants in the three locations, and therefore a heterogenous range of participants in these creative economies – we then applied the CDI's nine capabilities to this data as a secondary set of codes. On this basis, we identified a diverse range of the capabilities 'in action', informing the highly iterative process of articulating the CDI's nine capability sets. In section 3.4, below, we present illustrative examples from this data.

Stage 4   Revision based on Stages 1-3 and discussions with partners across the three pilot trial areas

In this final stage we worked iteratively with key partners within our three pilot areas – Chatham (Medway), Dundee and Enschede. This process involved further refinement of the survey design, as well as exploring the practical possibilities for distributing the survey for testing. In each of the three locations, our key partners provided additional feedback on survey language and user-friendliness, informing further iterations of the survey instrument. For the purposes of the Enschede survey, we also worked with a Dutch-speaking researcher, based at Kings, to translate the survey, with subsequent additional input on language and survey design from our partners in Enschede.

In Dundee, we worked with Dundee Leisure and Culture (DLC). This is a charitable trust, launched in 2011, which fulfils responsibilities previously undertaken by Dundee City Council for the support of arts, cultural and leisure activities in the city. Staff at DLC supported the distribution of the survey via their mailing lists, and via their social media feeds. In Chatham (Medway), we worked particularly with a member of staff within Medway unitary authority's culture team, who supported the distribution of the survey via the mailing lists of a number of departments within the authority, including public health, adult education, and communications. In Enschede we worked with Kennispunt Twente (Knowledge Point Twente), an agency that provides research for the municipality, including via the administration of a citizens panel. The panel has several hundred members, to which surveys are sent several times a year. Kennispunt Twente staff distributed the survey to the members of the citizens panel. For pragmatic reasons, Kennispunte Twente also provided the digital platform within which the survey for all three locations was hosted. In addition to these channels, the research team also distributed the survey via own networks in each of the three locations, established within the fieldwork phase.

The resulting Indicators are presented in Table 3.1. below.

Table 3.1 CDI DIMENSIONS Capability sets and Indicators

DIMENSION	Capability set	Indicator
(I) CONNECTING	Connecting with nature & the outside world (1)	(i) Access to local parks and nature
		(ii) Access to countryside and nature outside the city
(I) CONNECTING	Connecting with each-other (2)	(i) Time with family and friends
		(ii) Time with neighbours and local residents
		(iii) Meeting people via shared interests
(I) CONNECTING	Connecting with ideas & possibilities (3)	(i) Accessing information via the internet
		(ii) Accessing information via libraries and public institutions
		(iii) Accessing information via friends, family and neighbours
		(iv) Accessing information via other people
(II) CREATING	Accessing & managing resources (4)	(i) Collaborating with people
		(ii) Accessing equipment and materials
		(iii) Accessing buildings, venues or outdoor spaces
		(iv) Dedicating time
		(v) Accessing money
(II) CREATING	Developing knowledge & skills (5)	(i) Developing new skills and knowledge
		(ii) Accessing education and training
(II) CREATING	Engaging in expressive encounters (6)	(i) Going to museums and galleries
		(ii) Going to live performances and films
		(iii) Going to festivals
		(iv) Participating in creative and cultural groups
		(v) Going to religious buildings and activities (such as church, mosque, temple, synagogue)
		(vi) Playing or watching sports
		(vii) Accessing media at home

(III) COUNTING	Valuing work (market) (7)	(i) Enjoying work
		(ii) Being creative in work
		(iii) Fair remuneration
(III) COUNTING	Valuing citizenship (state) (8)	(i) Involved in local decision-making
		(ii) Involved in local decision-making about culture and creativity
		(iii) Receiving local council support for projects
(III) COUNTING	Valuing community (commons) (9)	(i) Belonging to community
		(ii) Voicing beliefs and concerns
		(iii) Caring for others
		(iv) Experiencing trust

We discuss further our approach to building the Cultural Development Index, including devising the Local *Opportunities Survey*, in Chapter 4. Prior to this we present further justification of the decisions made in devising the CDI with reference to empirical findings from the DISCE regional case-studies.

3.4. The capabilities in action

Within DISCE, several types of empirical data have been collected. The most extensive of these data are the 279 interviews conducted with participants in creative economies across Europe. The research team has worked in ten cities in Belgium, Finland, Hungary, Italy, Latvia, The Netherlands, Sweden, and the UK. As explained within the DISCE Case Study Framework (Gross et al. 2019), a deliberately wide range of participants has been included in the data collection process. This is in keeping with key ideas developed in the preceding part of this WP5 report.

As we have laid out above, cultural capability is a significant consideration for all citizens – not only for those working within the 'creative industries' or 'creative economy' as currently identified within existing policy definitions. Similarly, cultural capability is not only a matter of cultural participation focused on accessing publicly funded arts and cultural organisations. DISCE takes an ecological approach to creative economies, regarding them as constituted by interconnections and interdependencies between resources of many kinds. Within this account of creative economies, all citizens are involved. For each of these reasons, then, when studying the creative economies in cities across Europe, the DISCE team included a deliberately wide range of participants, beyond those usually counted as within the creative economy. In this section, we share a series of examples from the data collected with this broad range of participants in three of the regional case study locations, Chatham (Medway), Dundee and Enschede. These interviewees include members of staff in city councils, chief executives of arts centres, youth workers, volunteers in neighbourhood projects, and many more besides.

In addition to the broad range of participants involved, we draw on examples from across the life course. The DISCE interviews had a three-part structure informed by our arguments regarding the nature, scope and significance of cultural capability. The first part of the interview addressed the interviewee's early life and education. The second part covered their current activities and work. And the third and final part of the interview addressed the city in which they live. The interviews were designed to serve the aims of all of DISCE's work packages. For WP5, the structure of the interviews particularly served the purpose of addressing a broad range of cultural capabilities, and the factors enabling and constraining them. Here we draw on all three parts of the interviews to provide examples of the capabilities in action. Cultural capability develops over the life-course, from childhood onwards. It is also conditioned at a range of scales, from the family, to school and the work-place, to the city environment in which people live. This range of scales is also reflected in the examples which follow.

As described above, in testing and refining the CDI, we selected a sample of the total data set, focusing on the interviews from Chatham (Medway), Dundee and Enschede labeled with three codes: #7 Care (structures), #19 Entrepreneurship (starting up and running a business), and #24 Hobbies, interests, everyday creativity and play, as described above. Working with this data sample – which involved all participants in the three locations – we then applied the CDI's nine capabilities to this data as a secondary set of codes. On this basis, we identified a diverse range of examples of the capabilities 'in action'. The number of pieces of data to which capability codes were applied within this sample was as follows:

Table 3.2 Examples of capabilities in action, identified within sample of interview data

	Totals
Interviews from Chatham (Medway), Dundee & Enschede	94
Interview extracts coded with codes #7, #19, #24	930
1. Connecting with nature and the outside world	71
2. Connecting with each other	388
3. Connecting with ideas & possibilities	393
4. Accessing & managing resources	431
5. Developing knowledge education & skills	263
6. Engaging in expressive encounters	334
7. Valuing work (market)	189
8. Valuing citizenship (state)	117
9. Valuing community (commons)	191

The purpose of sharing this table is not to draw comparable or generalisable conclusions regarding the prevalence of particular capabilities. Instead, it serves to demonstrate the considerable presence of these capabilities within the data – contributing to the confirmation of the CDI's theoretical efficacy. Drawing on this data, in what follows we provide examples of each of the capabilities in action.

1. Connecting with Nature & the Outside World

> **Indicators:**
>
> (i) Access to local parks and nature
> (ii) Access to countryside and nature outside the city

The substantive opportunity to connect with nature is not commonly 'counted' within statistics on cultural participation. But being able to access green spaces can be an important part of people's cultural capability. Natural environments can be places in which people experience greater autonomy than at other times within everyday life, including opportunities for reflection and the chance to breath – literally and metaphorically. It can be in nature that people have the space to think, to refresh, and to make plans; and being in these environments, which often includes movement – be that walking, running, cycling, swimming, or playing – can involve an expanded sense of bodily autonomy. A participant in Chatham (Medway) explained, 'I've always loved the outdoors because we lived in a rural location [when I was growing up]. I was always keen […] to have any freedom.' (7148_GBR1) The opportunity to connect with these spaces of 'freedom' in early life has shaped the activities they value as an adult – long walks, cycling, and keeping two allotments.

As well as opportunities to feel a greater sense of freedom, natural environments provide opportunities for connection of many kinds, and the capability to access nature and the outside world can thereby have important consequences for other capabilities. These include expanding opportunities to connect with other people (Capability 2): outdoor spaces, both within urban environments and beyond the city, can be important locations for people not only to connect with nature, but with friends and family. Nature and the outside world can also create new opportunities to have expressive encounters and interactions (Capability 6). In Chatham (Medway), for example, we heard about a music project with elderly residents through which participants were invited to co-create songs that responded to the local area's distinctive geography (7148_GBR1). And opportunities to connect with nature can even expand opportunities to have work valued in the market (Capability 7), as we heard examples of urban green spaces providing new opportunities for selling creative goods and services. (See third example below.) As we discuss further in report D5.4, focused on policy, the nine capability sets are highly interdependent: not least the capability to access nature and the outside world, which can expand – and be expanded by – a wide range of other valued opportunities.

Example: A Chatham (Medway) interviewee described their home during childhood, explaining 'we were *right* on the river. So there's a big marina nearby, and it was a fantastic playground.' (7156_GBR1) The freedoms afforded by natural environments include freedoms to 'play' – an important activity through which children, and adults, discover what matters to them.

Example: An interviewee in Enschede observed of city parks, 'It's like a meeting place for the younger, it's nice to hang out at evenings. And we also see like the food truck festivals, the outdoor cinemas. All those events that the young entrepreneurs are just trying to find new spots that are not so the usual way, it's like the city centre. And by changing the focus from the vibrant inner city to the vibrant city you could include those fields [as part of where the creative economy is located].' (0020_NLD)

2. Connecting with Each Other

> **Indicators**
>
> (i) Time with family and friends
> (ii) Time with neighbours and local residents
> (iii) Meeting people via shared interests

The substantive freedom to connect with other people – friends, family, neighbours, colleagues – plays an important role in enabling people to explore what they have reason to value. In our interviews we heard that very often it is via connection with others that our research participants have been able to discover what they want for themselves. Connections with family, friends, neighbours and colleagues are very powerful influences on people's experiences of what matters to them. So, too, can be opportunities to connect with people with shared interests, including sports, arts, religious and community interests. However, in respect to all these types of relationship, conditions can vary greatly with regards to the possibility to connect. Whilst some people enjoy a rich sense of human connection, others experience loneliness and isolation. These experiences can be influenced by a wide range of factors, including the demands on people's time due to work, physical and mental health, and how cities are designed.

Example: In Chatham (Medway), our interview data included instances of negative commentary on the town centre, with some interviewees highlighting the need for more amenities and more investment. However, the following participant highlighted that for those who live nearby, the high street does function effectively as a place of connection:

> for people like myself in those sorts of communities it's very easy to get to. And I'd say it's the fact that you could have those chance encounters with friends or family members. You know, if you see them on the high street, you could always have a chat. It's a meeting place. So I'd say in that aspect, I think it's a good central space for people to really come together. (7140_GBR1)

Example: It can be through opportunities to connect with others that people can explore and understand what matters to them. An interviewee in Enschede explained that it was through the opportunity to meet and talk informally with a group of acquaintances, that she was able to discover what she wanted to do next in her life, having had children.

> Interviewee: it was like eight years ago when I first [became a] Mom. I'm a Mom, I have two boys […]. And I figured out, oh, okay, what am I going to do for the rest of my life? And I figured out and I drink some coffee with also other social entrepreneurs and I always did a lot of volunteer work. So, I managed to, by drinking coffee and talking – I don't know what to do because I have like a general education, I'm not specialist, what am I going to give to the world? So, I got involved with [in Dutch] –
>
> Translator: with socially engaged entrepreneurship. (0022_NLD)

3. Connecting with Ideas & Possibilities

Indicators
(i) Accessing information via the internet
(ii) Accessing information via libraries and public institutions
(iii) Accessing information via friends, family and neighbours
(iv) Accessing information via other people

For people to explore what matters to them, they need opportunities to connect with ideas and possibilities – accessing information of many kinds. Accessing information via libraries and public institutions can be an important part of this, as can be the opportunities afforded by the internet. But our data indicates, also, the importance of opportunities to connect with ideas and possibilities via other people – be it friends, family, neighbours, teachers or colleagues – who expand a person's sense of the world, and what is possible. In childhood it is family and school that provide key opportunities for people to connect with new ideas and possibilities, sometimes with consequences that extend throughout the rest of their life. The capability to connect with ideas and possibilities is, then, highly interdependent with the capability to connect with others (Capability 2), and also with the capability to access resources (Capability 4). This includes, for example, an interviewee in Dundee who spoke about the new ideas and possibilities they could connect to when they moved from a state school to a fee-paying private school (7107_GBR2). Interviewees also indicate the significance of opportunities to connect with ideas and possibilities through examples of when such opportunities have been absent, including interviewees describing situations in which their family or their school did not recognise or support an interest they had, or were simply not in a position to connect that interest with possibilities to explore and develop it. This includes an interviewee who as a child had a love of drawing, but for whom the possibility of going to art school 'just wasn't even on the radar as an option to be able to do.' (7142_GBR1)

Example: An interviewee in Dundee explains her experience of connecting with new possibilities when she joined a new school.

> it was a really musical primary school. We had an orchestra and everything and we used to put on musicals. It wasn't in a very good area, but the head teacher was really into music so that was a driver at the school. When I went to high school, I mean obviously suddenly the world opened up and there's all these different things. (7129_GBR2)

Example: A self-employed interviewee from Enschede explained the value of their informal networks – people with whom this participant works regularly, some of whom have become friends. With this network he is able to take a broader view of the context in which he is doing his work, and open up new ideas and possibilities for where he is taking his business.

> And I can always have like a brainstorm or reflect with [them]. And that is very important because having like a business like this, if you're by yourself it can be really lonely. And sometimes you don't the know, the decisions, if it's the right one, or which direction it should go. And it's all related to a bigger picture, and you cannot see the complete picture by yourself all the time. So, I think this kind of reflections or discussions, it's really important. (0010_NLD)

4. Accessing and Managing Resources

Indicators

(i) Collaborating with people
(ii) Accessing equipment and materials
(iii) Accessing buildings, venues or outdoor spaces
(iv) Dedicating time
(v) Accessing money

The opportunity to access and manage resources is a prominent part of our interview data. A key point to emphasise is that these 'resources' can be of many kinds – including resources that may often not be immediately recognised as within the 'cultural' sector, or the responsibility of 'cultural' policy making. In some cases, these resources may be public goods and services, including various examples of what Eric Klinenberg (2018) refers to as 'social infrastructure', the places and spaces in which people form relationships, including everything from libraries to shops and barbershops. (Here, then, we can see the interdependence that can operate between Capability 4 and Capability 2, to connect with people.) The resources that enable and constrain cultural capability can also, of course, include that most obvious of resources: money. Across our data, we heard many accounts of the ways in which being able or unable to access financial resource enables and constrains cultural capabilities. In report D5.4 we further discuss the idea of 'fertile functionings' (Woolf & de Shalit 2009) – those opportunities that are especially conducive to the expansion of others. The opportunity to access and manage resources can often have this generative significance.

Example: Having opportunities to access suitable spaces can be an important enabler of the capability to create. An interviewee in Chatham (Medway), for example, describes the experience of developing a creative practice at home and then outgrowing those conditions.

> Because at that stage I was then sewing and making in the spare bedroom, so that just eventually had to end because the other half was like "no, no more pins, no more fabrics, no more bringing it home, you have to get a studio". So I contacted the local arts organisation at the time […] and they had started doing small studios in Chatham which now they've turned and converted into a fantastic space […]. So, they had a house […] which they were temporarily renting out as an artist's studio because something was being renovated so, they offered me one of those spaces, it was cheap. (7144_GBR1)

Example: Part of the significance of financial resources as an enabler of cultural capability can be the implications it has for people's decisions about how they spend their time. An interviewee in Enschede reflected upon this, raising the idea of universal basic income, and what this could mean for how people live.

> the ability to make the choice that if you don't want to, if you get your basic salary, everybody gets that, and you are okay with that, it's fine. And you make your choice that "okay I have this basic salary, and I don't have that much expenses, so that's fine for me and I'm not going to work, and I'm just like sitting around and watching the blue sky and enjoying it", well great for you. Perfect. […] And for someone else, yeah well, it's nice that basic salary, but I need more because I want to explore more, I want to add something. It's also nice. Don't judge on, "oh, what you are doing is right and what you are doing is wrong". […] and I think if you give more people the opportunity to really choose what they really want to do, you could perhaps get a better world. (0013_NLD)

5. Developing Knowledge & Skills

Indicators

(i) Developing new skills and knowledge
(ii) Accessing education and training

Our interviews invited research participants to discuss their educational experiences, as well as to share their current working practices. Across each of these parts of the interviews, participants illustrated ways in which having opportunities to develop knowledge and skills can play a pivotal role in living the kinds of lives they wish to. The development of knowledge and skills serves multiple roles within people's process of discovering what matters to them. It can be that the development of particular knowledge and skills enables the development of a specific career that has already been identified as desirable. We heard, for example, from a professional musician in Dundee who, from early childhood, practiced their instrument on route to a career in classical music (7103_GBR2). But the development of knowledge and skills can also be one and the same with the process of discovering what matters to you, and what kind of life (and occupation) you want for yourself. The interviews contained examples of each of these modes: knowledge and skills developed towards an identified valued goal; and the emergence of a valued goal through the process of developing new knowledge and skills.

Discussions of education and skills are undertaken extensively within DISCE's WP3. Here we note the diversity of contexts in which interviewees indicate they have developed the knowledge and skills that have enabled and constrained their cultural capability. In some cases, interviewees drew a distinction between environments in which they felt dissatisfied with their educational opportunities, and new environments in which they then discovered opportunities to learn that suited them better. Where exactly people access the education and training they would like can vary greatly. It may be within in a college or university. But it may also be within the context of in-work training, or an apprenticeship. Our research participants reported a wide range of educational opportunities, as well as reflections on the educational opportunities they feel are lacked. One interviewee in Chatham (Medway), for example, highlighted what they saw as the limitations of current educational options for young people seeking creative work. There need to be more 'stepping stones to apprenticeships or even taster sessions' that can appeal to a 15 year old, and opportunities to 'do some real life work and live projects and see how things work and trial it for a while without then having to invest in a three year degree and then at the end of it find out it's not really for me.' (7144_GBR1)

Example: An interviewee in Enschede described the experience of beginning two undergraduate degrees, at different universities, and being dissatisfied with each, and finding that some of the most effective learning he could do was to be found in the world of work and online. They relate this, also, to the family environment in which they grew up:

> my father was an entrepreneur and I'd learned a lot through my childhood, that I wasn't really getting from traditional studies. So, I found more of a way, especially with the rise of what was called web 2.0 at the time, that I was more natured towards microstudy and teaching myself on specific individual things, rather than a predefined syllabus. (0012_NLD)

Example: The development of knowledge and skills can often be, simultaneously, a process of knowing yourself, and understanding your place – or places – in the world. A video games developer in Dundee, for example, described their experience, early in their career, of feeling that they were not 'good enough to do the job, technically', but then:

realising running the business I got a lot of confidence at the early stages because my business partners were very good technically, but I realised right away that they didn't have some of the skills I had. I was good at design, designing interfaces and knowing what would work well in the market. I was quality control, attention to details, good at testing, I was good at speaking to people […] and I realised the longer I went on, there's not many people that have all those skills. […] So it gave me confidence, you know, particularly university start-ups and businesses, spinouts they're looking for people like me […]. I think that's an important thing, because […] there's a lot of people out there like that. But I think a lot of people don't ever get a chance to go on the journey I did, just, luckily, I guess I fell into it. (7108_GBR2)

6. Engaging in Expressive Encounters

Indicators

(i) Going to museums and galleries
(ii) Going to live performances and films
(iii) Going to festivals
(iv) Participating in creative and cultural groups
(v) Going to religious buildings and activities (such as church, mosque, temple, synagogue)
(vi) Playing or watching sports
(vii) Accessing media at home

Across all three parts of our interviews – spanning early and educational experience, current activities, and discussion of the city ecosystem – interviewees discussed experiences of expressive encounters and interactions through which they, or others, were able to explore what matters to them. These experiences covered a wide range of activities including attending museums, music events, festivals, participating in cultural groups, going to religious buildings, being involved in sport, and accessing media at home. As people give examples of the opportunities they have had for expressive encounters, we observed conditions in which people are enabled to discover what they enjoy, what they are interested in, and matters to them. A Dundee interviewee, for example, described a workshop in which members of the public took part. It was a community arts project about people's relationship to the city, and involved placing large amounts of cardboard in the middle of a sports hall and inviting people to make a city out of it. The interviewee described how people wandered in to see what it was about, become curious, and got involved in something they had no idea they would be interested in or enjoy. She emphasised the importance of not always prioritising planned activities, but creating these kinds of spaces in which people can drop in, discover if they are interested, and help to shape what the activity is. (7102_GBR2)

Example: A youth worker in Dundee described how young people engage with sessions he runs. The conditions he creates in his workshops are ones in which people can find out what they enjoy, what they are interested, what matters to them – without prescribing what those should be. This is an environment in which different needs can emerge, be articulated, and be met.

countless times, young people come in […] and say, "I can't, I can't do art." "How do you know that?" "Because my teacher told me." Or just like, "I'm so frustrated with art in school, it's shit". And some of that is actually most likely teachers pushing them, saying like "no, you can't just do whatever you want, like, we're trying to teach something". I think it's not just as simple as like "all schools are horrendous". But I think there's something that we have a liberty or a privilege to be like, "what do you want to do? Let's do it." So spray paint is super popular, printmaking, fashion stuff. (7102_GBR2)

Example: The expressive encounters that people want for themselves vary greatly, of course. In the following example, an interviewee in Enschede indicates a particular venue that suits their tastes and interests – enabling opportunities that they want and enjoy – including opportunities to display their own artwork, as well as to hear bands that they like. This example also illustrates how opportunities for expressive encounters are highly interdependent with other opportunities, including opportunities to access resources (Capability 4), and to connect with people (Capability 2), amongst others. The interviewee describes an arts space called The Tank Station. It used to be a petrol station, but has been repurposed, and now:

> you have a gallery, you have a restaurant, you have a, how do you say, a stage, you have a, it's like a socio-cultural spot. I did, that was like my first kind of exhibition. Like with stories and installation thing with art. Whatever. And, but then again it's like non profit. It's run completely by volunteers. I volunteer there. As a student I found out about, or I feel that it's quite popular among students because it's also international. They have tables like these where you sit with people that you don't know. Like it's about promoting connections. (0007_NLD)

7. Valuing Work (Market)

Indicators

(i) Enjoying work
(ii) Being creative in work
(iii) Fair remuneration

Interviewees indicate the importance of opportunities to enjoy work, to be paid fairly, and to feel that their work is creative. Within our ecological approach, we highlight that it is not only people who do paid 'creative work' who constitute the creative economy. Nonetheless, opportunities to do paid work that is experienced as being creative – and to have one's work valued fairly – is an important opportunity discussed at length within the DISCE data. This capability is interconnected with others, including Capability 4, the opportunity to manage and use resources – particularly the resource of time – and Capability 6, the opportunity to have expressive encounters. An interviewee in Enschede, for example, described compromises that need to be made to ensure they are able to both earn a living, and make the music they wish to: 'it's constantly a struggle because I don't spend [...] as much time on making music as I would like to. [...] But yeah, I try to focus on music more in the evening and on the weekends and sometimes I try to work from home and then maybe at two o'clock or something I try to close my laptop and make music. But it's, it's a challenge.' (0009_NLD) Interviewees, like this one, indicate the 'capability compromises', as we call them (and discuss further in report D5.4), that they need to make in balancing the capability to have their work recognised in the market with other capabilities they value.

Example: A games developer in Dundee described the experience, early in their career, of realising – when working on a range of programming projects, and working very long hours – where their priorities lay. Having had early success, the opportunity was there to focus on games, and to do work that was enjoyable, creative and fairly paid.

> the first 3 years it was kind of, "I'll do anything", you know, "I'm a coder, I'll do anything, but especially where it brings creative technology, creative ideas and technology together". [...] it became, "okay, if we're gonna spend this amount of time on anything, why don't we spend it on something we do like, and that's got to be that that's games". (7110_GBR2)

Example: A fashion worker in Enschede, who described changing their approach to their business, deprioritising working with some retailers, and instead working more directly with particular types of customers. This came with some costs, in terms of lost business, but enabled them to prioritise doing the kind of work they wished to.

> over the years I did change a lot in this strategy in that I don't do every half year a whole new collection anymore. […] but part of it also was that the customers were saying that that was not the way they are consuming. So, it's not like a fast fashion product. So, that's not the way I should present it either. So, it's really in dialogue with actual customers that I realise things. But that's also caused me to not work with other retailers anymore. Because that is still the way that they are working. They want a new collection every half year and then they want to put everything in the sale. And, yeah, this is not the type of product that you want to put in the sale. So, that's changed the business quite a lot. Because it's also cost me customers to do that. But in the whole the business has become more sustainable and stronger. (0010_NLD)

8. Valuing citizenship (state)

> **Indicators**
>
> (i) Involved in local decision-making
> (ii) Involved in local decision-making about culture and creativity
> (iii) Receiving local council support for projects

The state – via central government, local government, or government agencies, such as arts councils – can play an important role in enabling and constraining cultural capability. This can include by providing financial support, or support in kind, for particular projects. It can also be by providing, or withholding, opportunities for people to be involved in decision-making within their area. Our participants articulated a wide range of views on the extent to which they, and others in their local area, had opportunities to be actively involved in local decision-making. In Chatham (Medway), for example, at the time of the fieldwork a new process of consultation was taking place with regards to the development of a cultural strategy for the area. Some research participants gave very positive accounts of the new opportunities to feed into a strategic process that this particular initiative had afforded them. Others communicated that opportunities to be involved in local decision making remained limited.

Research participants described the successes and failures they had experienced in seeking support from the state for their projects. The criteria that are used to assess who is eligible for what kinds of support, under what circumstances, can expand and contract opportunities over time. As one interviewee in Chatham (Medway) reflected, 'I think I know that the Arts Council have tried to help lots of artists with funding [during the COVID pandemic] and some have got it and some haven't. For myself, because fashion never fell into the arts category, we were never eligible.' (7144_GBR1) Receiving funding from the state can bring with it a range of benefits, in addition to the financial. There is the status it can afford, for example, and potentially access to new networks, too. Enjoying opportunities to be recognised by the state (Capability 8), thereby expands Capability 4, accessing and managing resources, and Capability 2, connecting with others. It can also expand opportunities for Capability 5, opportunities to develop knowledge and skills, and Capability 3, connecting with ideas and possibilities, as illustrated in the following example.

Example: One interviewee explained it was only when achieving National Portfolio Organisation (NPO) status (3-year funding from Arts Council England), that their organisation was able to develop professional level marketing, PR skills and audience engagement capacities. They had not previously had the time or money to develop that part of the organisation's skills set:

> for us, getting NPO and getting on to that level of security is about actually working with experts in their field in terms of PR and marketing systems that we had today. But also about audience engagement and, you know, digital strategies. (7151_GBR1)

Example: In our interviewees with people in Chatham (Medway), we heard a wide range of views on the extent to which local people have the capability to be recognised by the state, both praising and criticising. In this example, the interviewee articulates what they see as the lack of such opportunity in the area:

> I'd say in the area we definitely have an issue with disengagement with young people. I do feel young people aren't being given the opportunity that, they're just not being consulted. They're not being engaged whatsoever say, by the Council primarily. I know that there are a few organisations that do try and do some things for young people, but it's just not enough. So I think in the local area young people are primarily not being heard. But also, I think BAME communities like the Asian minority or ethnic groups, they're I think they're not really being given the opportunity to have their say. (7140_GBR1)

9. Valuing Community (Commons)

Indicators

(i) Belonging to community
(ii) Voicing beliefs and concerns
(iii) Caring for others
(iv) Experiencing trust

Processes of valuation do not only take place through the market and via the state, they also take place in the 'commons' – within the shared spaces of community and civil society. People's opportunities to explore and communicate what they value takes place in many important ways within such spaces. Cultural capability is in part having the opportunity to voice your beliefs and concerns within the place in which you live. That capability can be enabled or undermined by the presence or absence of a number of related, interconnected opportunities: feeling that you belong to a community, experiencing trust, and being able to care for others. Interviewees provide examples of creating spaces for community – creating opportunities for people to share their stories, and to be there for each other. The opportunity to be recognised within the local community can be enabled by the opportunity to access resources of many kinds – including having a suitable space in which for people to meet and spend time together. Capability 4, accessing and managing resources, can play an important role in enabling opportunities to be value – and be valued – in the commons. Capability 9 can also be enabled by capability 8 – with opportunities to be valued by the state supporting opportunities to be valued within the commons. For example, we saw instances of local authorities allocating staff to support amateur and community arts groups, who may lack some of the practical skills and knowledge they need to ensure their group is sustainable. This is a practice of care: paying attention to people's needs, taking responsibility for meeting those needs, doing so with skill, and being responsive to whether those needs have been met.

Such care work is often undertaken by individuals on a voluntary basis, too, of course. A retired interviewee in Dundee, for example, runs a local neighbourhood group – bringing project management skills from their career to the voluntary work that they now do in retirement (7104_GBR2). And an interviewee in Chatham (Medway) is involved in a wide range of voluntary activities to reduce discrimination against the community of which they are a part (7142_GBR1). Such examples of voluntary community work within the data illustrate the importance that such activity can have in people's lives: contributing to their community, be that a particular neighbourhood, or a particular population within the city.

Example: The opportunity to be recognised and valued within the commons can be illustrated by examples of the absence of such opportunities, as well as by positive instances. Fear can be a barrier to cultural capability. An interviewee in Chatham illustrated this in relation to the young people they work with, explaining that:

> you're in an area where you're always being told to strike first. So ultimately if you're on the streets as a group of children and you see another group […] they don't enter a sort of "let's have a chat and see what everyone's doing", it's generally if they don't know each other, so it's that fear that drives it again. So […] I guess it's eliminating that fear. So to a certain extent all these activities do that. Cause once you know somebody and you know what they're like, cause there are scary people out there, so if you know them and know what they're like you can either avoid them or you can go to them depending on however you feel. If you don't know them, you're just scared of them. (7163_GBR1)

Example: An interviewee in Chatham (Medway) describes a community centre they hope to develop:

> people will be able to come in, you know, in the daytime, I mean, come in for lunch, come in and play [games], come in to see their friends. You know, just, wow, you know, there'd be a place where part of it would be where kids could come in and research the history [of this community], […] the history schools can come in and visit, you know, with the kids. Elders, get the young ones to talk to elders, you know, and share stories. […] it's about this intergenerational, you know, space that everything can come and share. But basically, it's about sharing, sharing your life experience sharing your history, sharing, you know, your day to day, what it's like for you, you know, being there for each other. (7135_GBR1)

4. Building the Cultural Development Index (CDI)

4.1. Introduction

It is essential for any index to be data driven. The question of what data to use is vital. As reported in WP5's literature review (Wilson et al. 2020) there are a host of existing indices that measure 'quality of life' and 'wellbeing', as well as a smaller group that look at measures of cultural and creative participation. That governments should care about wellbeing is not a new idea. Agreeing exactly what they should care about – what constitutes wellbeing – remains problematic. Here we suggest there is an inherent confusion and inconsistency in just how 'subjective wellbeing' or 'direct measurement of wellbeing' is theorised and justified. In the 2021 *Handbook for Wellbeing Policy-Making*, Paul Frijters and Christian Krekel observe that 'Direct measurement of wellbeing grapples with the inherently subjective nature of how people evaluate and experience their lives, as opposed to infer it indirectly from observing how people behave' (p. 41). Arguably, this overplays the degree to which existing wellbeing policymaking 'grapples' with these issues. To the extent that 'direct measurement' records what people say constitutes their wellbeing it is to be welcomed, of course. However, in doing so, it effectively overlooks '*how* people evaluate and experience their lives' and their opportunities for doing so. It is precisely this component of cultural opportunity that the CDI seeks to address. In so doing, we repeat our claim that the CDI is not an alternative measure of wellbeing. Rather, it measures (and encourages deliberation about) people's opportunities to care about and for their wellbeing. It is interested in the opportunities people have for undertaking the subjective process of valuing not on wellbeing *per se.*[18]

In making pragmatic decisions about where to source appropriate data for the CDI it is sensible to look for what already exists. As discussed in WP5's literature review, there are existing indices that initially look promising when it comes to thinking about the kinds of data required for the CDI. For example, the World Bank's Human Capital Index collects data on human capital – defined as 'the knowledge, skills, competencies and other attributes embodied in individuals or groups of individuals acquired during their life and used to produce goods, services or ideas in market circumstances' (ONS.gov.uk 2020). The Cultural and Creative Cities Monitor collects data categorised across 'Cultural Vibrancy', the 'Creative Economy', and the 'Enabling environment' of a city, aggregating to an overall 'C3 Index'. Or the Indicator Framework on Culture and Democracy (IFCD) examines links between culture and democracy within and among Council of Europe member states. There is clearly scope for building on these indices and existing frameworks for data collection – so as not to 're-invent the wheel'.

However, in addition to technical and logistical concerns about the availability and consistency of data coverage at local levels in relation to these indices, each also brings conceptual challenges or limitations with respect to what the CDI is seeking to innovate. The Human Capital Index effectively subsumes health and education to economic concerns; the Cultural and Creative Cities Monitor focuses primarily on what amounts to cultural 'ends' rather than 'means'; and the IFCD is framed upon a narrow definition of culture – as cultural activity (or production) that is based on cultural values emphasising cultural freedom, equality and pluralism.

Given the novel objective and approach of the CDI, its framing within a project focusing on creative economies, and the need to adopt a suitable language that avoids reproducing knee-jerk responses to how

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[18] The *Local Opportunities Survey* being adopted for the CDI does ask a specific supplementary question about people's subjective wellbeing which enables sub-group analysis.

creativity and culture are understood, the necessary choice is to look to primary data collection and the development of a bespoke survey for the CDI, that can be tailored to specific locations and policy agendas. In making this argument we would stress that the ecological approach that underpins this development of a new index is avowedly 'complementary' in character. In introducing the CDI we are not seeking to replace existing indices; rather, through developing an alternative framework and tool for measuring how widespread people's cultural opportunities are in a given area we add to policy-makers existing stock of knowledge, offering a new and innovative lens through which to discuss and deliberate 'what matters'. As we highlight in the final chapter, it may well be that a key to doing this is to work collaboratively and share data in new ways. Our aspiration is that the CDI will facilitate such a process of 'open' data collection and analysis. Such a process of holding open spaces and structures will require 'ecological leadership' (Gross & Wilson 2019: 54).

4.2. Introducing the Local Opportunities Survey

In devising the survey instrument for use with the CDI our initial approach focused explicitly on 'creativity and culture'. We began by calling the survey the *Cultural Development Survey*; then the *Creative Opportunities Survey*. Feedback from piloting the survey with various focus groups led us to adopt an alternative, and on the face of it, radical approach. This alternative challenges the status quo in respect of what cultural policy is focused on governing. As we discuss in the opening two chapters, the ways in which creativity and culture are generally understood and, indeed, routinely communicated through education, media, research, practice and policy, reproduce a narrowly conceived and reductive understanding that sets up a false distinction between those involved in doing creative and cultural activities (especially those people described as 'creatives' and 'artists', and/or working in the cultural and creative industries) and everyone else. We need an alternative.[19] Furthermore, we strongly argue in this report that there *is* an alternative.

The alternative being put forward, and featured in our approach to developing a survey, is, at first sight, counter-intuitive. We suggest that in order to increase opportunities for people to be creative and make or participate in cultural events, and so to increase opportunities for 'creativity and culture' (as generally perceived) in and across society, what is needed is policy (and its supporting research), that is at least partly framed in terms of discourses and narratives that focus *less* on creativity and culture *per se*. We argue that in order to enable more people to have opportunities 'to be creative and cultural', and for there to be 'more creativity and culture' at an aggregate level across society, policy (and research) needs to be focused not only on explicit discourses and narratives of creativity and culture (carrying with them deeply entrenched and narrowly conceived understandings of what these are), but also on discourses and narratives that focus on people's opportunities to recognise and pursue what is meaningful and valuable to them, and their associated projects – this being what creativity and culture are 'about'.

A further rationale for this approach is that the language of creativity (so too culture) is contested even within English; once considered across multiple languages within Europe it becomes even more clear that avoiding

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[19] From a conceptual point of view, we describe this situation in terms of a TINA (There Is No Alternative), which comprises a truth in practice combined with a falsity in theory. The 'truth in practice' is that cultural policy-making is currently characterised by policies that have as their intended outcome (broadly speaking) the promotion of more opportunities for people to be 'creative' and 'cultural', and/or the production of more 'creative' and 'cultural' outputs across society through implementing policies that are *explicitly* framed in terms of narratives and discourses of creativity and 'culture that seek to lead to more people having opportunities to be creative and cultural, and to there being more creativity and culture at an aggregate level across society. The falsity in theory is that such policies, and their underlying narratives and discourses, are actually poorly suited, or in many cases, counter-productive, to achieving their purpose of enabling more people to have opportunities to be creative and cultural, and/or to more creativity and culture at an aggregate level across society.

the explicit use of the term 'creativity' or 'creative' as a headline tag for what the survey is about, is a desirable outcome.[20]

Operationalising cultural development involves a process of conceptual unpacking. This involves asking what comprises the opportunities people have to recognise what they find meaningful and valuable; and re-framing of communications with people such that their 'creative and cultural' capabilities can be empirically assessed, measured and recorded in a way that can then be used to point towards ('index') relative strengths, weaknesses, issues, and so on, that can be addressed by policy-makers in a local (city) context. As just discussed, the project team's first title for the bespoke survey supporting the CDI focused on *Cultural Development;* a second version on *Creative Opportunities*. Finally, taking account of the above issues and concerns, we reached an alternative iteration of the of title of the survey – namely, the *Local Opportunities Survey*.

Informed by both conceptual and empirical analysis (see Chapters 2 and 3 for discussion of extensive trialling), we arrived at an agreed list of questions to be asked in the *Local Opportunities Survey*. These equate to the CDI's 33 indicators, as presented in Table 4.1. below. The *Local Opportunities Survey* is presented in full in Appendix A. For an *Overview of the Cultural Development Index (CDI) for Policy Makers* see Appendix B.

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[20] The research team draws here on previous research undertaken for the British Government in which research about 'regulations' and the impact of regulations on the performance of small and medium-sized enterprises in the UK adopted a survey that deliberately avoided the use of the term 'regulations' until the very end of the survey instrument. This had the effect of allowing small business owners to discuss regulations – either implicitly or explicitly – without adopting the knee-jerk reaction (common amongst business owners) that regulation equals 'red tape' and so is, therefore, automatically a negative or constraining influence on performance. By analogy, it is helpful for the *Local Opportunities Survey* to ask about cultural capabilities without explicitly referencing culture or creativity in the language of the (main part of the) survey.

Table 4.1 Local Opportunity Survey questions

No.	Indicator question
1	I have good access to local parks and nature in XXXX
2	I have good access to the countryside and nature outside the city
3	I have lots of opportunity to spend time with my family and friends
4	I have lots of opportunity to spend time with my neighbours and other local residents
5	I have lots of opportunity to meet people via shared interests (e.g. sports, arts, religious, or community activities)
6	In general, accessing information about things I am interested in via the internet is easy for me
7	In general, accessing information about things I am interested in via libraries and public institutions is easy for me
8	In general, accessing information about things I am interested in via friends, family and neighbours is easy for me
8	In general, accessing information about things I am interested in via other people (at work, in education or other community groups) is easy for me
9	In general, I can (or have been able to) collaborate with the people I need to
10	In general, I can (or have been able to) access the equipment or materials I need to
11	In general, I can (or have been able to) access the buildings, venues or outdoor spaces I need
12	In general I can (or have been able to) dedicate the time I need to devote to them
13	In general, I can (or have been able to) access the money I need (e.g. from my own savings, donations, public funding, sponsorship, sales etc).
14	In pursuing this project it is (or has been) easy for me to develop new skills and knowledge
15	In pursuing this project it is (or has been) easy for me to access education and training opportunities
16	In general, in XXXX, when I want to I have opportunities to go to museums and galleries
17	In general, in XXXX, when I want to I have opportunities to go to plays, concerts, films, gigs and other performances
18	In general, in XXXX, when I want to I have opportunities to go to festivals
19	In general, in XXXX, when I want to I have opportunities to participate in creative and cultural groups and activities (singing, dancing, crafting, making films, writing, etc)
20	In general, in XXXX, when I want to I have opportunities to go to religious buildings and activities (such as church, mosque, temple, synagogue)
21	In general, in XXXX, when I want to I have opportunities to play or watch sports or exercise with other people
22	In general, in XXXX, when I want to I have opportunities to access TV, films, games and music at home
23	I enjoy the work I do for a living
24	I can be creative in my job
25	I am paid at a fair rate for the work that I do for a living
26	In general, I have opportunities to be involved in decisions that are made about the future of XXXX
27	In general, I have opportunities to be involved in decisions that are made about culture and creativity in XXXX
28	In general, I have opportunities to receive the support I want from the local council for local projects or activities (e.g. through funding, information, access to buildings)
29	In general, I feel I belong to a community (or more than one community) in XXXX
30	In general, I voice my beliefs and concerns within my community in XXXX, if or when I want to
31	In general, I am able to care for other people within my community in XXXX (e.g., through volunteering, visiting elderly neighbours, etc.)
32	In general, I experience trust, connection and safety within the local neighbourhood in which I live
33	The opportunity to XXXXX is not important at all / very important

4.3. Building the index – data collection

Implementing the Local Opportunities Survey

The project team's approach to building the Index is data driven, whilst always returning to the conceptual underpinnings of the CDI. Prior experience of the statistical construction of indices (including the Multidimensional poverty index in South Africa) informs the project methodology (which is broadly speaking in line with the OECD's guidance on constructing composite indicators (OECD 2008). The first, and most important, step is the theoretical framework (outlined in this report). Next steps include data selection, imputation of missing data, multivariate analysis (in this case PCA), normalisation, weighting and aggregation, and outlining of the visualisation of the results.

The *Local Opportunity Survey* (LOS) was piloted across three of the regional case-study regions that DISCE is focusing on – Chatham (Medway) (England), Dundee (Scotland), and Enschede (Netherlands). As outlined in Chapter 3, these three locations were chosen for the pilot for pragmatic accessibility reasons, with the research team overseeing WP5 being based in the UK and leading on the case studies of Dundee and Chatham (Medway). Enschede is studied by all the partner teams across the DISCE research project.

The survey was held open for two weeks (2nd May-16th May, 2022). Whilst it would have been ideal to make the survey available in both online and offline formats, thereby promoting as full and wide a representation across the case study location as possible, this was not possible in the time permitted within the project timescale. The survey was administered in an online form only. Whilst readily acknowledging this as a limitation (one we return to at the end of this chapter and in the final chapter) it was not felt to unduly compromise the pilot, which had proof of concept as its primary purpose.

The choice of Enschede in the pilot was particularly helpful in respect of trialling translation of the *Local Opportunities Survey* into a language other than English (in this case Dutch). This involved careful discussion with partners and learning from the focus groups held, not least because words like 'creativity' and 'culture' do not have direct translations. This, again, was a factor in choosing to focus on 'local opportunities' rather than 'creativity' or 'culture' *per se* in the survey.

Successful roll-out of the survey to the general public was dependent upon working closely with partners and networks in each of the three locations. This included with Dundee Leisure and Culture (DLC), a representative of Medway unitary authority's culture team, and Kennispunt Twente (Knowledge Point Twente), who also provided the digital platform for hosting all three surveys. An example of the survey format online is here: https://bit.ly/DundeeOpportunities. Various routes to promoting the survey in the local regions were undertaken, including short advertisements in local leaflets on cultural activities and events, and promotion of the survey through Facebook (e.g. as below in Dundee):

- What activities do you like to do in your free time?
- Do you have enough opportunities to visit parks, libraries, cinemas, and other places you like?
- Can you access the information you need about activities you are interested in?

Please complete this survey - your input will help us understand what matters to people in Dundee, and how local opportunities can be increased. You'll also have a chance to win a £50 Amazon voucher at the end.

In Enschede, the survey was sent to members of a municipal citizens panel that regularly completes surveys throughout the year through a closed link, alongside being circulated publicly in Enschede via an open link that was shared through other networks there.

In line with ethical approval (from King's College London) all respondents were provided with the link to an Information Sheet providing further details of the context of the research (see Appendix C). An email outlining the survey and project aims was also sent to local authority partners involved (Appendix D).

An index is essentially useful or meaningful in two broad ways: (i) to compare across sub-groups; and (ii) to track changes over time. Within the *Local Opportunities Survey* we include a set of additional questions about life satisfaction and demographics (refer to Appendix A). As well as providing an overall CDI for each location the results presented in the next chapter analyse CDI by sub-group (including gender, ethnic group, age, CCI sector, life satisfaction). This can be used to determine underlying trends in the data and as a basis for informed discussion and deliberation concerning people's cultural opportunities.

4.4. Building the index – data analysis

In building the Cultural Development Index we followed guidance from the OECD's *Handbook on constructing composite indicators* (2008). An indicator is 'a quantitative or a qualitative measure derived from a series of observed facts that can reveal relative positions (e.g. of a [city]) in a given area. When evaluated at regular intervals, an indicator can point out the direction of change across different units and through time.' (OECD 2008: 13). Moreover:

> In the context of policy analysis…indicators are useful in identifying trends and drawing attention to particular issues. They can also be helpful in setting policy priorities and in benchmarking or monitoring performance. A composite indicator is formed when individual indicators are compiled into a single index on the basis of an underlying model. The composite indicator should ideally measure multi-dimensional concepts which cannot be captured by a single indicator. (OECD 2008: 13).

This description neatly characterises what the CDI is intended to do. Notwithstanding the many issues involved with indexing, and particularly seeking to index freedoms that are subjectively held and defy easy quantitative measuring (see Wilson et al. 2020 literature review for discussion), the CDI is being designed to provide *both* an extensive understanding of the current state of people's cultural capabilities in particular local regions and cities, *and* an overall index (measure) that can be used to compare and contrast – for the purposes of ongoing public deliberation. NB the emphasis here is *not* on competition between locations – since each area is expected to have quite distinct contextual factors that offer unique challenges and opportunities to those living there; rather, the focus is on assisting policy makers (in concert with the public – ideally through the convening of public processes of deliberation and decision-making, such as 'citizen assemblies') to attend to their particular cultural development needs.

The first key stage of building the index is moving from collection of data concerning 33 single indicators to a group of multi-dimensional concepts – the nine Capability sets. To undertake this process of building a composite indicator a variety of different analytical approaches can be used. A key analytical goal is determining whether the dimensions of the phenomenon are statistically well-balanced in the composite indicator. The approach we adopted for building the CDI was Principal Component Analysis (PCA). PCA is a statistical data reduction technique used to reduce the number of variables into a few principal components, while maintaining as much of the variance as possible to reproduce the data structure for further analysis (Mooi *et al*. 2018). 'The goal of [PCA] is to reveal how different variables change in relation to each other and how they are associated. This is achieved by transforming correlated variables into a new set of uncorrelated variables using a covariance matrix or its standardised form' (OECD 2008: 23). The first principal component, which accounts for the largest possible variance between the indicators, is used to predict the capabilities variables (opportunity). The predicted variables of the nine Capability sets were normalised (rescaling into a range of 0 to 1) to compare the distribution of the responses. The OECD report the strengths of PCA in terms of summarising a set of individual indicators while preserving the maximum possible proportion of the total variation in the original data set. Using PCA the largest factor loadings are assigned to the individual indicators that have the largest variation across the sample. For more detailed background on PCA refer to OECD 2008: 63. We provide the results of the PCA, including Eigenvalue scores, in Chapter 5.

Table 4.2. below outlines the Template used by the research team at this first stage of index development.

Table 4.2 CDI Template (I)

DIMENSION	Capability set	Indicator	Scale	Weight (Stage I)
(I) CONNECTING	**Connecting with nature & the outside world (1)**	(i) Access to local parks and nature	1-5 (no threshold)	Factor analysis (PCA)
		(ii) Access to countryside and nature outside the city	1-5 (no threshold)	Factor analysis (PCA)
(I) CONNECTING	**Connecting with each-other (2)**	(i) Time with family and friends	1-5 (no threshold)	Factor analysis (PCA)
		(ii) Time with neighbours and local residents	1-5 (no threshold)	Factor analysis (PCA)

		(iii) Meeting people via shared interests	1-5 (no threshold)	Factor analysis (PCA)
(I) CONNECTING	**Connecting with ideas & possibilities (3)**	(i) Accessing information via the internet	1-5 (no threshold)	Factor analysis (PCA)
		(ii) Accessing information via libraries and public institutions	1-5 (no threshold)	Factor analysis (PCA)
		(iii) Accessing information via friends, family and neighbours	1-5 (no threshold)	Factor analysis (PCA)
		(iv) Accessing information via other people	1-5 (no threshold)	Factor analysis (PCA)
(II) CREATING	**Accessing & managing resources (4)**	(i) Collaborating with people	1-5 (no threshold)	Factor analysis (PCA)
		(ii) Accessing equipment and materials	1-5 (no threshold)	Factor analysis (PCA)
		(iii) Accessing buildings, venues or outdoor spaces	1-5 (no threshold)	Factor analysis (PCA)
		(iv) Dedicating time	1-5 (no threshold)	Factor analysis (PCA)
		(v) Accessing money	1-5 (no threshold)	Factor analysis (PCA)
(II) CREATING	**Developing knowledge & skills (5)**	(i) Developing new skills and knowledge	1-5 (no threshold)	Factor analysis (PCA)
		(ii) Accessing education and training	1-5 (no threshold)	Factor analysis (PCA)
(II) CREATING	**Engaging in expressive encounters (6)**	(i) Going to museums and galleries	0-5 * (no threshold)	Factor analysis (PCA)
		(ii) Going to live performances and films	0-5 (no threshold)	Factor analysis (PCA)
		(iii) Going to festivals	0-5 (no threshold)	Factor analysis (PCA)
		(iv) Participating in creative and cultural groups	0-5 (no threshold)	Factor analysis (PCA)

		(v) Going to religious buildings and activities (such as church, mosque, temple, synagogue)	0-5 (no threshold)	Factor analysis (PCA)
		(vi) Playing or watching sports	0-5 (no threshold)	Factor analysis (PCA)
		(vii) Accessing media at home	0-5 (no threshold)	Factor analysis (PCA)
(III) COUNTING	**Valuing work (market) (7)**	(i) Enjoying work	1-5 (no threshold)	Factor analysis (PCA)
		(ii) Being creative in work	1-5 (no threshold)	Factor analysis (PCA)
		(iii) Fair remuneration	1-5 (no threshold)	Factor analysis (PCA)
(III) COUNTING	**Valuing citizenship (state) (8)**	(i) Involved in local decision-making	1-5 (no threshold)	Factor analysis (PCA)
		(ii) Involved in local decision-making about culture and creativity	1-5 (no threshold)	Factor analysis (PCA)
		(iii) Receiving local council support for projects	1-5 (no threshold)	Factor analysis (PCA)
(III) COUNTING	**Valuing community (commons) (9)**	(i) Belonging to community	1-5 (no threshold)	Factor analysis (PCA)
		(ii) Voicing beliefs and concerns	1-5 (no threshold)	Factor analysis (PCA)
		(iii) Caring for others	1-5 (no threshold)	Factor analysis (PCA)
		(iv) Experiencing trust	1-5 (no threshold)	Factor analysis (PCA)

* These questions in the survey included a 0 NA/I don't know option; these have been re-calibrated for analysis.

Having arrived at estimations for the nine Capability sets comprising the CDI using PCA the next stage of building the index involved determining how these relate to each other and to the three DIMENSIONS (CONNECTING, CREATING, and COUNTING). In keeping with the exploratory nature of this new index, we have weighted each Capability set and each DIMENSION equally (i.e., 1/9 and 1/3 respectively – refer to Tables 4.3. and 4.4. below). Whilst there may be conceptual and empirical grounds for arguing that CONNECTING, CREATING, or COUNTING are more or less significant DIMENSIONS in the overall assessment of cultural capability, these do not inform the CDI *ex ante*. They are discussion points that the use of the index will inform.

Table 4.3 CDI Template (II)

Dimension	Capability set	Weight
CONNECTING (1)	Connecting with nature & the outside world [Cno]	1/9
	Connecting with each-other [Ceo]	1/9
	Connecting with ideas, possibilities [Cip]	1/9
CREATING (2)	Accessing & managing resources [Amr]	1/9
	Developing knowledge & skills [Dks]	1/9
	Engaging in expressive encounters [Eee]	1/9
COUNTING (3)	Valuing work (market) [Vwm]	1/9
	Valuing citizenship (state) [Vcs]	1/9
	Valuing community (commons) [Vcc]	1/9

Table 4.4 Weighting CDI Dimensions

DIMENSION	Weighting
1. CONNECTING – discovering & attending	1/3
2. CREATING – bringing into being & taking responsibility	1/3
3. COUNTING – recognising and responding	1/3

It is important, once again, to stress that the approach being outlined here does *not* try to theorise any specific relation or significance to any given indicator at the outset – though this may emerge through the use of the index. Equally, the CDI does *not* intend to apply threshold values; there are no 'cut-offs' signifying deprivation of cultural capability (unlike in the HDI where Sen's approach focuses on deprivation), as this would be to imply an *ex ante* knowledge of which freedoms were more or less important and to what degree.

Determining 'Importance'

The main line of questioning in the survey instrument focuses on people's local opportunities, understood across the three DIMENSIONS (CONNECTING, CREATING AND COUNTING) of the CDI. Together these constitute an assessment of their cultural capability in a particular location. As well as asking respondents about their capability the survey asks a series of 'importance' questions (see Appendix A, q.13), i.e. rating how *important* the respective cultural opportunity is to them currently. The logic of asking these 'importance' questions is that they allow policy makers to take account of respondents' subjectively-assessed importance for each area of cultural capability. There is clearly benefit in assessing discrepancies between the prevalence of cultural opportunities and the degree to which people in their community consider these opportunities to be important to them. At the same time, given the CDI's central interest in visibilising currently under-valued

and invisible freedoms, we seek to avoid offering a survey and discussion process that inadvertently encourages a simple re-articulation of the most visible existing preferences and priorities, and thereby a simple reproduction of the status quo. Summary statistics on importance and CDI *importance* results are presented in the next chapter, but these are secondary to the main CDI results. CDI importance was constructed in the same manner as the CDI (described above). In this case the Capability sets were estimated using the 9 importance questions (which use a 5-point Likert scale) included in the survey.

4.5. Further expanding the inclusivity of data

Finally in this chapter, it is important to highlight what amounts to an intrinsic and necessary limitation of the index. This is the fact that the data on which it is built – collected via a survey – will unavoidably exclude some people for whom the completion of such a survey is not possible. This could be for a whole variety of reasons (spanning, and perhaps usually combining, physical, psychological, social, economic and political dimensions). By the logic of what has been argued in this report, a city, local council, or regional authority's care for the wellbeing of its citizens is perhaps most needed in respect of those whose voices don't ordinarily 'count'. Yet these may be the people least likely to be in a position to contribute directly to the data used to build the index. As such, we strongly argue that the CDI is not sufficient to be used as a tool on its own. In the 'inclusive' spirit of the DISCE project and the capability approach, deliberations and discussions that result from using the CDI in a policy context should always take account of the issues touched on here, and explore the differences between people as much as their similarities. This should be allied with a genuine intent to include those that habitually are excluded in its processes of deliberation and discussion (discussed further in report D5.4). In this respect too, an objective of introducing the CDI across cities and regions in Europe is to not only to encourage approaches that support more inclusive approaches to deliberation and decision making – but also the collection and analysis of more inclusive data. This is an important part of what we refer to as 'cultural democracy' (Wilson et al. 2017).

5. Piloting the Cultural Development Index – Results

5.1. Introduction

In this chapter we present the results of the pilot Cultural Development Index, which was trialled across three of the regional case-study areas – Enschede in the Netherlands, Dundee in Scotland and Chatham (Medway) in England. The chapter includes presentation of summary statistics, including responses by case study location and respondent characteristics, before moving to a review of the nine capability sets comprising the CDI.

How to read these results – a reminder

Q: What does the Cultural Development Index (CDI) measure?

A: The CDI measures how widespread people's cultural opportunities are within a given location for the purposes of discussion and deliberation

Q: What are cultural opportunities?

A: **Cultural opportunities** are synonymous with cultural capability – the freedom people have to recognise what they have reason to value

Q: What is cultural development?

A: **Cultural development** is the expansion of cultural opportunities within a people's given location

Q: Why is developing a measure of cultural development such as the CDI important?

A: There are many reasons, but we point to two in particular:

(i) The CDI visibilises people's *cultural capability* as a **basic need**. A person's *capability* (i.e. freedom to choose the kind of life they have reason to value) is dependent upon their *cultural capability* (i.e. freedom to recognise what they have reason to value). In other words, cultural capability is necessary in order to **care about and for one's own and other's wellbeing**. Whilst policy interest in 'capability' is widespread and underpins leading approaches to human development, including the Human Development Index (HDI), cultural capability has too often been overlooked.

(ii) The CDI provides a policy tool for understanding and developing more **inclusive and sustainable creative economies** – i.e. where people produce, use and manage the (intangible and tangible) resources required to enable cultural development. Cultural development is intrinsic to a flourishing society.

Q: What kinds of capabilities make up cultural opportunities?

A: Cultural opportunities are comprised of three types of capability (or capability sets). Within the CDI these make up the three DIMENSIONS: CONNECTING, CREATING and COUNTING.

CONNECTING – this capability set refers to people's *relational capability* – their opportunities to recognise what they have reason to value through their experiences of being-in-relation with the world, i.e., connecting

CREATING – this capability set refers to people's *creative capability* – their opportunities to recognise what they have reason to value through pursuing meaningful and valuable projects i.e., creating

COUNTING – this capability set refers to people's *axiological capability* – their opportunities to recognise what they have reason to value through participating in social processes and activities of evaluation i.e., counting

Q: Are these three areas of cultural capability equally important in determining overall cultural opportunity?

A: The CDI equally weights CONNECTING, CREATING and COUNTING. As further evidence is gathered it may be that future research makes a case for weighting differently.

Q: Why does the Local Opportunities Survey ask about the 'importance' of cultural opportunities to people?

A: Whilst the primary focus of the CDI is on people's cultural opportunities – their *freedom to* recognise what they have reason to value – the index also offers an informative snapshot on *how valuable* such freedoms (i.e. cultural opportunities) are to them.

Q: How should this index and the measures presented be understood?

A: Before reading the results presented in this chapter it is important to stress that as an index the CDI is unusual in three main respects:

i) Its main interest is in people's perceptions – their subjective determinations of their cultural opportunities, rather than objective measures. The central focus of the CDI is on people's freedom to *recognise value*.
ii) In producing measures (numbers) that can be used for purposes of comparison (over time and between locations etc.) the CDI does *not* seek to prescribe, prove or offer threshold values. The CDI is indexical in that it 'points' towards areas of interest. The primary purpose of the CDI is to guide policy-makers and researchers in respect of what they pay attention to. This is a vital step in caring about and for wellbeing.
iii) How the CDI is read, interpreted, taken up and valued is itself dependent upon readers' cultural opportunities. In this sense, making policy, doing research and advocating for change in society (all of which lie behind the production and communication of this report) are processes that are both informed by and will inform cultural development and the further development of this index.

5.2. CDI results: Summary statistics

Statistical analysis is always constrained by the number of responses overall, and the number of responses for each question (variable) from the *Local Opportunities Survey*. The generalisability of the results is also dependent on how well the sample of responses represents the characteristics of the whole population. We thus begin in Figure 5.1. by presenting summary statistics of the responses to the survey from across the three regions. There were 2,476 respondents in total.
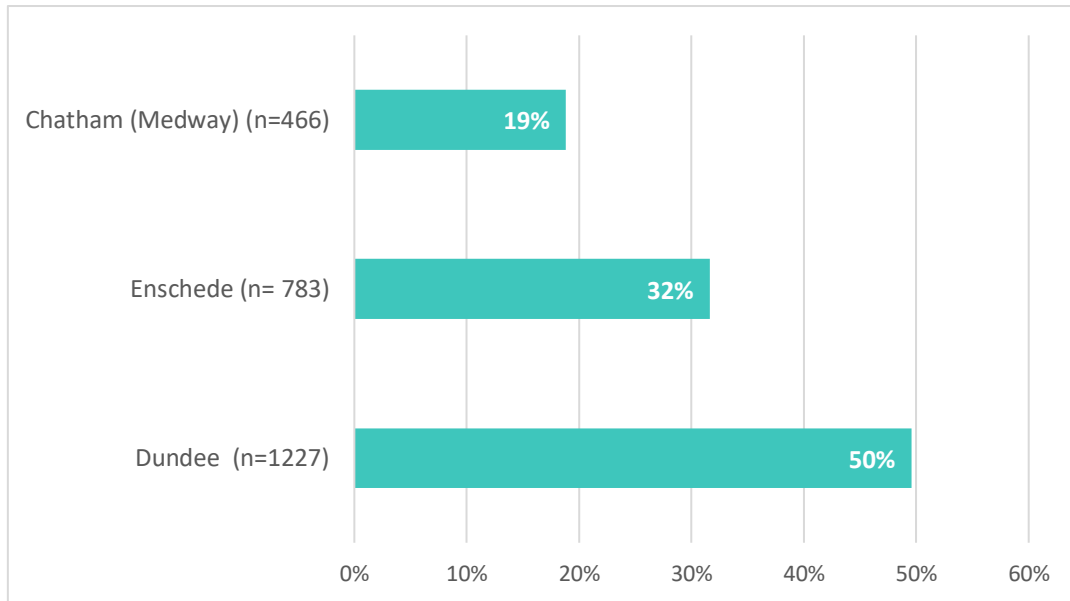
Note: 57 of the total 783 respondents in Enschede were from a public 'open' link; 726 from a municipal citizens panel that is regularly invited to complete surveys.

Figure 5.1 Responses by case study location

Whilst interest in cultural development is at the level of specific regions or cities, in piloting the CDI we use *all* respondents as representative of the population for whom cultural opportunities are important. Data is aggregated from across the three surveys. The breakdown of respondent characteristics across the whole sample is as follows in Table 5.1:

Table 5.1 Respondent characteristics

Variable	Categories	Number of Responses	Percent
Gender	Woman	607	46.80
	Man	656	50.58
	Trans Woman	7	0.54
	Trans Man	4	0.31
	Non-Binary	5	0.39
	Don't Know	0	0.00
	Prefer Not to Say	16	1.23
	Other	2	0.15
	Total/Response Rate	1297	**52%**
Age Group	18-24	38	2.93
	25-34	257	19.80
	35-44	211	16.26
	45-54	182	14.02
	55-64	239	18.41
	65-74	253	19.49
	74-85	106	8.17
	85+	12	0.92
	Total/Response Rate	1298	**52%**
Employment	Employ Fulltime	465	36%
	Retired	369	29%
	Employ Parttime	215	17%
	Self-employed	174	14%
	Looking after home/family	91	7%
	Paid work - contract/temporary	62	5%
	Long-term sick/disabled	48	4%
	Currently unemployed	42	3%
	Studying	42	3%
	On parental leave	35	3%
	Employed - other	25	2%
	Employ - none of the options	10	1%
Work in cultural and creative (CCI) sector	Yes	400	31%
	No	885	69%
	Total/Response Rate	1285	**52%**
Ethnicity	White	539	77%
	All other Ethic groups	158	23%
	Total	697	**28%**
Life satisfaction	Satisfied with life	1366	87%
	Other (less satisfied with life)	212	13%
	Total/Response Rate	1578	**64%**

While the overall sample is sufficiently large, analysis of the CDI by sub-groups (such as by case study location or by respondent demographics) is less reliable. As we discuss in the final chapter, from the perspective of 'proving the concept' these are methodological issues which are important to take account of but do not unduly influence the presentation of the results and our discussion of their significance.

As this Table shows, only 28% (697) respondents disclosed their ethnicity,[21] the largest group (68%) being white. Larger proportions (52%) disclosed their gender and age. For employment status, some respondents selected multiple options (giving a total of more than 100% of the sample). The largest group were people employed fulltime (465 responses, 36%) followed by retired people (369 responses; 29%). As a pilot study

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[21] Note: the ethnicity question was not asked in Enschede, as in the Netherlands such questions are typically deemed inadmissible and excluded from surveys.

our intention is to prove the concept of the CDI (refer to Chapter 6). Further research and larger studies will be able to add to our knowledge in this respect.

5.3. Capability sets: Summary statistics

Before analysing the CDI itself we present descriptive statistics from the *Local Opportunity Surveys* across the three pilot case-study locations. Our focus in this section is on the nine Capability sets (three within each DIMENSION) comprising the CDI.

There is missing data in all cases: While the total number of responses was 2,476, the number of responses to the 'opportunity' and 'importance' questions (explained further below) were between 1300 and 1500 ('n' indicates the number of responses in each case). An outlier is the responses related to COUNT-work, where fewer responses were received (847 for opportunity; 1299 for importance).

In these Figures the X axis is grouped 0, 0.25, 0.5, 0.75, and 1. These are the normalised and aggregated outputs which, whilst loosely mapping on to the questions asked (agree, disagree etc.), do not directly represent these responses. For the purposes of analysis 0 and 0.25 indicate 'low' capability, 0.5 'mid', and 0.75 and 1.0 'high' capability for the respective capability set.
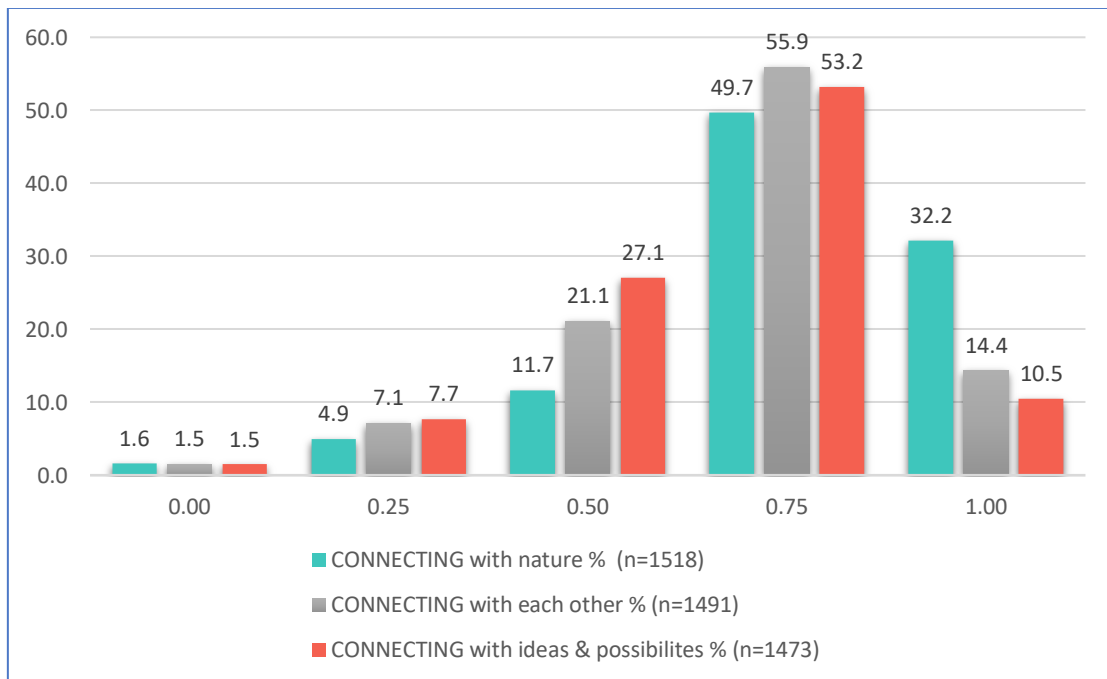
Note: 0 and 0.25 = 'low' capability, 0.5 = 'mid' capability and 0.75 and 1.0 = 'high' capability.

Figure 5.2 CONNECTING – capability range

Within the DIMENSION of CONNECTING relational capability is comprised of three types of connection – connecting with nature & the outside world, connecting with each other and connecting with ideas & possibilities. Respondents report the highest level of capability with respect to their opportunities to connect with nature and each other.
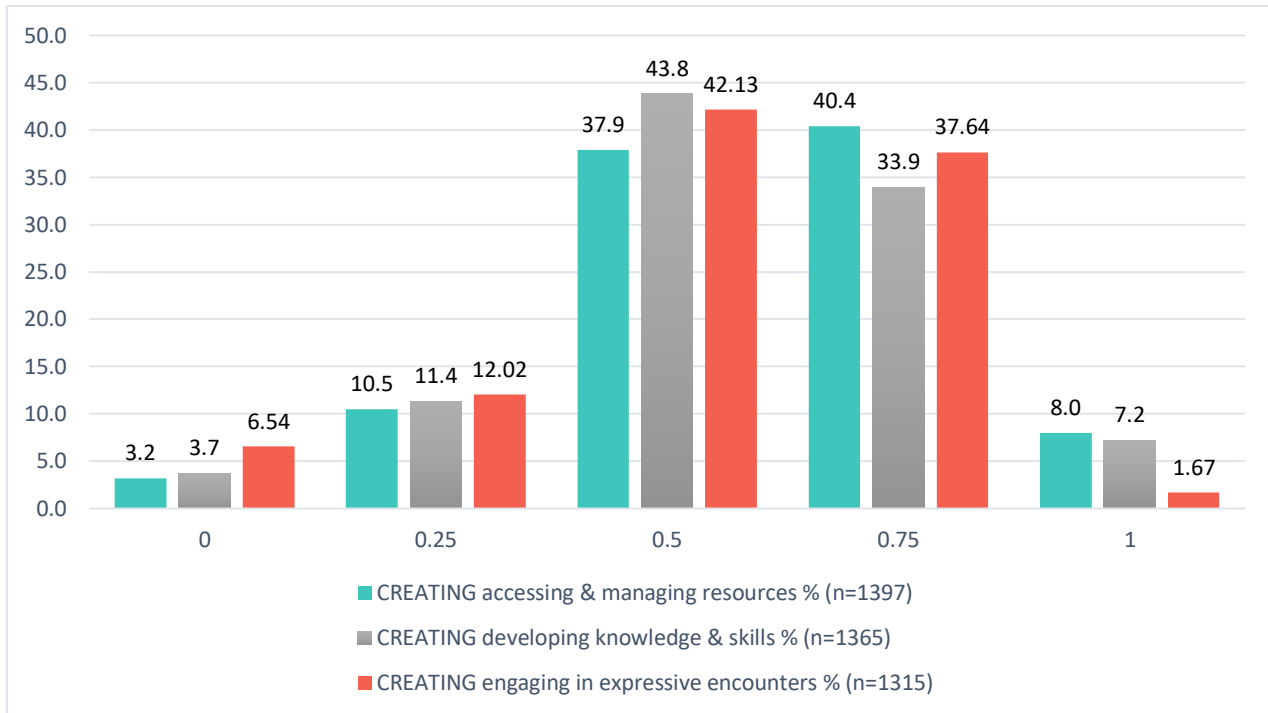
Note: The scale for Creating – engaging in expressive encounters – is a 6 points scale not 5 point scale. The normalised results (between 0-1) have been re-calibrated removing 0 (in the survey the 0 response = NA/I don't know) and reducing frequency to n=1315 from 1345).

Figure 5.3 CREATING – capability range

Within the DIMENSION of CREATING, creative capability is comprised of three types of opportunity – the opportunity to access and manage resources, the opportunity to develop knowledge & skills, and the opportunity to engage in expressive encounters. Respondents report the highest level of capability in respect to their opportunities to access and manage resources. Overall, a mean average of 72% of respondents rated 'high' CONNECTING capability compared with 42.9% for CREATING.

Figure 5.4 COUNTING – capability range

Within the DIMENSION of COUNTING, axiological capability is comprised of three types of opportunity for the value of what one does to be recognised – in and through work, citizenship and one's local community. Respondents report the highest level of capability in respect to their opportunities to be valued in and through work. Relatively 'high' capability scores are recorded for work and community (67.7% and 59.2% respectively). However, there does seem to be an outlier here in respect of considerably lower capability for citizenship (24.6%).

We compare these distributions more directly in Table 5.2 below. This divides into Low and High percentage figures for each capability set, representing the degree to which respondents consider themselves to have the requisite opportunity for each of the nine capability sets. A small percentage under 'Low' equates to a small group of respondents indicating they lack the opportunity in question. A big percentage under 'High' indicates a large group of respondents having this opportunity.

Table 5.2 Capability Set – Opportunity (High/Low %)

Capability Set	Low (%)	High (%)
Connecting with nature (1)	**6.5**	**81.9**
Connecting with each other (2)	8.6	70.3
Connecting with ideas & possibilities (3)	9.2	63.7
Accessing & managing resources (4)	13.7	48.4
Developing knowledge & skills (5)	15.1	41.1
Engaging in expressive encounters (6)	18.6	39.3
Valuing work (market) (7)	12.1	67.7
Valuing citizenship (state) (8)	*25.5*	*24.6*
Valuing community (commons) (9)	15.1	59.2

Across all nine capability sets, the **highest** recorded level of capability (which is coupled with the lowest response for low levels of opportunity) is for *Capability set 1 – Connecting with nature.* 81.9% of the overall sample have 'high' capability to connect with nature. Only 6.5% have 'low' capability in this respect.

The *lowest* level of capability (coupled with the highest response rate for low levels of opportunity) is for *Capability set 8 – Valuing citizenship (state).* Just 24.6% of the sample have 'high' capability with respect to valuing citizenship – i.e. opportunities to participate in decision-making and receive support for local projects etc., and over a quarter (25.5%) have 'low' capability in this respect.

5.4. 'Importance': Summary statistics

As discussed in Chapter 4, an important innovation in the survey and subsequently in the explanatory power of the composite index is the inclusion of responses relating to 'importance'. Respondents were asked to rank how important having opportunities across the nine capability sets were to them. We include Figures for each of the capability sets that compare 'opportunity' and 'importance' in Appendix F.

The Figures that follow present the results for each DIMENSION at the level of importance only. What this shows is the degree to which respondents consider each of these capability sets as important to them.
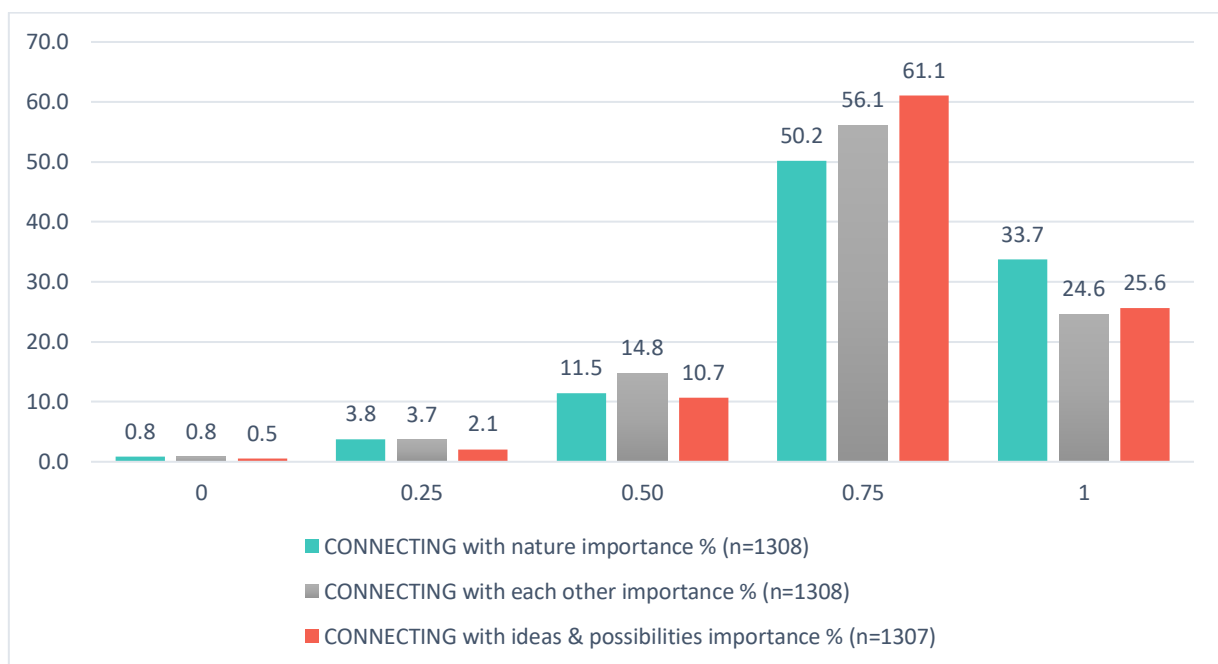
Figure 5.5 CONNECTING importance – capability range

The overwhelming proportion of respondents consider the opportunity to connect – with nature (83.9), with each other (80.7) and with ideas & possibilities (86.7) to be important to them.
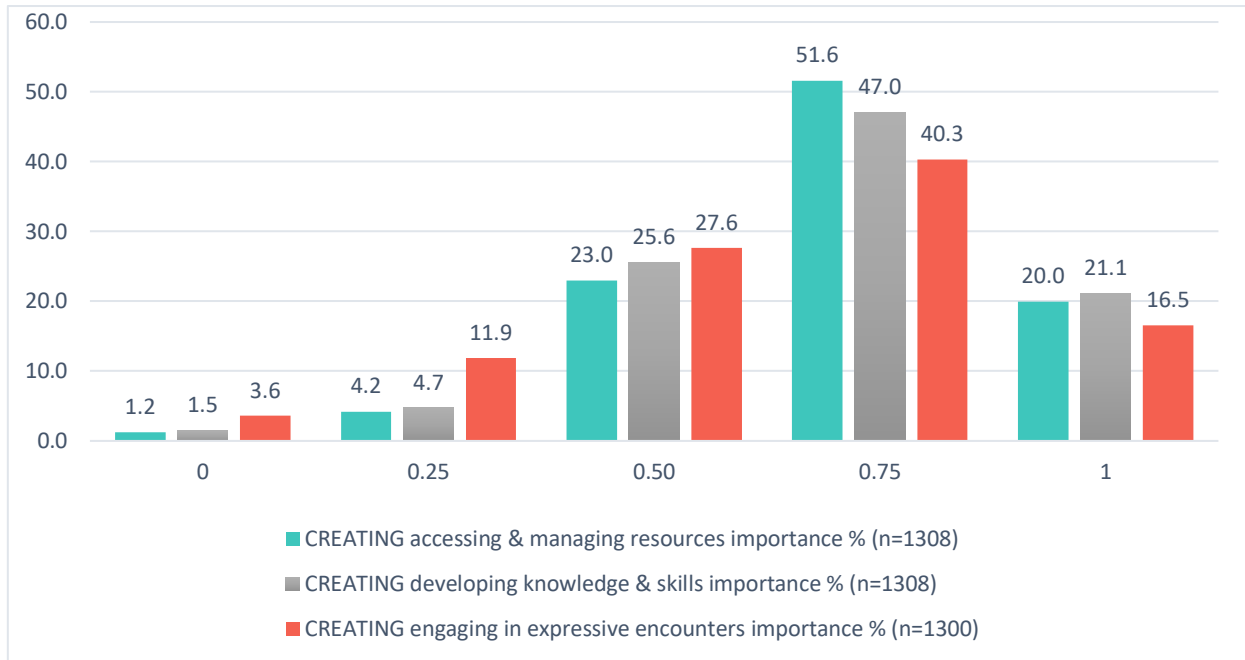
Figure 5.6 CREATING importance – capability range

The findings for the second DIMENSION – CREATING – also reveal a strong level of importance attributed to all three areas, but these are less strong than in the CONNECTING DIMENSION. Most notably, only a little more than half (56.8%) the respondents recorded 'high' importance for engaging in expressive encounters.
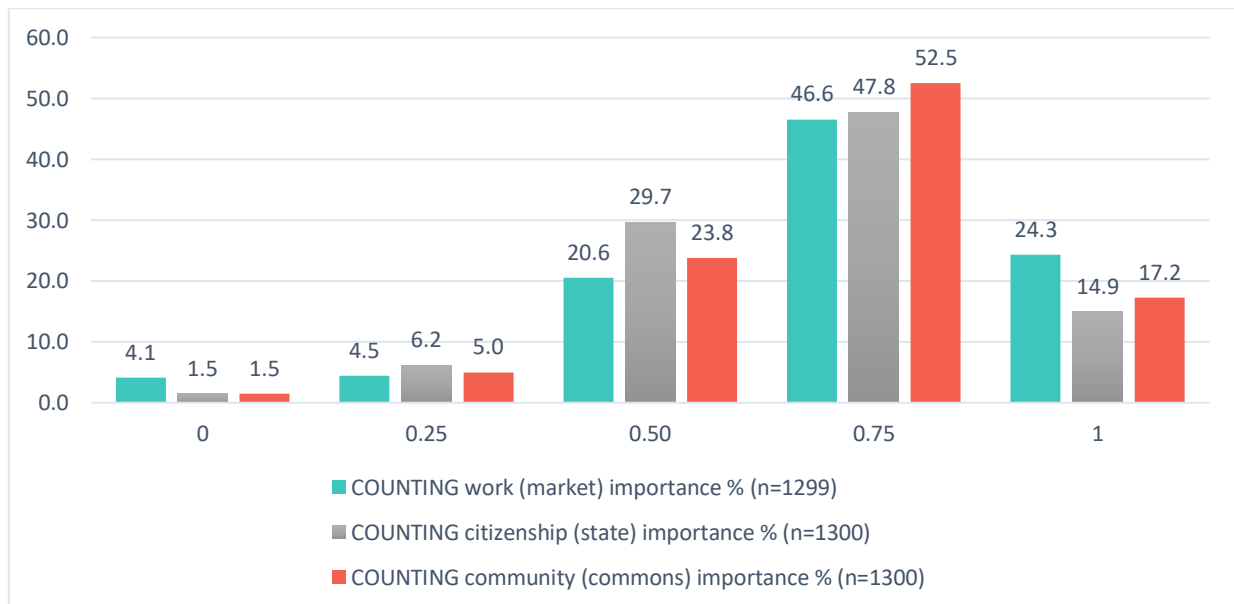
Figure 5.7 COUNTING importance – capability range

Whilst only 24.6% rated 'high' capability for COUNTING citizenship this is considerably higher for importance – 62.7%. We summarise the high/low scores for all nine capability sets in Table 5.3 below.

Table 5.3 Capability Set – Importance (High/Low %)

Capability Set	Low (%)	High (%)
Connecting with nature (1)	4.6	83.9
Connecting with each other (2)	4.5	80.7
Connecting with ideas & possibilities (3)	**2.6**	**86.7**
Accessing & managing resources (4)	5.4	71.7
Developing knowledge & skills (5)	6.2	68.1
Engaging in expressive encounters (6)	*15.5*	*56.8*
Valuing work (market) (7)	8.6	70.9
Valuing citizenship (state) (8)	7.7	62.7
Valuing community (commons) (9)	6.5	69.7

Across the capability sets, the **highest** level of importance (coupled with the lowest response for low levels of importance) is for *Capability set 3 – Connecting with ideas & possibilities*. 86.7% of respondents considered the opportunity to connect with ideas & possibilities as being of 'high' importance; just 2.6% considered this of 'low' importance.

The **lowest** level of importance (coupled with the highest response rate for low levels of importance) is for *Capability set 6 – Engaging in expressive encounters*. 56.8% of respondents considered the opportunity to engage in expressive encounters as being of 'high' importance, with 15.5% 'low' importance.

The *Local Opportunities Survey* offers a fascinating lens through which to better understand aspects of inclusive and sustainable creative economies and cultural development. Whilst considerable further analysis of summary statistics is possible, our focus in this report is on the development and subsequent proof of concept of a Cultural Development Index. We return specifically to this now.

5.5. The Cultural Development Index: Results

The Cultural Development Index

The CDI measures how widespread people's cultural opportunities are within a given location for the purposes of discussion and deliberation. We present the *overall* CDI in Figure 5.8. below. CDI values across the overall sample and by sub-groups are presented in Appendix G. The CDI from the pilot study is 0.633 out of 1. Each of the Capability sets and the DIMENSIONS also have their own CDI values. The three DIMENSIONS are equally weighted. DIMENSION scores are out 0.33 rather than 1. To enable interpretation, the CDI Figure is presented with each Capability set (diamond) graded to indicate the relative levels of capability. The Legend is divided into ranges of 0.015. These should *not* be read as suggesting any absolute thresholds but are intended to provide an easily graspable visual representation to help policy-makers explore and make comparisons (both with other areas and over time). As such, a CDI of 0.633 does not 'mean' something specific or absolute, but rather acts as an indicator and point of comparison for allied processes of deliberation and discussion. In the same way, having CDI values for each of the nine capability sets and the three Dimensions provides an always updatable dashboard of cultural development that can enable policy makers to set specific objectives (increasing CDI year on year through particular targeted initiatives) and so care about and for people's cultural opportunities.
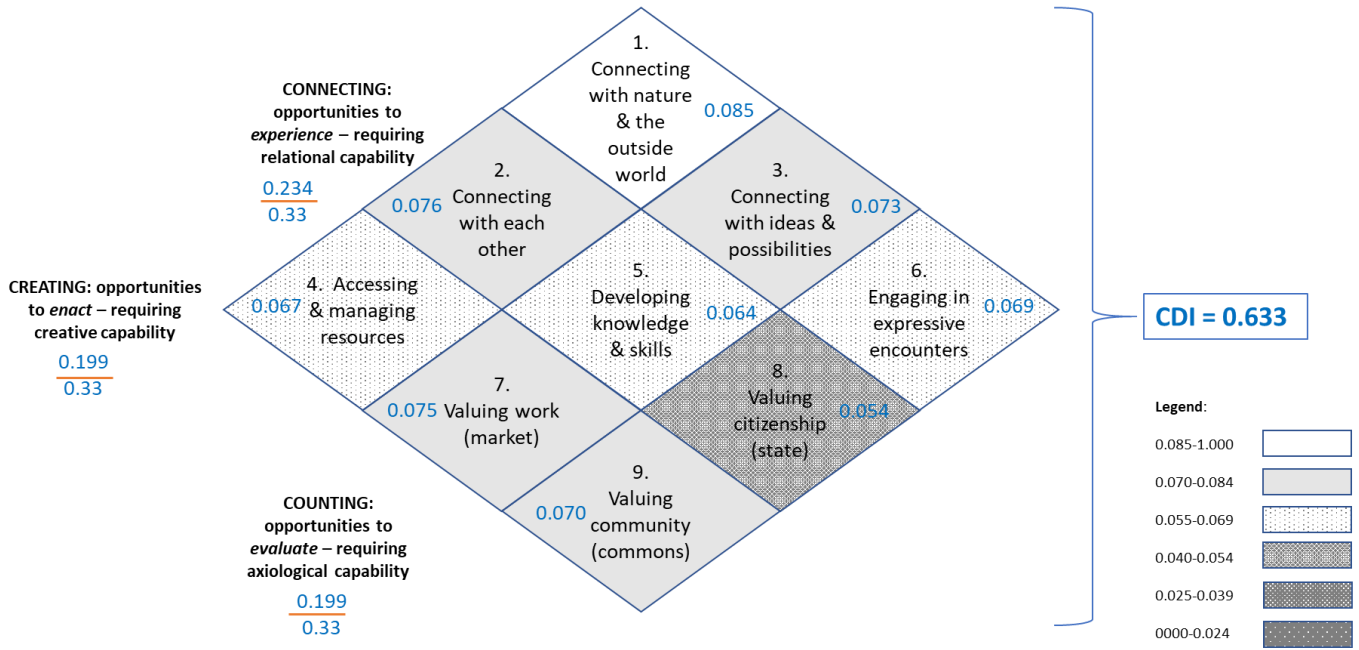
Figure 5.8 CDI

The two DIMENSIONS CREATING and COUNTING have the same overall values (0.199 out of 0.33), indicating similar levels for these two areas of cultural opportunity across the whole sample. CONNECTING is higher (0.234 out of 0.33). On the basis of this pilot, people have higher levels of relational capability than either creative or axiological capability, with these latter two being similarly distributed (at an aggregated level).

We can also usefully visualise the nine capability sets and their respective values using the spider diagram in Figure 5.9. below:
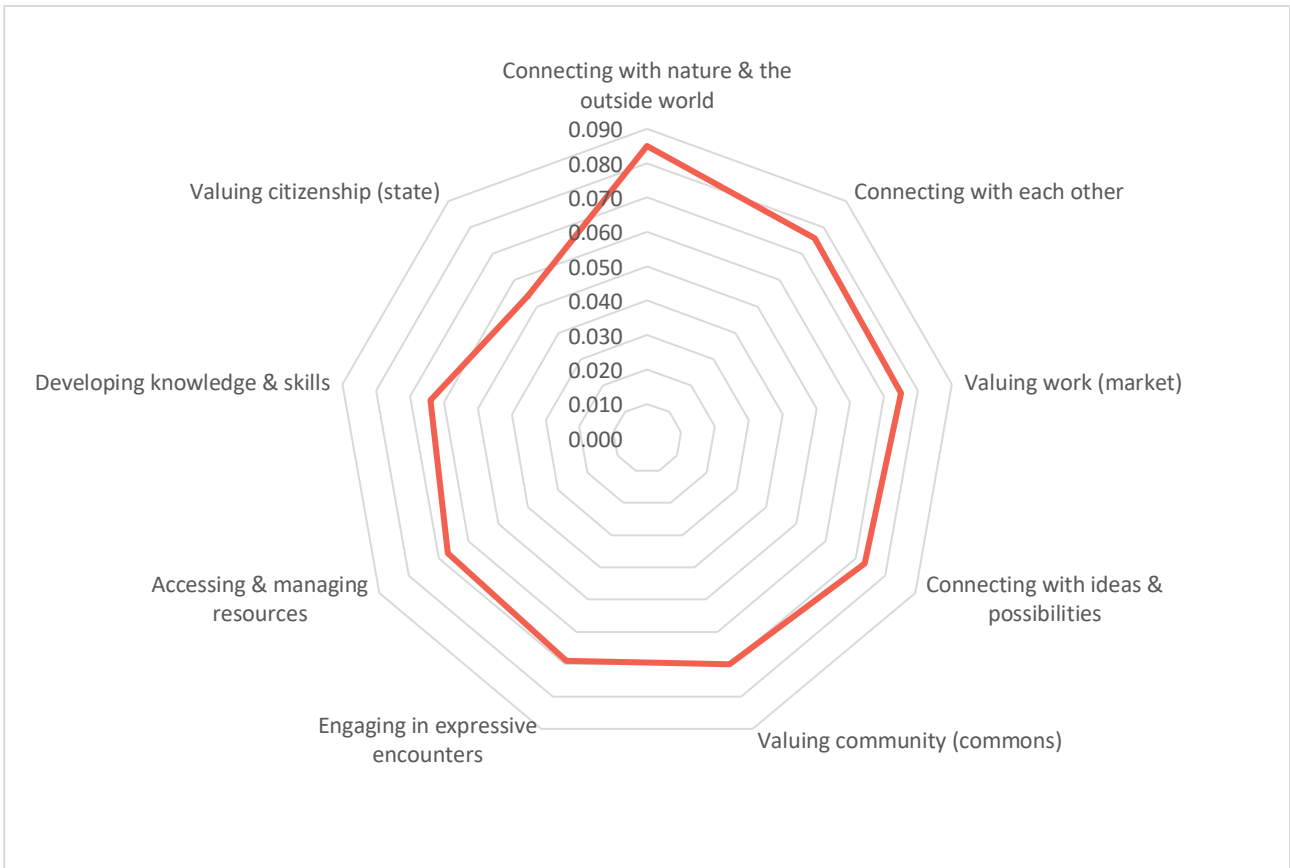
Figure 5.9 Capability set values (overall)

CDI by case study location

The CDI has been compiled using data from across the three case study regions included in the pilot. A key objective of the CDI is to provide policy makers in specific areas with the data to help compare, contrast and deliberate on what kinds of cultural policy are needed in their area. In this section we outline the CDI for each of the three locations – Dundee, Enschede and Chatham (Medway).
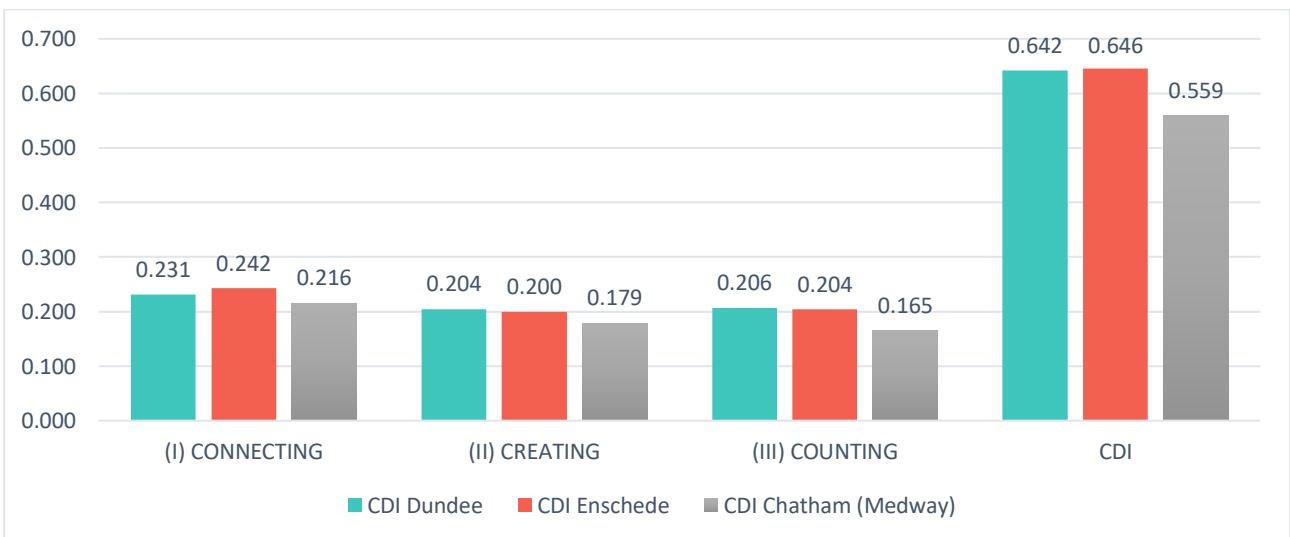
Figure 5.10 CDI by Case study location

The case study location in the sample with the highest CDI is Enschede (0.646 out of 1). They also score highest in the DIMENSION CONNECTING (0.242 out of a possible 0.33). In CREATING Enschede and Chatham (Medway) have very similar scores. Dundee has the lowest DIMENSION score in COUNTING (0.165 out of a possible 0.33). Chatham (Medway) has the lowest CDI score of the cities in the sample (0.559 out of 1).

The next three Figures compare the CDIs of the three case study locations using the diamond nine graphic. We have adopted a visual legend moving from a lighter background (0.085-1.000) to a darker one (0.000-0.024) to facilitate comparison.
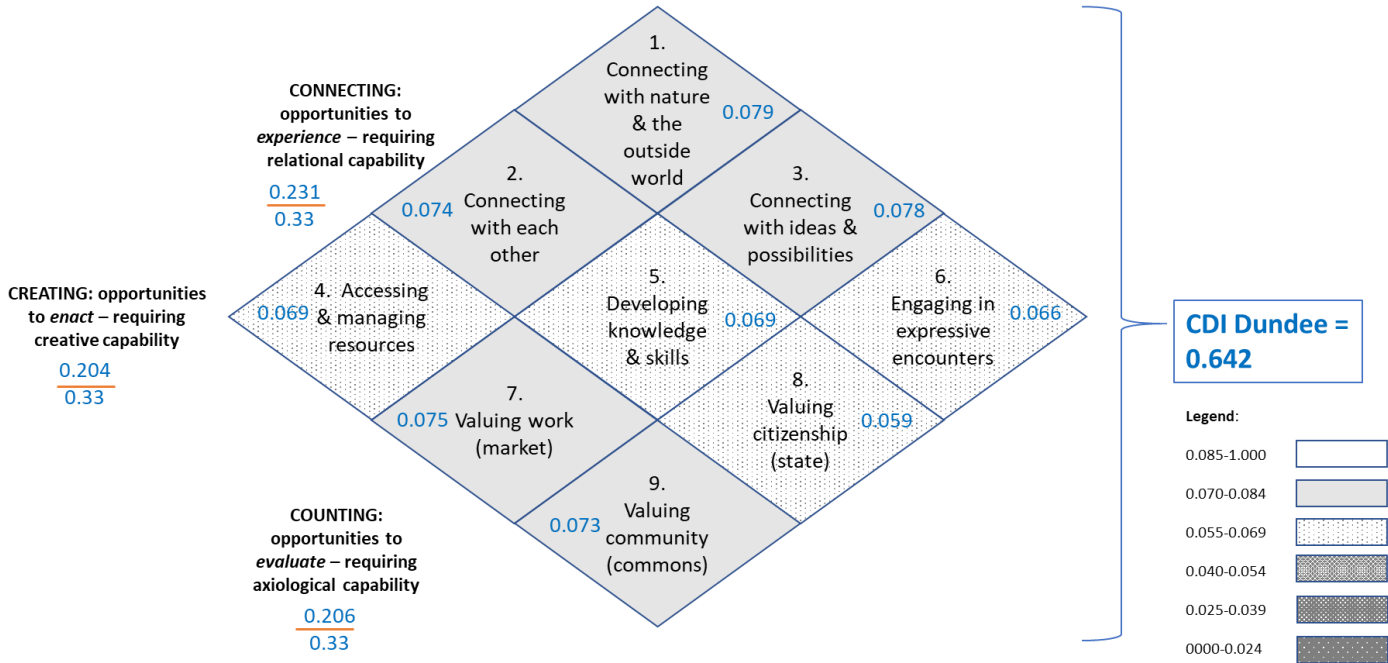
Figure 5.11 CDI Dundee
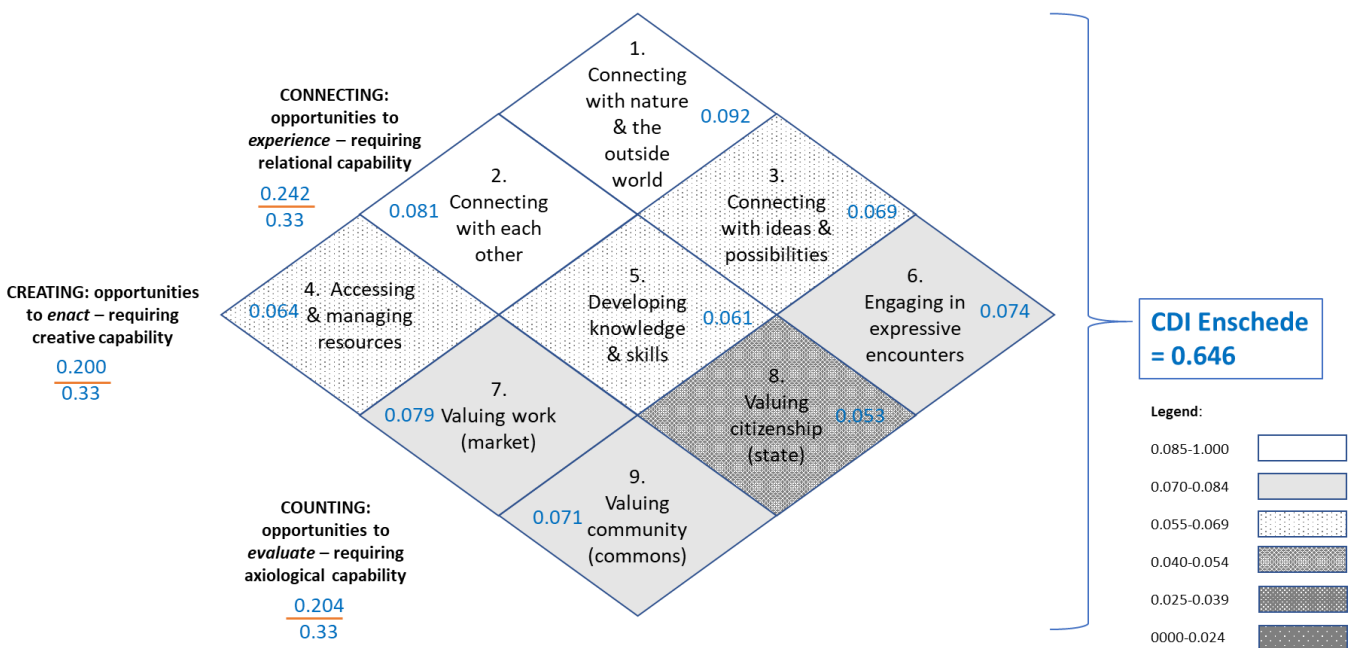
Figure 5.12 CDI Enschede
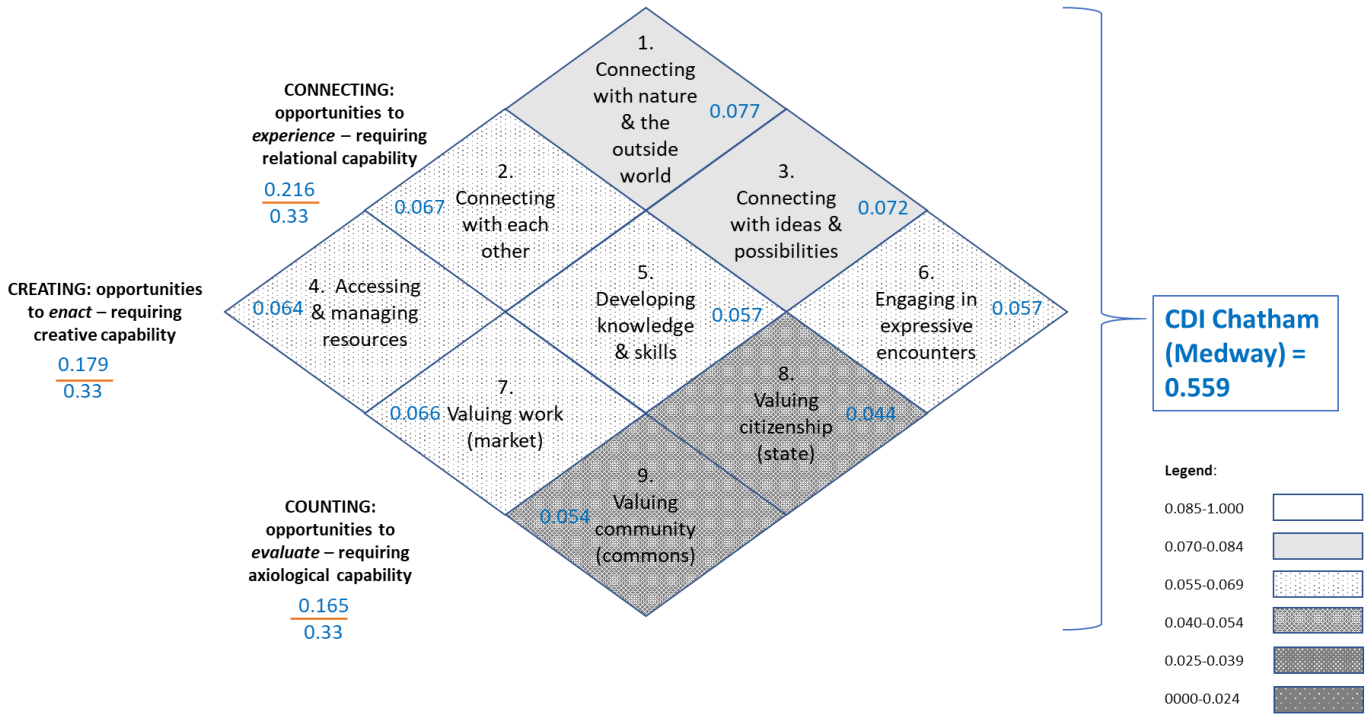
Figure 5.13 CDI Chatham (Medway)

On the one hand, the CDIs for the three case study locations included in this pilot display similar characteristics – notably the highest level of capability with respect to Connecting with nature & the outside world, and Valuing work (market). However, there are also important differences. These show up quite clearly in the spider diagram below (Figure 5.14).
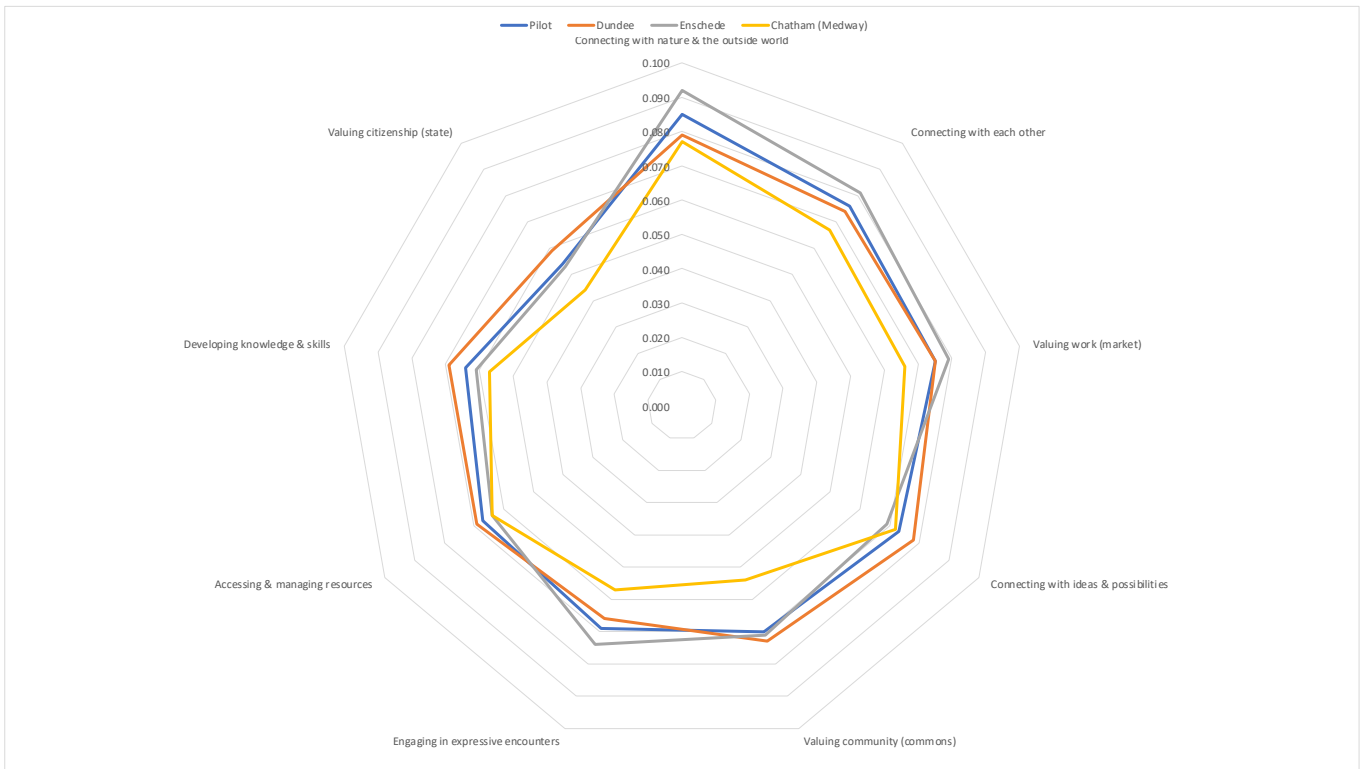
Figure 5.14 Capability set value – by location

Our aim in presenting the CDI is not to present a definitive judgement on how a city or region is doing, or imply particular thresholds, but rather to encourage and facilitate conversation, dialogue and deliberation. For the policy maker, understanding where differences lie and how and why they exist is facilitated by further analysis of the CDI at two levels. The first involves comparison with the CDI importance data; the second is in respect of the analysis of CDI by sub-group (including gender, ethnic group and age, as well as CCI sector and life satisfaction). We continue with this analysis now.

The Cultural Development Index importance

> **CDI importance** An index constructed using PCA (principal component analysis), but only based on answers to questions relating to the importance of each component
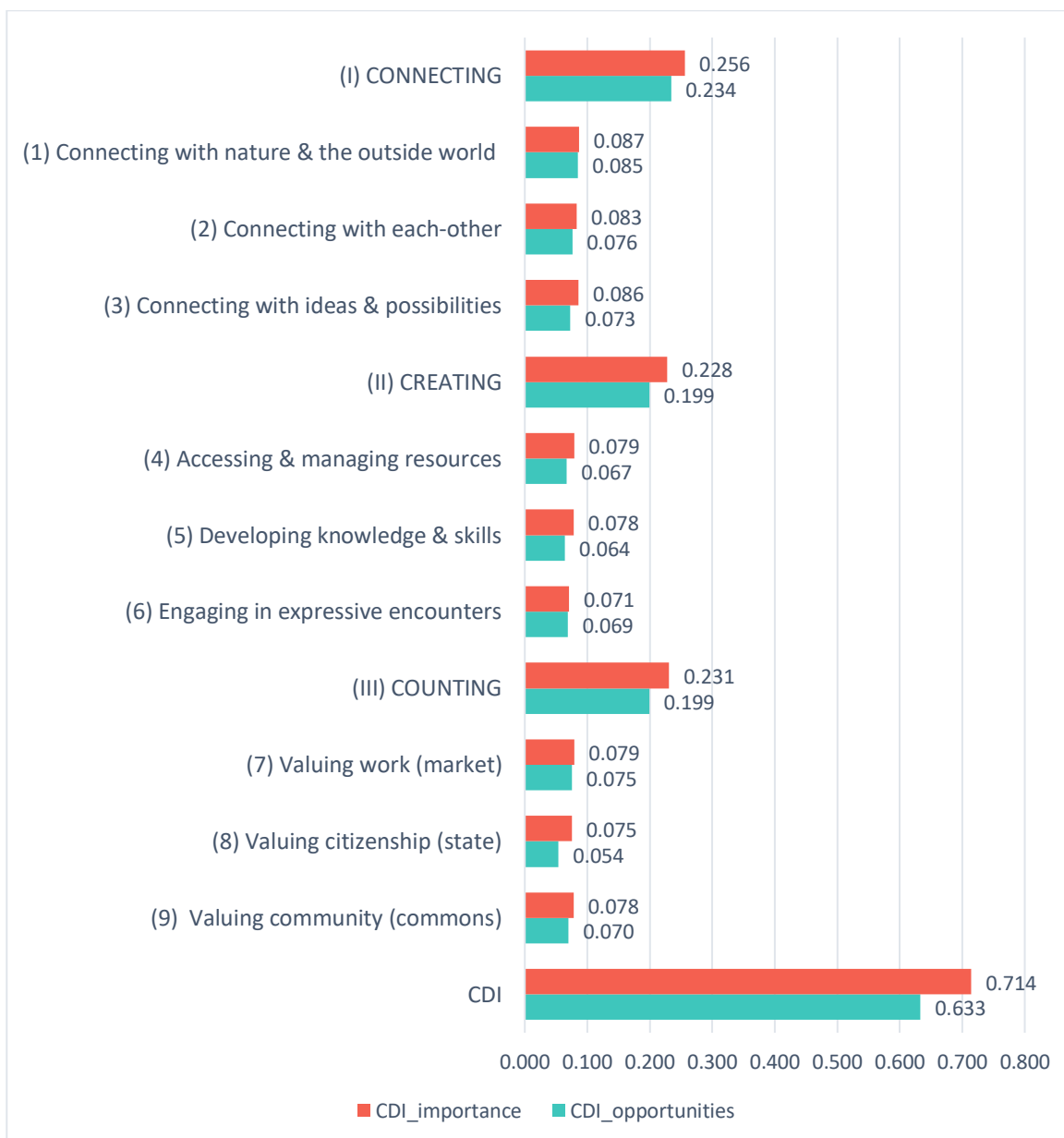
Figure 5.15 Comparing CDI opportunities against CDI importance

A key observation from the above Figure is that at all levels 'importance' is ranked higher than 'opportunity'. What this means is that there is a disparity between how much respondents value cultural opportunities and the extent to which they perceive themselves as currently having these opportunities. This is so overall (aggregating all nine Capabilities / three DIMENSIONS), and across each of the nine Capabilities and three DIMENSIONS. In some cases, the disparity is greater:

– Capability 3: connecting with ideas & possibilities
– Capability 4: accessing & managing resources
– Capability 5: developing knowledge & skills
– Capability 8: being recognised by the state

The overall CDI and the CDI importance are weakly positively correlated (0.2835).

This disparity between opportunity and importance is clearly of central interest to cultural policy-makers, not least because it points towards a latent but unrealised interest and potential in people recognising and pursuing projects they have reason to value (i.e. creative projects).
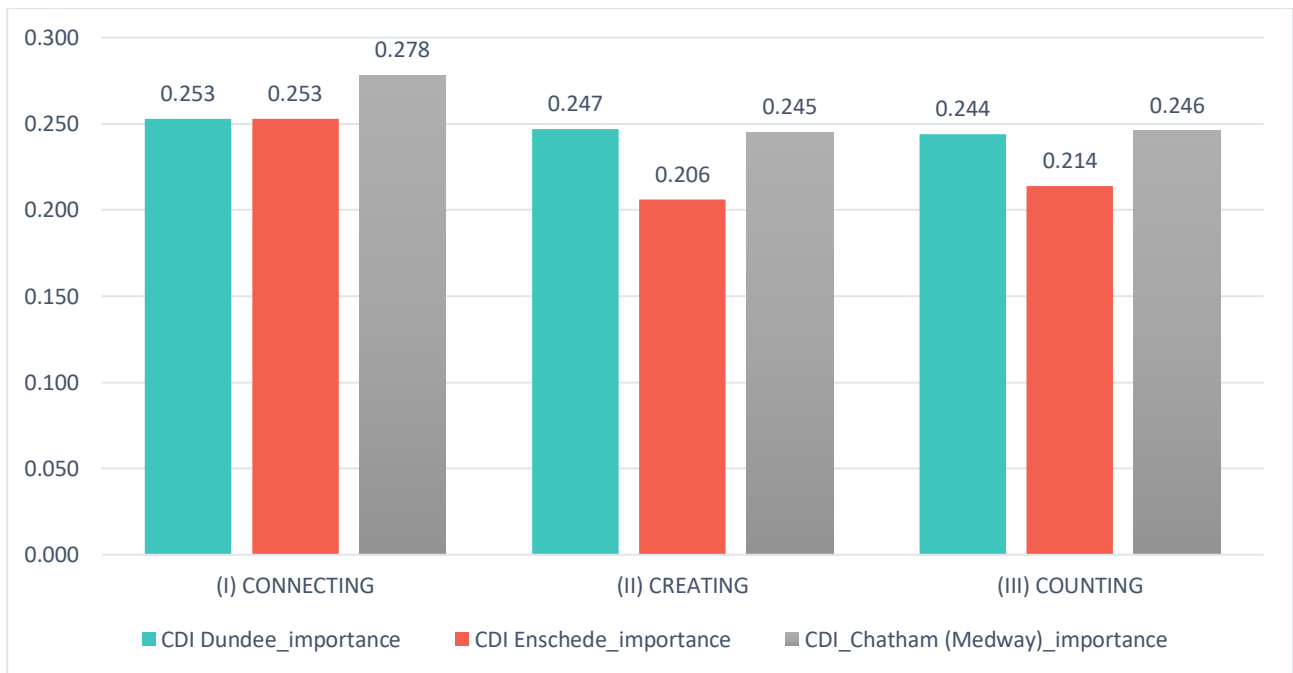
Figure 5.16 CDI importance by location

The Cultural Development Index – Analysed by Sub-group

Note: the intention in this report is not to provide detailed analysis of these. Further analysis will follow in deliverable D5.4.

CDI and CDI importance – by gender
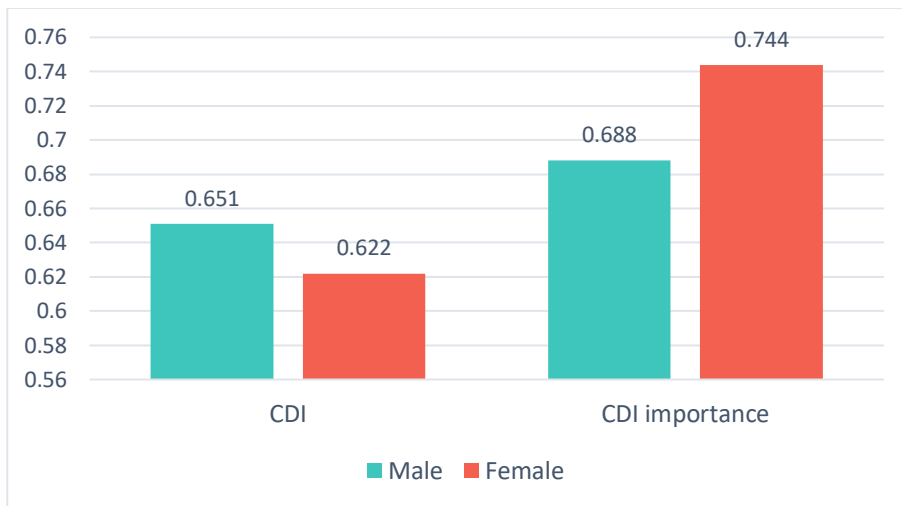
Note: only about half the sample disclosed their gender, so the gender CDI results are based on a smaller dataset.

Figure 5.17 CDI & CDI importance by gender

The results show that women have a lower average CDI than men: 0.622 compared to 0.651 (out of 1). In other words, women's cultural opportunities are less widespread than those of men. Interestingly, women have higher CDI importance scores (0.744 out of 1) than men (0.688). This suggests that cultural opportunities are more important to women than men, despite (or, in some cases perhaps because of) their respective lower level of cultural opportunities in their lives.
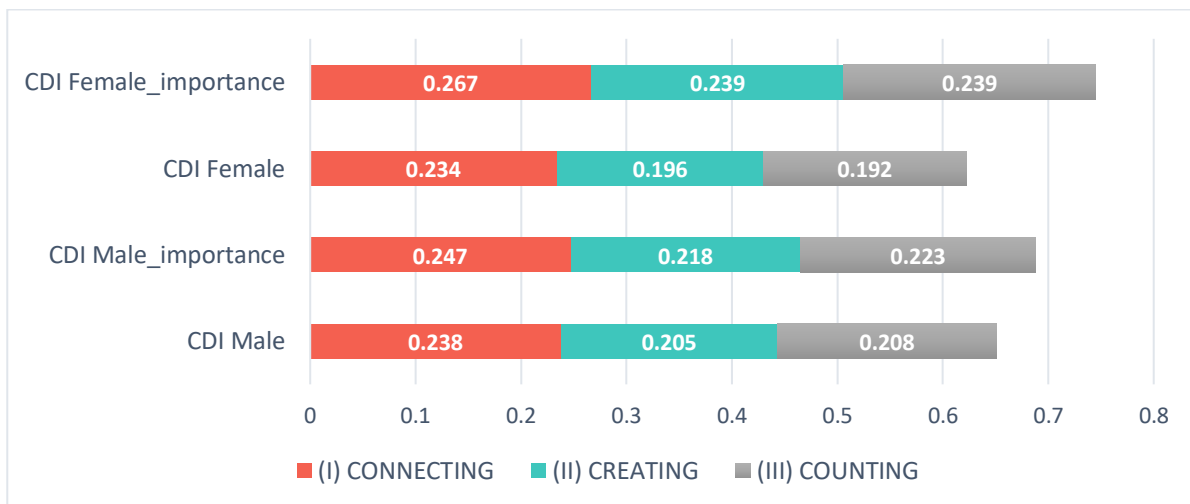
Figure 5.18 CDI & CDI importance Dimensions and gender

The CONNECTING DIMENSION is the largest contributor to the CDI for both men and women, but the COUNTING DIMENSION is larger for men than women. The CONNECTING DIMENSION is also the largest contributor to the CDI importance for both men and women, but the CREATING DIMENSION contributes more for women (0.239 out of 0.33) than for men (0.218).

CDI by ethnicity

An interesting finding that is deserving of more investigation is that the CDI for respondents self-identifying as white is lower (0.618) than for all other ethnic groups (0.643). (NB. Because of the relatively small sample sizes involved we have not undertaken more fine-grained analysis by ethnic group in this report.)
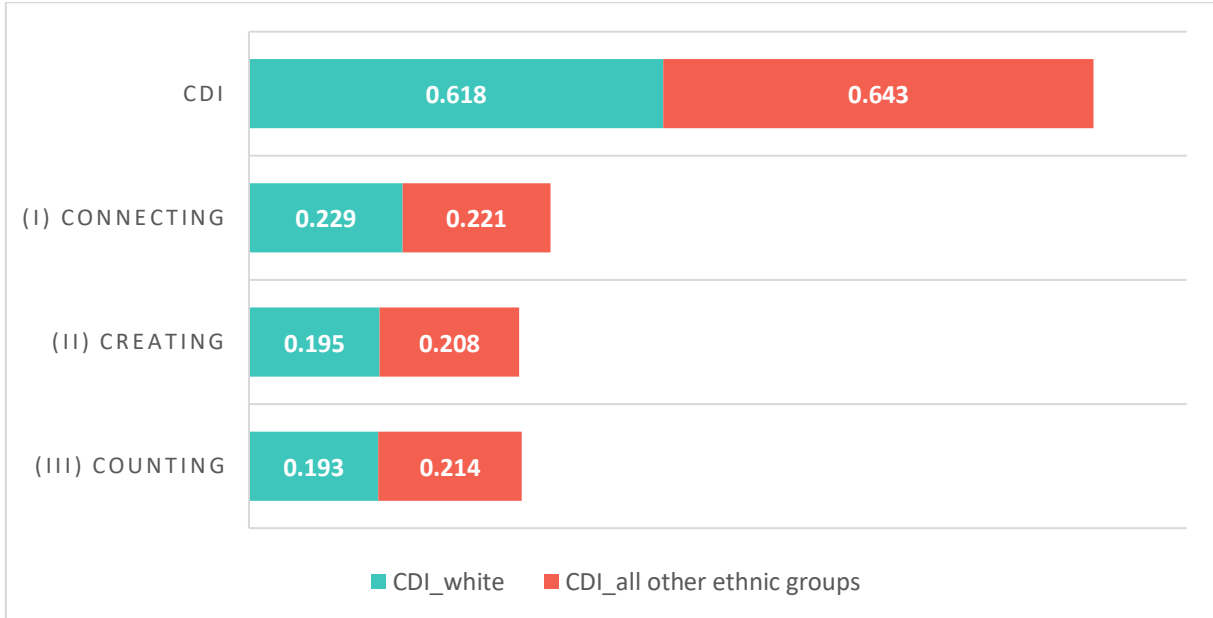
Figure 5.19 CDI by ethnicity
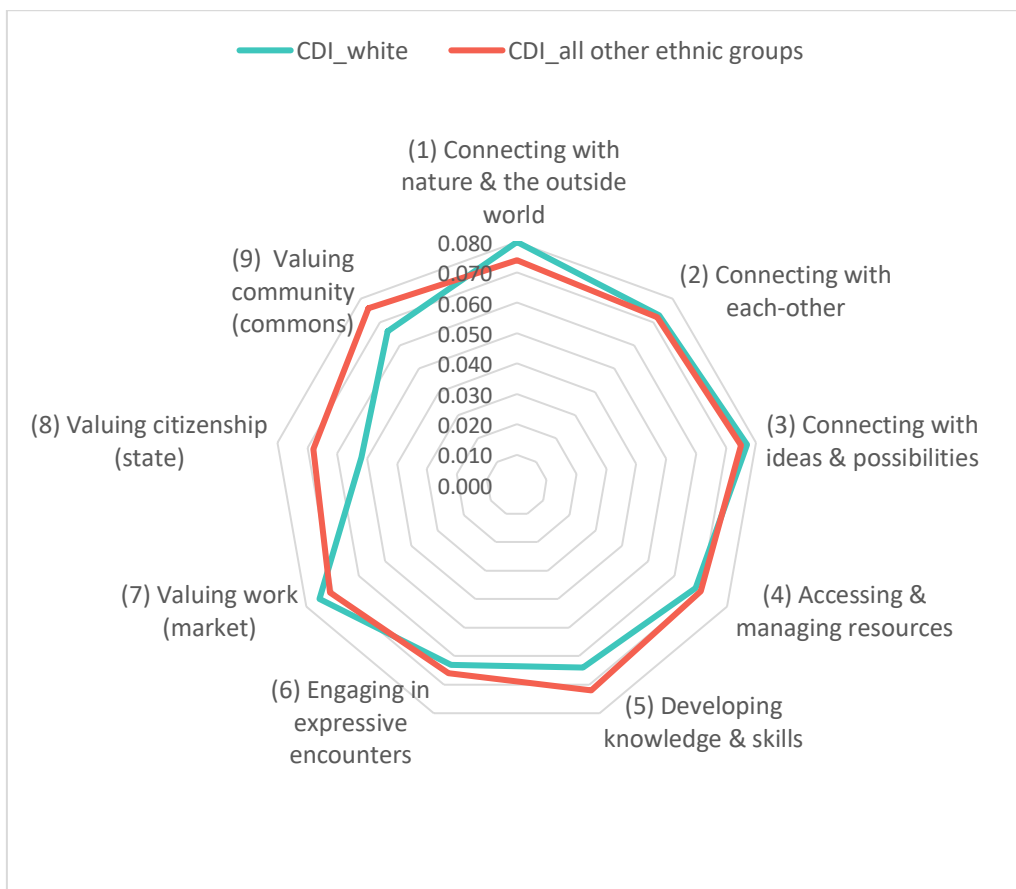
Figure 5.20 CDI by ethnicity spider diagram

CDI – by age

Age is segmented into three groupings: younger (18-44); middle (45-64) and older (65+).
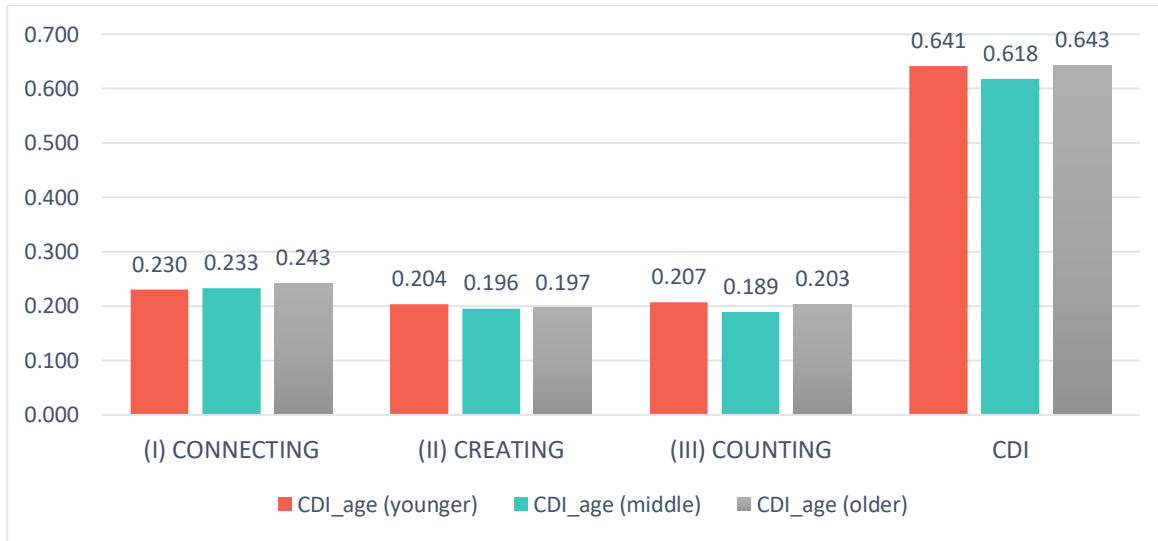
Figure 5.21 CDI by age

Respondents in middle age scored lower, overall, in their cultural opportunities (0.618), than those in the younger (0.641) and older age groups (0.643). This was the case for cultural opportunities overall (aggregating all nine Capabilities / three DIMENSIONS). Of the three DIMENSIONS, the middle age group scored lower than the younger and older age groups in respect of their creative and axiological capabilities (opportunities to create and count). For relational capability (opportunities to connect), the middle age band scored lower than the older age band, but slightly higher than the young age band.

CDI – by CCI sector

A central and motivating interest of policy makers at international, national and local levels is on the development and growth of the cultural and creative industries. It is particularly interesting to review the CDI results for respondents who work in the CCI sector and those whose work is outside of the sector respectively (see Figure 5.22. below).
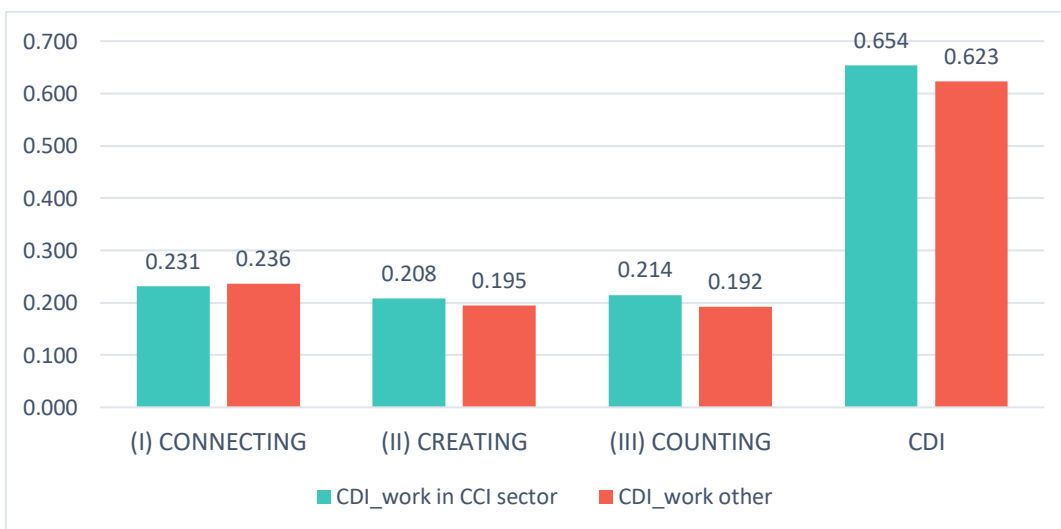
Figure 5.22 CDI by CCI sector or other

The CDI for those working in the CCI sector is higher (0.654) than for those working outside of the sector (0.623). We can gain a more detailed picture of this distribution by looking at the nine capability sets – as in Figure 5.23. below.
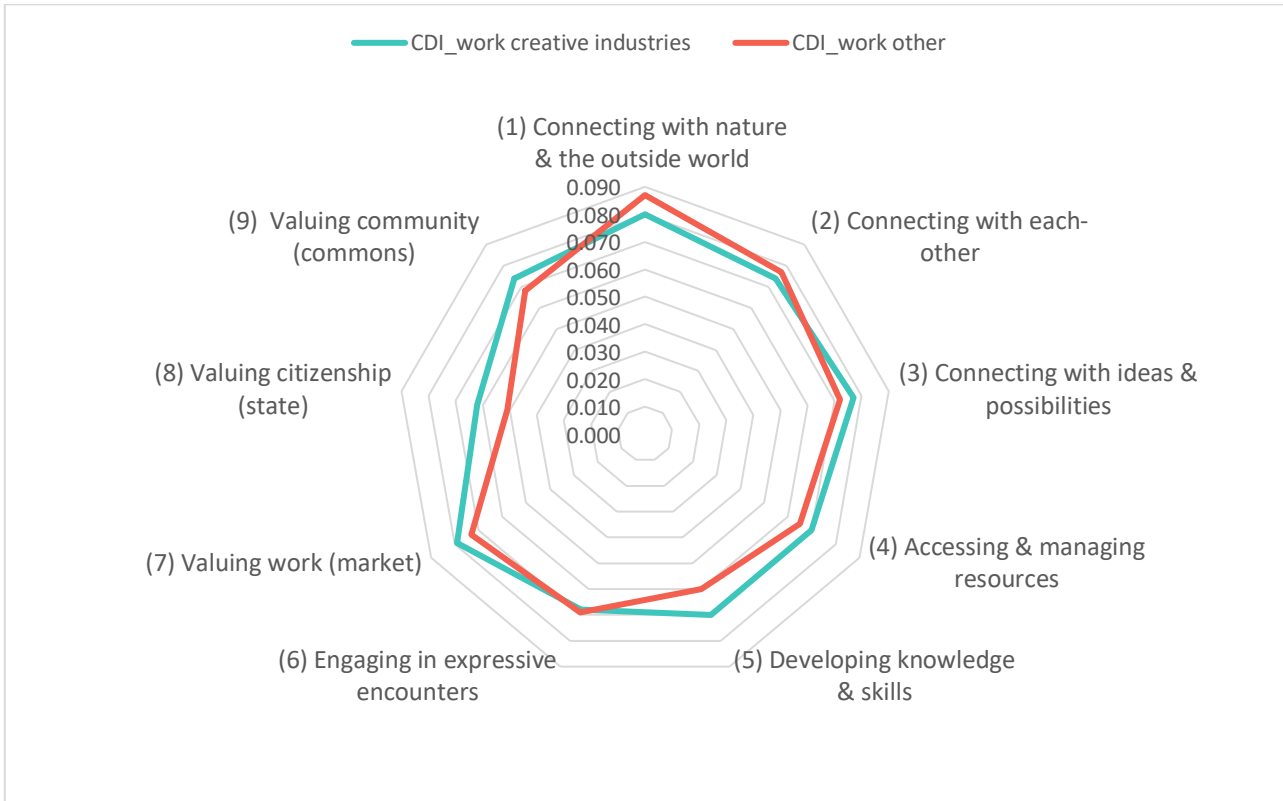
Figure 5.23 CDI by CCI sector spider diagram

Given the focus within policy and research narratives on the particular 'skills and talents' of those working in the CCI sector, and the assumptions that these narratives might hold, it is very interesting to note the areas of cultural opportunity that are higher for those working outside of the CCI sector as compared with those in the CCIs: Connecting with nature & the outside world; Connecting with each other; and Engaging in expressive encounters. Certainly this points to fruitful areas of further research.

CDI – by life satisfaction

The final sub-group analysis we undertake is in respect to life satisfaction. A central claim of the CDI is that taking an active and explicit interest in cultural development matters because it focuses attention on people's cultural capability, and this is necessary in order to care about and for their wellbeing. The CDI does not offer a new alternative measure of wellbeing per se. But it does offer a new measure of the degree to which people are able to care about and for their wellbeing. In this respect we would expect there to be a close and positive correlation between life satisfaction (widely regarded as a leading measure of wellbeing) and cultural capability. The results from the pilot study affirm this as below in Figure 5.24.
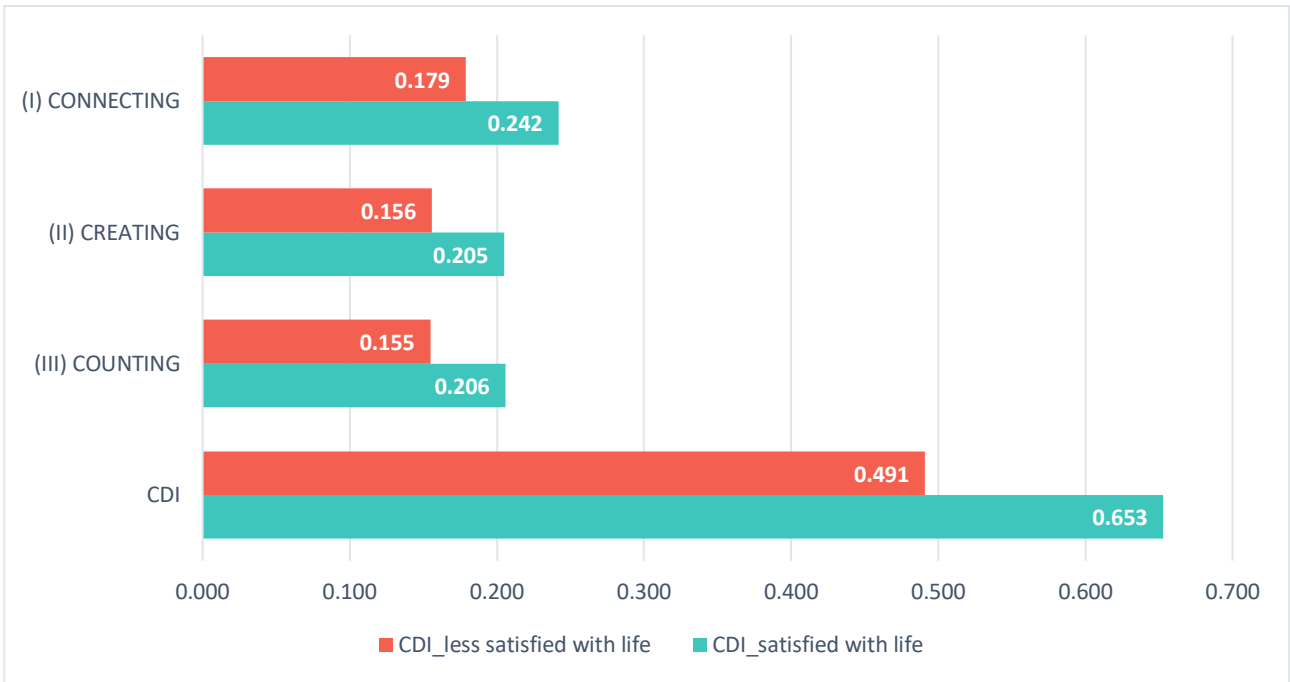
Note: life satisfaction in the *Local Opportunities Survey* was asked with an 11 point Likert scale (in line with the ONS (Office for National Statistics) in the UK and many other international approaches). For the purposes of analysis 'less satisfied with life' equates to a score of 6 or lower, whilst 7-11 with 'satisfied with life'.

Figure 5.24 CDI by life satisfaction

This relationship is clearly presented in the spider diagram below (Figure 5.25.) that shows how across all nine capability sets people with higher levels of life satisfaction also display higher CDIs scores.
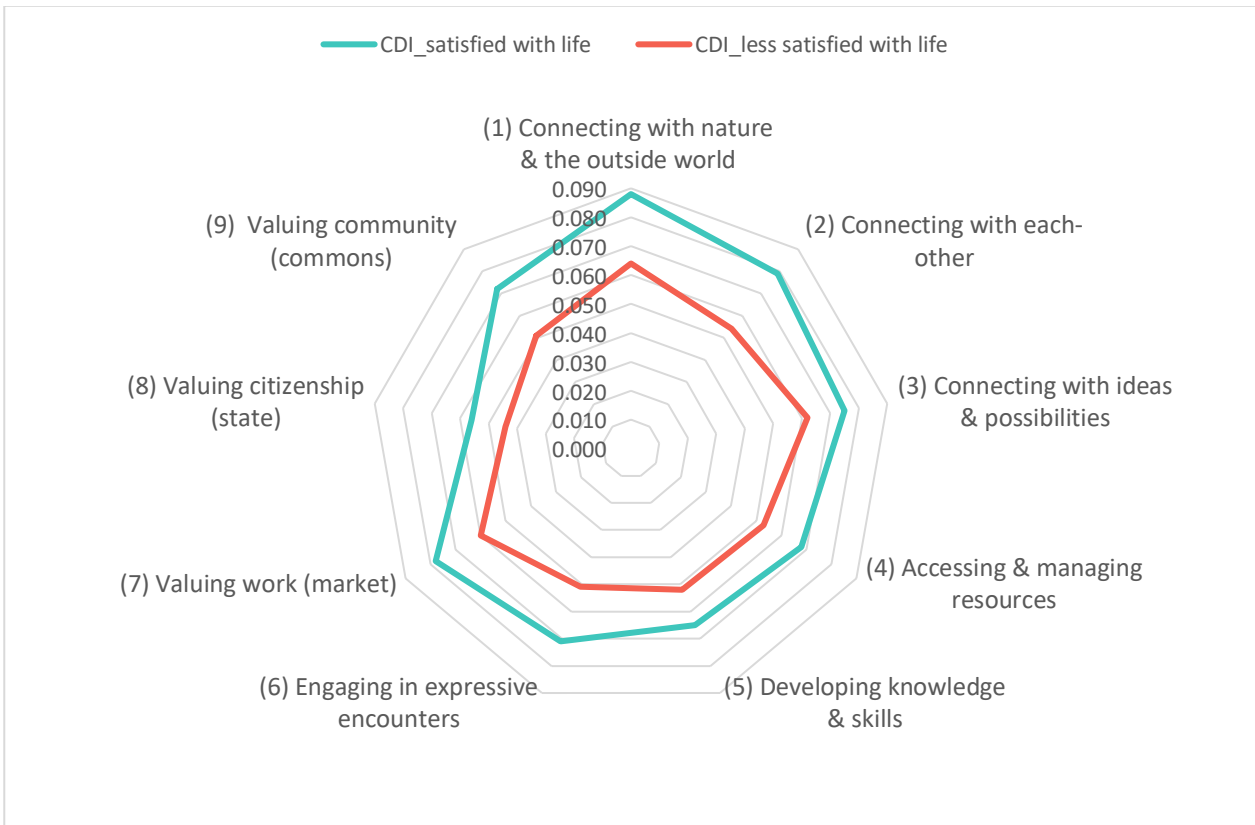
Figure 5.25 CDI by life satisfaction spider diagram

6. The Cultural Development Index (CDI) – Proof of Concept

6.1. Introduction

In this final chapter we reflect on what has been achieved in building the Cultural Development Index (CDI) and the degree to which we can offer this as a proof of concept for taking the index forward to be used by policy makers across Europe, and elsewhere. Our intention in this chapter is not to provide an extensive further analysis but to lay out the case for the CDI and summarise why we believe it offers a robust, innovative and 'fit for purpose' approach and tool to be taken forward by the European Commission and member states. Implications for policy will be more fully elaborated in this report's companion *D.5.4 – Policy Recommendations for Inclusive & Sustainable Cultural Growth*.

6.2. The purpose of the CDI

The 'purpose' of the CDI, and therefore the 'concept' being 'proved' is the idea of new and reliable composite index for measuring how widespread people's cultural opportunities are within a given location for the purposes of discussion and deliberation. We define cultural opportunities as being synonymous with cultural capability – the freedom people have to recognise what they have reason to value. We define cultural development – and hence the cultural development index (CDI) – as the expansion of cultural opportunities within a people's given location.

As we outline throughout this report there are many reasons for introducing the CDI. In particular, we draw attention to its potential role in developing more inclusive and sustainable creative economies – i.e. where people produce, use and manage the (intangible and tangible) resources required to enable cultural development. We also suggest that the CDI focuses attention on people's cultural capability, which is necessary in order to care about and for their wellbeing.

Within the context of European cultural policy the CDI provides a valuable and innovative new tool that can directly support member states in responding proactively to the European Commission's six political priorities for 2019-2024 (notably in respect of 'working for social fairness and prosperity' (3), and 'building a Union of equality in which we all have the same access to opportunities' (5), as well as defining and implementing approaches that respond to the New European Agenda for Culture (2018) and the Work Plan for Culture 2019-2022 of the Council of the European Union.[22] The CDI's ecosystems approach and central interest in people's cultural opportunities, bridges city and regional-level policy tools that are focused on cultural and creative sectors for innovation and job satisfaction with policy approaches that address life satisfaction, cohesion and wellbeing. It also bridges between approaches that highlight care, on the one hand, and wellbeing, on the other. It supports the European Commission's roles in raising awareness about the potential of cultural and creative sectors for regional and local development, pointing the way towards how local and regional authorities can better formulate (inclusive and sustainable) integrated strategies.

The inclusive nature of the CDI is particularly well-suited to the development of objectives spanning 'social', 'economic' and 'external' dimensions. At its heart is a realistic and robust re-articulation of 'culture' and

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[22] See the European Commission's Strategic framework for the EU's cultural policy, at https://culture.ec.europa.eu/policies/strategic-framework-for-the-eus-cultural-policy, accessed 26th May 2022.

'cultural opportunities' All-too-often culture is discussed in ways that reduces it to a minority pursuit or interest (i.e. for whom few or only the talented will have 'opportunities' to pursue), or, alternatively, with a swing of the pendulum too far in the other direction, overly-much is claimed on its behalf, such that it threatens to become a meaningless catch-all concept, in some vague sense related to the 'social'. In contrast, the CDI is underpinned by a rigorously theorised conceptualisation of culture – as our systems of value recognition. Cultural opportunity is understood as being synonymous with cultural capability – our substantive freedom to recognise what we have reason to value. In this way, the CDI *bridges* the two dominant if not hegemonic approaches to how culture is understood and governed today – the first 'humanistic' perspective being that which lies behind interest in the cultural sector; the second being the broadly 'anthropological' understanding of people's shared values and/or their 'customary difference'. As such, the CDI demonstrates a continuing commitment to developing an ecosystems approach to supporting artists, cultural and creative professionals alongside developing cultural opportunities for all citizens.

To fully adopt the approach we introduce here involves challenging the status quo. It requires a bold new commitment in respect of 'cultural and creative' policy and policy making. It is precisely in making this commitment that the development of this new composite index can play an important dual role. First, the CDI helps illuminate the current and potential relationships between the CCI sector and the wider societal role and significance of 'culture': thereby inviting all concerned – from policy makers, to researchers, to 'creative workers', to many more besides – to consider afresh how their own actions impact the cultural opportunities of themselves and others, and so their community's cultural development. Second, the CDI provides a *diagnostic* tool to motivate and enable policy makers to facilitate meaningful new approaches to collectively discussing what is valuable – and what gets recognised as valuable – and how people's cultural opportunities can be promoted and supported in their particular location.

At the heart of the CDI is a bold ambition to widen people's cultural opportunities. The European Commission has led the way in commissioning this research into inclusive and sustainable creative economies. We recommend the Commission now leads on the roll-out and implementation of the CDI in locations across the Union. In taking this lead, the Commission would be championing a much-needed innovation that has potential to reach and benefit communities in cities and regions across Europe. Within the broader context of ambitions for sustainable development internationally – including the seventeen UN Sustainable Development Goals – and the ever more urgent need for such initiatives to succeed, the Cultural Development Index has a distinctive and important contribution to make.

6.3. Proof of concept

We began the presentation of research results relating to the CDI in Chapter 5 with a section called 'How to read these results?' This describes the CDI as an 'unusual' index on account of how in producing measures (numbers) that can be used for purposes of comparison (over time and between locations etc.) the CDI does *not* seek to prescribe, prove or offer threshold values. The CDI is indexical in that it 'points' towards areas of interest. The primary purpose of the CDI is to guide policy makers and researchers in respect of what they pay attention to, and so to consider what 'counts' in respect of people's cultural opportunities. As the OECD (2008) outline in their guide to indexing, 'the justification for a composite indicator lies in its fitness for the intended purpose and in peer acceptance' (p.14). In submitting this report we believe we have made a strong case for the former (fitness for the purpose of assessing cultural development). We outline our case in summary in the section that follows. Time will tell, of course, as to whether the CDI and its component indicators will garner peer acceptance. This will always be subject to, and a reflection of, the levels of cultural opportunities in the research and policy communities involved.

Table 6.1. outlines the four main areas of consideration and their related steps or points of interest that have guided our self-assessment. Colour-coded use of Strong, Medium, Low provides an overview of the relative strengths of this new composite indicator and the degree to which we believe it to be fit for purpose.

Table 6.1 Proof of concept

	Main areas of consideration	Step(s) taken or Point of interest	Notes & References (DISCE, internal, external)	Self-assessment of pilot (Strong/Medium/Low)
1	Theoretical framework and data selection			
1.a.		Literature review - initial scoping; re-thinking growth; culture and cultural opportunities; links to pre-existing research and ideas - notably the capability approach; care theory	Wilson et al., 2020 (DISCE D5.2); building on Sen (1999); Tronto (2013); Wilson (2020); Gross & Wilson (2018)	Strong
1.b.		Defining the concepts - cultural opportunities; cultural capability; cultural development; inclusive and sustainable creative economies and establing what is being measured or 'pointed' towards?	Wilson et al., 2020; Wilson 2022 forthcoming; Chapters 1-3	Strong
1.c.		Selecting the variables - 33 indicators; nine capability sets; three Dimensions	Wilson et al., 2020; Regional case studies esp. Enschede, Dundee and Chatham (Medway); internal review across DISCE partners; Chapters 1-3; refer to Appendix B for an Overview of the CDI for policy makers	Strong
1.d.		Developing the *Local Opportunities Survey*	Chapter 3; working with partners across Enschede, Dundee and Chatham (Medway); refer to Appendix A for *Local Opportunities Survey*	Strong
	(2) Data collection & analysis			
2.a.		Check of existing (secondary) data available to avoid re-inventing the wheel; limitations of scale and relevance	Wilson et al., 2020 (DISCE D5.2); liaising with DISCE WP partners	Strong
2.b.		Trialling of the *Local Opportunities Survey (LOS)*; including sense, wording, ordering etc.	Focus groups x 3; tests and discussions with partners in Enschede, Dundee and Chatham (Medway); 1x non-English speaking; refer to Appendix E for Codebook	Strong
2.c.		Implementation - including managing and collecting data from partners; managing online survey roll-out and data collection	Reliance on key partners in regional case study locations; negotiation; central reference point in Enschede case study location who also provided online survey services	Strong
2.d.		Reach and representation - overcoming digital divide; pan-Europe; Covid-survey fatigue	Worked with limitations of time and resources as well as national limitations on data (e.g. not including questions on ethnicity); response rates for sub-groups generally above 50%; online survey only; three locations from 10 case study regions; worked with local authority or associated bodies	Medium
2.e		Affordability; utilising existing scheduled omnibus survey and research panels; survey distributed cost-effectively	Included Enschede online panel of 2,400 inhabitants (1.5% of the population); modest outlay for survey with acceptable response rate; feasibility for annual survey looks high	Medium-Strong
	(3) Building the index			
3.a.		From a technical point of view the CDI a 'strong' index given explorative and experimental stage of development	The CDI demonstrates relevance, accuracy, timeliness and punctuality, accessibility and clarity, comparability and coherence (see European Statistics Code of Practice (2005). The capabilities estimated using PCA all have Eigenvalues of greater than 1 (predicted capabilities explain more of the variance than any one of the indicators included); use of equal weighting for Capability sets and Dimensions justified at this stage of development	Strong
3.b.		Distribution of CDI is evenly distributed and the indicators are statistically well-balanced	Kdensity plot for CDI shows that the CDI captures variance without resulting in all the estimated CDI values categorised into one or two distribution points	Strong
3.c.		Overall number of responses and response rate for *Local Opportunities Survey* (across the 3 locations) provides good reliability for pilot	n=2,476; Chatham (Medway) n=466; Enschede n=783; Dundee n=1,227; see also (2) above and detail in Chapter 4.	Strong
3.d.		Inclusion of CDI importance alongside CDI offers innovation	CDI importance provides a strong snapshot on how much people value cultural opportunities and indicates new directions for policy interest	Strong
	(4) Assessing results and viability			
4.a.		CDI has explanatory power with a compelling list of headline findings; can be directly applied at city / local level	Results confirm theoretical position on the importance of better understanding people's cultural opportunities and provide strong policy focus for deliberation and discussion	Strong
4.b.		Data visualisations (including the diamond nine) simple and effective	Easily applicable data visualisation can be used by broad spectrum of stakeholders	Strong
4.c.		Demonstrable capacity to segment by sub-groups (e.g. gender, age, CCI sector etc.)	Despite limitations (see 2.d.) the CDI has strong analytical potential	Strong
4.d.		Potential for further development based on location data (e.g. post-code) and mapping; also to complement existing indices	Location specific data subject to local and regional policy on data collection; strong potential to complement existing indices and approaches (e.g. The Cultural and Creative Cities Monitor) and encourage data sharing; this will require ecological leadership	Medium-Strong

Theoretical framework and data selection

The development of the CDI is based on an extensive process of theoretical and conceptual analysis that builds on the foundation of the work package literature review (Wilson et al. 2020). Four areas that inform the research are highlighted in particular: i) capability and human development (Sen 1999); care theory (Tronto 2013); culture as our systems of value recognition (Wilson 2020); and an ecological approach to cultural opportunities (Gross & Wilson 2018). As highlighted by the OECD in their *Handbook on Constructing Indicators* (2008) this first stage of generating a robust theoretical framework on which to select data is crucial to what follows.

The central innovation of the CDI is its focus on cultural opportunities and the emphasis given to people's cultural capability – their freedom to recognise what they have reason to value. Following from this the CDI takes the normative project of cultural development – expanding people's cultural capability – as its purpose. To the extent that 'a composite indicator is above all the sum of its parts' (OECD 2008: 23) it is crucial that this indicator of cultural opportunities is comprised of the 'parts' (i.e. 33 indicators, 9 Capability sets, and 3 DIMENSIONS) that together combine to produce a fit for purpose whole. The project team sought to achieve this through a methodology that combined extensive conceptual research with grounded empirical insights from regional case study analysis. Three case study locations were used as the basis for this analysis: Enschede in the Netherlands, Dundee in Scotland and Chatham (Medway) in England. The choice of these case-studies was predicated by the work package team's own location in the UK, and the choice of Enschede as a pilot case study that all DISCE partners were involved with (refer to DISCE D5.1 (Gross et al. 2020)).

As reported in the literature review (Wilson et al. 2020) whilst there are existing indices which relate more or less directly to creativity and culture and/or to aspects of quality of life, care and wellbeing, there is a gap in the area theorised in this study. The CDI is distinctive in offering an indicator that bridges the gap between culture and creativity and quality of life, care and wellbeing. To achieve this requires gathering primary data in the form of a bespoke local survey.

Data collection and analysis

A key concern in taking the decision to develop and undertake a bespoke local survey was to ensure that it did not 're-invent the wheel'. The work package literature review (Wilson et al. 2020) provides extensive discussion and background to existing indices and indicators. This included discussion of the history and limitations of existing indices (D5.2 Appendix 1) and an overview of the wide range of categories associated with dimensions of human development (D5.2 Appendix 2). We further discuss relevant issues in Chapter 4 of this report, including the development of the *Local Opportunities Survey* (refer to Appendix A in this report) and the Codebook that lies behind it (refer to Appendix E).

The bespoke survey undertaken in this project started out under the title of the *Cultural Development Survey*; it subsequently became the *Creative Opportunities Survey*, before finally landing on the language of the *Local Opportunities Survey*. This transition took account of ongoing feedback from DISCE partners and trialling with partners across the regional case studies. As we argue in this report, terms such as 'cultural' or 'creative' carry with them pre-conceived notions that can adversely limit interest from respondents. The choice of language throughout the survey – how questions were asked and how questions were structured (over and above the title of the survey) evolved over the time spent preparing to implement the survey. Notably this included discussions with partners in the Netherlands where issues of translation into Dutch were central. This provided a vital stage in preparing a fit for purpose survey that could be used (in translation) across all member states.

The development of the survey was undertaken during the period of the COVID pandemic. Whilst the overall project extension of 6 months proved invaluable there were, nonetheless, limitations in respect of both time to develop contacts and routes to disseminating the survey, and resources for piloting the survey (e.g. ideally using paper versions of the survey as well as online, and distributing through a variety of civic organisations and forums). A vital component of the research was having 'knowledge on the ground', i.e. local expertise and championing of the survey. Without this it would simply not have been possible (or advisable) to undertake data collection. As we have highlighted in Chapter 4 a key aim in developing this index of cultural development is to facilitate and enable more inclusive data collection and analysis – so that more voices are heard. This is the spirit of cultural democracy. For the pilot there were limitations on how the survey was implemented (online only) and what it included (e.g. questions on ethnicity in the context of municipal panel surveys are typically deemed inadmissible in the Netherlands). Our self-assessment in Table 6.1. acknowledges these limitations as being important – particularly in the context of enquiry that seeks to evidence cultural capability for people across a location in as comprehensive manner as possible. However, we also suggest that to some extent at least, the limitations were subject to the particular context of working on a time-limited research project during a global pandemic. Going forwards, there is every reason to suggest that this feature of the data collection could be improved. Over and above this, we strongly advocate for the CDI to be used in parallel with processes of deliberation and consultation that shine a spotlight on inequalities and exclusions. The CDI is not a tool to be used in isolation (we discuss this further in D5.4).

Whilst it is acknowledged that undertaking primary data collection has costs involved, these were relatively modest for the pilot survey. Over and above the time of the researchers developing the Local Opportunities Survey and generating the links to the online software for managing this, the cost of the software itself, and to the provider – who provided the research team with data in two formats (SPSS sav and Excel), the exercise would be affordable for most local and regional policy organisations and /or representatives.

Building the index

As the OECD (2008) outline in their guide to indexing, the construction of composite indicators 'owes more to the craftsmanship of the modeller than to universally accepted scientific rules for encoding' (p.14). Nonetheless, every effort has been made in the development of the CDI to take due account of the technical requirements needed for a reliable and 'fit for purpose' outcome. In this respect, the CDI has been developed in keeping with the IMF's (Data Quality Framework DQAF) five quality dimensions – assurance of integrity; methodological soundness; accuracy and reliability; serviceability; accessibility, along with the European Statistics Code of Practice (2005), which highlights six quality dimensions: relevance; accuracy; timeliness and punctuality; accessibility and clarity; comparability; coherence.

Developing new indexes involves iterative experimentation and insightful discovery. This was certainly the case with the development of the CDI. The project team was able to rely on the expertise of researchers with extensive prior knowledge and experience of creating composite indices. This expertise was instrumental in selecting Principal Component Analysis (PCA) as the preferred analytical approach for exploring whether the theorised indicators are statistically well-balanced. Using PCA the team was able to explore how different variables change in relation to each other and how they are associated (OECD 2008: 23).

The CDI has proved itself to be a strong index given the explorative and experimental stage of development reported on here. The capabilities estimated using PCA all have Eigenvalues of greater than 1 (predicted capabilities explain more of the variance than any one of the indicators included). As has been emphasised earlier, the aim of the CDI is not to theorise thresholds, but to encourage and facilitate discussion and deliberation. Given this, the project team used equal weightings for Capability sets (1/9) and DIMENSIONS

(1/3). This decision can be justified noting the novelty of the index in question and the stage of development. It may be that further research will shed further light on this aspect of the CDI and present a case for some other weighting to be applied (e.g. between CONNECTING, CREATING and COUNTING). For now, however, this is not necessary. Furthermore, in justifying our self-assessment of the CDI as being 'strong' we note that the CDI is evenly distributed and the indicators are statistically well-balanced. A Kdensity plot for CDI (Figure 6.1.) demonstrates this, and shows that the CDI captures variance without resulting in all the estimated CDI values categorised into one or two distribution points.
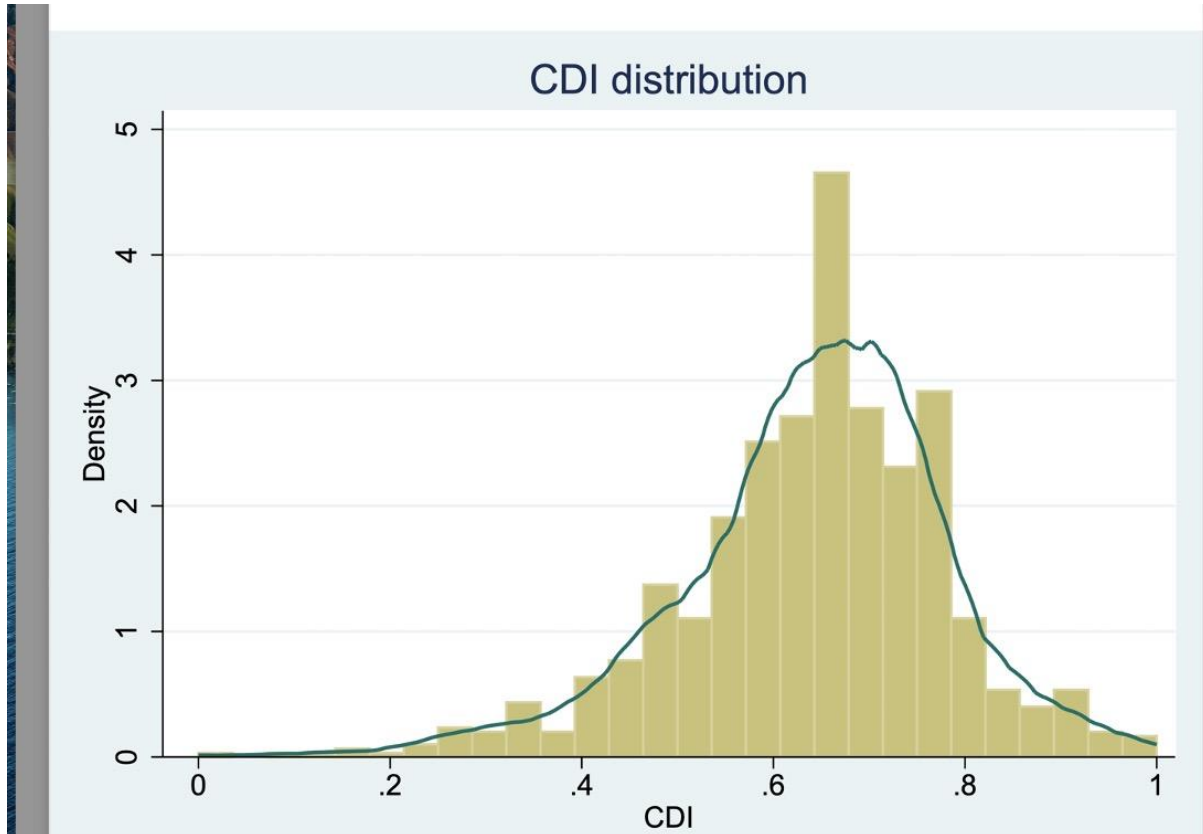
Figure 6.1 Distribution of CDI (Kdensity[23])

Two further aspects of building the index are worth brief comment here. First, a note about the relative strength of the overall number of responses and response rate for the LOS. Given the objective of proving the concept the scale of responses received (n=2,476) enabled robust statistical analysis at aggregate level, whilst also facilitating analysis of sub-groups, as reported in Chapter 4 (we note the limitations as recorded in Table 6.1. (section 2.d). Second, the inclusion of a version of the CDI that focuses on responses to questions about the 'importance' of cultural opportunities offers an innovation in the context of indexing that not only affords strong explanatory potential in its current form, but also points to an interesting and insightful new area of enquiry for further research. In this report we present findings in relation to CDI importance. The project team also provided initial workings for CDI weighting – which took the average of CDI and CDI importance respectively. We have chosen *not* to include these in this report. However, we will return to this area for further analysis in the companion report D5.4.

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[23] Kdensity or kernel density estimation (KDE) is a non-parametric way to estimate the probability density function of a random variable.

Assessing results and viability

The fourth of the main areas of consideration in considering proof of concept focuses on how well and easily the results of the CDI can be assessed. This is vitally important for any index and the CDI is no exception. Indeed, it is important to stress once again that this is a tool to be used to enable 'inclusive and sustainable' discussion and deliberation (we provide further analysis of how the CDI can do this in D5.4). It is the means to the end not an end in itself. In keeping with the IMF DQAF's focus on 'accessibility' and the ESCP's on 'accessibility and clarity', the first, and arguably most important characteristic of the CDI is its explanatory power. In short, it offers what it is designed to offer – a better understanding of and insight into people's cultural opportunities. As such, it can (and should) provide a strong policy focus for subsequent deliberation.

Validating the claim just made, it is useful to present a list of 12 'headlines' from the results from Chapter 5 that form the basis for ongoing deliberation:

1. Of the nine Capabilities that make up the CDI, opportunities to connect with nature scored highest in terms of respondents' opportunities. Opportunities for being valued by the state scored lowest. This was the case in aggregate across the three locations – Chatham (Medway), Dundee and Enschede – and within each of those locations.

2. Of the three DIMENSIONS that make up the CDI (opportunities to CONNECT, CREATE and COUNT), CONNECTING scored highest in terms of respondents' opportunities. This was the case in aggregate across the three locations – Chatham (Medway), Dundee and Enschede – and within each of those locations.

3. Chatham (Medway) scored lowest in terms of respondents' opportunities. This was the case overall (aggregating the nine Capability sets / three DIMENSIONS), and in respect of each of the three DIMENSIONS – CONNECTING, CREATING and COUNTING.

4. Workers in the creative industries scored higher in cultural opportunities than respondents not working the creative industries. This was the case for cultural opportunities overall (aggregating all nine Capability sets / three DIMENSIONS). Of the three DIMENSIONS, creative workers scored higher than other respondents for opportunities to create and opportunities to count, but interestingly, slightly lower for opportunities to connect.

5. Respondents in middle age scored lower, overall, in their cultural opportunities, than those in the younger and older age groups. This was the case for cultural opportunities overall (aggregating all nine Capability sets / three DIMENSIONS). Of the three DIMENSIONS, the middle age group scored lower than the younger and older age groups for opportunities to create and opportunities to count. For opportunities to connect, the middle age band scored lower than the older age band, but slightly higher than the young age band.

6. Respondents in 'All other ethnic groups' scored higher, overall, in their cultural opportunities, than 'White' respondents. This was the case for cultural opportunities overall (aggregating all nine Capability sets / three DIMENSIONS). Of the three DIMENSIONS, 'Any other ethnic groups' scored higher than 'White' respondents opportunities to create and count, but lower for opportunities to connect.

7. Men scored higher in cultural opportunities than women. This was the case for cultural opportunities overall (aggregating all nine Capability sets / three DIMENSIONS), and for each of the three DIMENSIONS – CONNECTING, CREATING and COUNTING.

8. CONNECTING scored highest in terms of the importance that respondents placed on the three DIMENSIONS within the CDI (CONNECTING, CREATING, COUNTING). This was the case in aggregate across the three locations – Chatham (Medway), Dundee and Enschede – and within each of those locations.

9. Chatham (Medway) scored highest in terms of importance placed on cultural opportunities. This was so for cultural opportunities overall (aggregating all nine Capability sets / three DIMENSIONS). It was also the case for each of the nine Capability sets / three DIMENSIONS.

10. Enschede scored lowest in terms of the importance placed on cultural opportunities.

This was the case overall (aggregating all nine Capability sets / three DIMENSIONS). Of the three DIMENSIONS, Enschede scored lowest on the importance placed on opportunities to create and opportunities to count. Enschede scored at a similar level to Dundee and Chatham on the importance placed on opportunities to connect.

11. Disparities between opportunities and importance. There is a disparity between how much respondents value cultural opportunities and the extent to which they currently have those opportunities. This is so overall (aggregating all nine Capability sets / three DIMENSIONS), and across each of the nine Capabilities and three DIMENSIONS. In some cases, the disparity is greater:

– Capability 3: Connecting with ideas and possibilities
– Capability 4: Accessing resources
– Capability 5: Developing knowledge and skills
– Capability 8: Being recognised by the state.

12. Life satisfaction and cultural opportunity. There is a positive relationship between life satisfaction and cultural opportunity. For all three DIMENSIONS and all nine Capability sets, respondents reporting satisfaction with life reported higher cultural opportunities than those reporting dissatisfaction with life.

Of course, there is much to explore in terms of 'why' these empirical patterns and relations are as they are. We do not seek to do this in this report – as this is not the object of our analysis. However, we will be providing further discussion and commentary in D5.4.

In support of the headlines just presented, we note that the results of the CDI are readily communicated through a variety of visual designs and representations. In this report we have trialled the use of a graded diamond nine for the overall CDI. This has the benefit of providing insight without indicating threshold values. The legend used (in bands of 0.015) can be developed further if helpful. Other Figures (spider diagrams, histograms) and Tables also provide access and clarity for the variety of stakeholders for whom the CDI is relevant. A key principle of how we envisage these findings being communicated and used is that they are part of an (always unfinished) 'mapping' of the cultural eco-system (see Gross and Wilson 2019: 6). At the heart of the CDI is a process of collectively co-producing knowledge of the cultural opportunities people have in their area.

We draw attention to the variety of sub-group analysis that we have been able to include in the pilot (including CDI by gender, age, ethnicity, CCI sector and life satisfaction). Whilst noting the limitations already discussed (2.d) the CDI demonstrates strong analytical potential across these sub-groups. We highlight two areas where this can go further. First, in respect of geographic analysis by post-code. Whilst we did have such data for Enschede we decided not to include analysis for the purposes of this report. There is clearly scope for extending analysis to include this level of analysis and mapping in the future. Second, in keeping with the overall ecological approach of the CDI we see strong potential in this index being used in a way that complements existing approaches. The CDI does not seek to replace but to complement. For example, insights from the CDI could be combined with those of the Cultural and Creative Cities Monitor. As such, and where feasible, the CDI encourages data sharing. We have indicated this as 'Medium-Strong' in our self-assessment in Table 6.1. on the basis that there is clear potential here, but this will depend on the extent to

which the value of the CDI is recognised by policy-makers – a suitably reflexive note on which to conclude the report.

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Appendices

Appendix A: Local Opportunities Survey

INTRODUCTION

Hello! Thank you for taking part in this Local Opportunities Survey.

- This survey asks you questions about your life, and what it's like to live in XXXX.
- In particular, it asks questions about the opportunities you have to pursue the types of activities and projects that really matter to you, as well as the kinds of things that might make this easy or difficult for you where you live.

Why Have I Been Asked to Take Part?

- We are asking a wide range of local residents to complete this survey, to get an accurate picture of everyone's local opportunities in XXXX.
- We are very grateful to have you involved.
- We are a team from King's College London doing research on Developing Inclusive and Sustainable Creative Economies (DISCE).

Why Does This Matter?

- Being able to do things that give life meaning and value makes a big difference – individually and collectively.
- Our local opportunities are important for our wellbeing and fulfilment. Being deprived of them, for whatever reason, is not good for us or for others.
- With the results of this survey, new practical ideas can be developed for supporting everyone's local opportunities in XXXX.

How Do I Complete the Survey?

- The survey has about 15 questions, asking you to tick the box that best applies to you.
- It takes 10 – 15 minutes to complete.
- Please press the 'Next' button to begin!

Part 1

These three questions are about your life in general.

1. "Overall, how satisfied are you with your life nowadays?"

0 means 'Not at all'; 10 means 'Completely'

2. "In general, XXXX is a good place for me to live"

0 means 'Not at all'; 10 means 'Completely'

3. "In general, I am able to live my life the way I want to"

0 means 'Not at all'; 10 means 'Completely'

Part 2

For these questions, please rate how strongly you agree or disagree with each of the statements:

4. This question is about local parks, countryside, and other green spaces.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I have good access to local parks and nature in XXXX					
I have good access to the countryside and nature outside the city					

5. This question is about spending time with other people.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I have lots of opportunity to spend time with my family and friends					
I have lots of opportunity to spend time with my neighbours and other local residents					
I have lots of opportunity to meet people via shared interests (e.g. sports, arts, religious, or community activities)					

6. This question is about how you access information about things you are interested in. Please think about this both within paid employment *and* outside paid employment.

"In general, accessing information about things I am interested in …"

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Via the internet is easy for me					
Via libraries and public institutions is easy me					
Via friends, family and neighbours is easy for me					
Via other people (at work, in education or other community groups) is easy for me					

Part 3

- *The next three questions are about activities and projects you do, or take part in, that give you particular meaning and value in your life.*
- *These could be as part of your paid job, or outside of work, as a hobby. For example, learning how to write songs, how to make a video, being part of a neighbourhood group coming up with ideas about the future of a local park, setting up your own business, being part of a citizens' group, or a local craft or gardening group.*

For these questions, please rate how strongly you agree or disagree with each of the statements.

7. This question is about acquiring and using resources.

"Thinking about the activities and projects which give me particular meaning and value – in general……"

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I can (or have been able to) collaborate with the people I need to					
I can (or have been able to) access the equipment or materials I need					
I can (or have been able to) access the buildings, venues or outdoor spaces I need					
I can (or have been able to) dedicate the time I need to devote to them					
I can (or have been able to) access the money I need (e.g. from my own savings, donations, public funding, sponsorship, sales of creative goods or services, ticket sales etc.)					

8. This question is about skills and knowledge. Please think of one particular project that really matters to you and has taken some time to achieve (either one you have done recently or that you are doing at the moment). "In pursuing this project…"

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
It is (or has been) easy for me to develop new skills and knowledge					
It is (or has been) easy for me to access education and training opportunities					

9. This question is about specific activities in your locality, which provide opportunities for you to express yourself.

"In general, in XXXX, when I want to I have opportunities to…"

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	NA / I don't know
go to museums and galleries						
go to plays, concerts, films, gigs and other performances						
go to festivals						
participate in creative and cultural groups and activities (singing, dancing, crafting, making films, writing, etc).						
go to religious buildings and activities (such as church, mosque, temple, synagogue)						
play or watch sports or exercise with other people						
access TV, films, games and music at home						

Part 4

For these questions, please rate how strongly you agree or disagree with each of the statements.

10. This question is about the work that you currently do for a living.

If you do not currently do paid work (e.g. because you are a full-time student, a full-time carer, retired, or are unable to work), please tick this box instead.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I enjoy the work I do for a living					
I can be creative in my job					
I am paid at a fair rate for the work that I do for a living					

11. This question is about how decisions are made in XXXX.

"In general…"

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I have opportunities to be involved in decisions that are made about the future of XXXX					
I have opportunities to be involved in decisions that are made about culture and creativity in XXXX					
I have opportunities to receive the support I want from the local council for local projects or activities (e.g. through funding, information, access to buildings)					

12. This question is about community. "In general…"

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I feel I belong to a community (or more than one community) in XXXX					
I voice my beliefs and concerns within my community in XXXX, if or when I want to					
I am able to care for other people within my community in XXXX (e.g., through volunteering, visiting elderly neighbours, etc.)					
I experience trust, connection and safety within the local neighbourhood in which I live					

13. This question is about **how important to you** are the different types of opportunity we have asked you about in questions 4 - 12. For each of the nine rows, **please indicate how important they are to you**.

The opportunity to _____ is	Not important at all	Not so important	Neither important or not important	Important	Very important
1. spend time in local parks, countryside, or other green spaces…					
2. spend time with other people…					
3. access information about things I am interested in…					
4. access resources (e.g. people, equipment, space, time, money) for activities or projects that matter to me…					
5. access education and training and develop new skills and knowledge for activities or projects that matter to me…					
6. engage in creative and cultural activities and express myself…					
7. be valued for the work I do for a living…					
8. participate in decision-making in my local area…					
9. feel that I belong in my local community…					

Part 5

In this final section, we have a few questions that help us understand who has completed our survey. Your answers are confidential and you will not be identified.

Age –

Gender –

Ethnicity –

Postcode –

What is your current employment situation (tick all that apply):

- Full-time work as an employee
- Part-time work as an employee
- Self-employed or freelance
- On parental leave (maternity/paternity/adoption leave)
- Doing any kind of paid work be it contract/temporary
- Currently unemployed
- Retired
- Studying
- Looking after home or family
- Long term sick or disabled
- Other
- None of the above

Do you work within the cultural and creative sector? *We are using the European-wide classification for cultural/creative employment which includes anyone employed **in any capacity** within the following sectors: Heritage; Archives; Libraries; Books and Press; Visual Arts; Performing Arts; Audio-visual and multimedia; Architecture; Advertising; Art Crafts.*

- YES
- NO

Thank you very much for completing our survey!

Appendix B: Overview of the Cultural Development Index (CDI) for policy makers

Example: **DIMENSION** ⟶ **Capability set** ⟶ **Indicator**

CONNECTING (CON) ⟶ **Connecting with nature & the outside world (Cno)**

The first DIMENSION is comprised of three Capability sets concerned with *CONNECTING*. These focus on peoples' *relational capability* – their opportunities to recognise what they have reason to value through their experiences of being-in-relation with the world. The index includes people's experiences of connection with nature and the outside world, with each-other, and with ideas and possibilities.

CON ⟶ **Cno** ⟶ **Access to local parks and nature**

This first indicator (of Connecting with nature & the outside world) assesses people's access to local parks and nature.

Collected variable:

I have good access to local parks and nature in XXXX

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CON ⟶ **Cno** ⟶ **Access to countryside and nature outside the city**

This indicator (of Connecting with nature & the outside world) assesses people's access to the countryside outside the city.

Collected variable:

I have good access to the countryside and nature outside the city

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

Capability set collected variable:

The opportunity to spend time in local parks, countryside, or other green spaces is …

[Not important at all; Not so important; Neither important or not important; Important; Very important]

CONNECTING (CON)   →   Connecting with each-other (Ceo)

CON   →   **Ceo**   →   **Time with family and friends**

This indicator (of Connecting with each-other) assesses people's opportunities to spend time with their family and friends. There are many facets of these connections that are important for human and cultural development. These include picking up on issues of loneliness and isolation, as well as solidarity and social connectedness.

Collected variable:

I have lots of opportunity to spend time with my family and friends

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CON   →   **Ceo**   →   **Time with neighbours and local residents**

This indicator (of Connecting with each-other) assesses people's opportunities to spend time with their neighbours and other local residents.

Collected variable:

I have lots of opportunity to spend time with my neighbours and other local residents

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CON   →   **Ceo**   →   **Meeting people via shared interests**

This indicator (of Connecting with each-other) assesses people's opportunities to meet people via shared interests (e.g. sport, arts, religious, or community activities).

Collected variable:

I have lots of opportunity to meet people via shared interests (e.g. sports, arts, religious, or community activities)

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

Capability set collected variable:

The opportunity to spend time with other people is …

[Not important at all; Not so important; Neither important or not important; Important; Very important]

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CONNECTING (CON) ⟶ Connecting with ideas & possibilities (Cip)

There are a wide range of areas that this Capability set seeks to capture – as 'ideas & possibilities' is deliberately broad. Amongst other priorities, the grouping aims to reflect understandings of 'culture' that relate specifically to products of artistic and intellectual thought; and the relational link between creativity and connecting with possibility.[24]

CON ⟶ Cip ⟶ Accessing information via the internet

This indicator (of Connecting with ideas & possibilities) assesses people's opportunities to access information about things they are interested in via the internet.

Collected variable:

In general, accessing information about things I am interested in via the internet is easy for me

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CON ⟶ Cip ⟶ Accessing information via libraries and public institutions

This indicator (of Connecting with ideas & possibilities) assesses people's opportunities to access information about things they are interested in via libraries and public institutions.

Collected variable:

In general, accessing information about things I am interested in via libraries and public institutions is easy for me

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CON ⟶ Cip ⟶ Accessing information via friends, family and neighbours

This indicator (of Connecting with ideas & possibilities) assesses people's opportunities to access information about things they are interested in via friends, family and neighbours.

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[24] N.B. Martin and Wilson (2014; 2017) define creativity in terms of discoveries of the potentials of the world and bringing them into being. This requires relational capability.

Collected variable:

In general, accessing information about things I am interested in via friends, family and neighbours is easy for me

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CON ⟶ **Cip** ⟶ <u>**Accessing information via other people**</u>

This indicator (of Connecting with ideas & possibilities) assesses people's opportunities to access information about things they are interested in via other people (at work, in education or other community groups).

Collected variable:

In general, accessing information about things I am interested in via other people (at work, in education or other community groups) is easy for me

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

Capability set collected variable:

The opportunity to access information about things I am interested in is …

[Not important at all; Not so important; Neither important or not important; Important; Very important]

CREATING (CRE) ⟶ **Accessing & managing resources (Amr)**

This second DIMENSION is concerned with CREATING. We refer to this in general in terms of people's *creative capabilities* – people's freedoms to recognise what they have reason to value through pursuing meaningful and valuable projects. The first Capability set focuses on the capabilities people have (or not) to access and manage resources. The range of possible *resources* to include here is very broad. Wilson and Gross (2018) discuss this in terms of the 'cultural infrastructure'; they list 54 cultural resources in an inventory. These include bed and breakfasts; cafes and restaurants; churches; housing stock; libraries; pubs; resident associations; youth services. For the purposes of the CDI the focus of data collection is limited to a smaller range of umbrella-level resources, beginning with people themselves.

CRE ⟶ **Amr** ⟶ <u>**Collaborating with people**</u>

This indicator (of Accessing & managing resources) assesses people's opportunities to collaborate with the people they need to.

Collected variable:

Thinking about the activities and projects which give me particular meaning and value – in general I can (or have been able to) collaborate with the people I need to

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CRE ⟶ Amr ⟶ Accessing equipment and materials

This indicator (of Accessing & managing resources) assesses people's opportunities to access the equipment and materials they need

Collected variable:

Thinking about the activities and projects which give me particular meaning and value – in general I can (or have been able to) access the equipment or materials I need

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CRE ⟶ Amr ⟶ Accessing buildings, venues or outdoor spaces

This indicator (of Accessing & managing resources) assesses people's opportunities to access the buildings, venues or outdoor spaces they need.

Collected variable:

Thinking about the activities and projects which give me particular meaning and value – in general I can (or have been able to) access the buildings, venues or outdoor spaces I need

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CRE ⟶ Amr ⟶ Dedicating time

This indicator (of Accessing & managing resources) assesses people's opportunities to dedicate the time they need to their meaningful and valuable projects

Collected variable:

Thinking about the activities and projects which give me particular meaning and value – in general I can (or have been able to) dedicate the time I need to devote to them

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CRE ⟶ Amr ⟶ Accessing money

This indicator (of Accessing & managing resources) assesses people's opportunities to access the money they need (e.g. from own savings, donations, public funding, sponsorship, sales of creative goods or services, ticket sales etc.).

Collected variable:

Thinking about the activities and projects which give me particular meaning and value – in general I can (or have been able to) access the money I need (e.g. from my own savings, donations, public funding, sponsorship, sales of creative goods or services, ticket sales etc.)

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

Capability set collected variable:

The opportunity to access resources (e.g. people, equipment, space, time, money) for activities or projects that matter to me is …

[Not important at all; Not so important; Neither important or not important; Important; Very important]

CREATING (CRE) ⟶ **Developing knowledge & skills (Dks)**
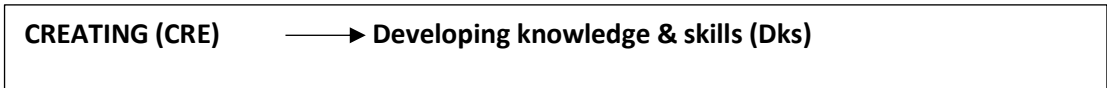
The emphasis here is on skills and knowledge development including education and training. As will the CDI in general, we take and inclusive approach to what is included – from language, cooking, basic education through to specialist (creative and cultural) skills development. The focus of this Capability set echoes education-related indicators elsewhere – which are perhaps the most widespread indicator groups within quality of life and wellbeing indices.

CRE ⟶ **Dks** ⟶ **Developing new skills and knowledge**

This indicator (of Developing knowledge and skills) assesses people's opportunities to develop new skills and knowledge.

Collected variable:

In pursuing this [meaningful and valuable] project it is (or has been) easy for me to develop new skills and knowledge

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CRE ⟶ **Dks** ⟶ **Accessing education and training**

This indicator (of Developing knowledge and skills) assesses people's opportunities to access education and training.

Collected variable:

In pursuing this [meaningful and valuable] project it is (or has been) easy for me to access education and training opportunities

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

Capability set collected variable:

The opportunity to access education and training and develop new skills and knowledge for activities or projects that matter to me is …

[Not important at all; Not so important; Neither important or not important; Important; Very important]

CREATING (CRE) ⟶ **Engaging in expressive encounters (Eee)**

This Capability set group focuses explicitly on the expressive encounters, meetings, and interactions that people have in their lives. These may be informal or formal, frequent, planned and timetabled, or one-offs.

CRE ⟶ Eee ⟶ Going to museums and galleries

This indicator (of Engaging in expressive encounters) assesses people's opportunities to go to museums and galleries.

Collected variable:

In general, in XXXX, when I want to I have opportunities to go to museums and galleries

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CRE ⟶ Eee ⟶ Going to live performances and films

This indicator (of Engaging in expressive encounters) assesses people's opportunities to go to live performances and films.

Collected variable:

In general, in XXXX, when I want to I have opportunities to go to plays, concerts, films, gigs and other performances

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]
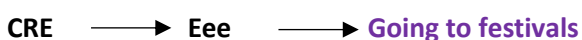
CRE ⟶ Eee ⟶ Going to festivals

This indicator (of Engaging in expressive encounters) assesses people's opportunities to go to festivals.

Collected variable:

In general, in XXXX, when I want to I have opportunities to go to festivals

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CRE ⟶ **Eee** ⟶ <u>**Participating in creative and cultural groups**</u>

This indicator (of Engaging in expressive encounters) assesses people's opportunities to participate in creative and cultural groups and activities (singing, dancing, crafting, making films, writing etc.).

Collected variable:

In general, in XXXX, when I want to I have opportunities to participate in creative and cultural groups and activities (singing, dancing, crafting, making films, writing etc.)

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CRE ⟶ **Eee** ⟶ <u>**Going to religious buildings and activities**</u>

This indicator (of Engaging in expressive encounters) assesses people's opportunities to go to religious buildings and activities

Collected variable:

In general, in XXXX, when I want to I have opportunities to go to religious buildings and activities (such as church, mosque, temple, synagogue)

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CRE ⟶ **Eee** ⟶ <u>**Playing or watching sports**</u>

This indicator (of Engaging in expressive encounters) assesses people's opportunities to play or watch sports or exercise with other people.

Collected variable:

In general, in XXXX, when I want to I have opportunities to play or watch sports or exercise with other people

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

CRE ⟶ Eee ⟶ <u>Accessing media at home</u>

This indicator (of Engaging in expressive encounters) assesses people's opportunities to access TV, films, games and music at home.

Collected variable:

In general, in XXXX, when I want to I have opportunities to access TV, films, games and music at home

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

Capability set collected variable:

The opportunity to engage in creative and cultural activities and express myself is …

[Not important at all; Not so important; Neither important or not important; Important; Very important]

COUNTING (COU) ⟶ Valuing work (market) (Vwm)

The third DIMENSION comprising the CDI is COUNTING. This is concerned with people's capabilities to participate in *deliberating and recognising value, i.e. to determine what 'counts'*. These are people's *axiological capabilities* – their freedom to recognise what they have reason to value through participating in social practices and activities of evaluation i.e., counting. The focus of data collection is on the degree to which the experiences, encounters and activities undertaken by people, and which they individually value, are also valued in society. This is captured through focusing on statements and questions that speak back to the three component parts of the cultural eco-system – the market, the state and the commons. It is acknowledged that these are not discrete 'parts', and there will be overlap; however, the structuring is envisaged to draw out these interconnections, where appropriate.

Agendas of value creation and innovation are central to DISCE (and particularly the work of WP4). In this first Capability set group (Vwm) the focus is on the degree to which people enjoy freedoms for their activities and work to be valued in/across the market – i.e. including the cultural and creative industries. The commercial imperative is foregrounded here.

COU ⟶ Vwm ⟶ <u>Enjoying work</u>

This indicator (of Valuing work (market)) assesses people's opportunities to enjoy the work they do for a living.

Collected variable:

I enjoy the work I do for a living

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

COU ⟶ Vwm ⟶ Being creative in work

This indicator (of Valuing work (market)) assesses people's opportunities to be creative in the work they do for a living.

Collected variable:

I can be creative in my job

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

COU ⟶ Vwm ⟶ Fair remuneration

This indicator (of Valuing work (market)) assesses people's opportunities to be paid at a fair rate for the work they do for a living.

Collected variable:

I am paid at a fair rate for the work that I do for a living

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

Capability set collected variable:

The opportunity to be valued for the work I do for a living is …

[Not important at all; Not so important; Neither important or not important; Important; Very important]

COUNTING (COU) ⟶ Valuing citizenship (state) (Vcs)

This penultimate Capability set (Vcs) focuses on the recognition of value at the level of the state (subsidy). This spans a wide range of structures, institutions and practices.

COU ⟶ Vcs ⟶ Involved in local decision-making

This indicator (of Valuing citizenship (state)) assesses people's opportunities be involved in local decision-making.

Collected variable:

I have opportunities to be involved in decisions that are made about the future of XXXX

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

COU ⟶ Vcs ⟶ **Involved in local decision-making about culture and creativity**

This indicator (of Valuing citizenship (state)) assesses people's opportunities be involved in local decision-making about culture and creativity.

Collected variable:

I have opportunities to be involved in decisions that are made about culture and creativity in XXXX

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

COU ⟶ Vcs ⟶ **Receiving local council support for projects**

This indicator (of Valuing citizenship (state)) assesses people's opportunities to receive the support they want from the local council for local projects or activities

Collected variable:

I have opportunities to receive the support I want from the local council for local projects or activities (e.g. through funding, information, access to buildings)

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

Capability set collected variable:

The opportunity to participate in decision-making in my local area is …

[Not important at all; Not so important; Neither important or not important; Important; Very important]

COUNTING (COU) ⟶ Valuing community (commons) (Vcc)

The final Capability set group seeks to address ways in which individually valued (creative) activities are valued at a collective level in the 'commons'. This may or may not be recognised by either the market and/or the state. What 'counts' is always contextualised and premised on a set of agreed-upon (and/or contested) assumptions. The aim here is not to prescribe what is (or isn't) included *per se* (there will be no 'list'), but to challenge and problematise this category.

COU ⟶ Vcc ⟶ **Belonging to community**

This indicator (of Valuing community (commons)) assesses people's opportunities to feel they belong to a community (or communities).

Collected variable:

In general, I feel I belong to a community (or more than one community) in XXXX

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

COU ⟶ **Vcc** ⟶ **Voicing beliefs and concerns**

This indicator (of Valuing community (commons)) assesses people's opportunities to voice their beliefs and concerns within their community.

Collected variable:

In general, I voice my beliefs and concerns within my community in XXXX, if or when I want to

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

COU ⟶ **Vcc** ⟶ **Caring for others**

This indicator (of Valuing community (commons)) assesses people's opportunities to care for others in their community.

Collected variable:

In general, I am able to care for other people within my community in XXXX (e.g. through volunteering, visiting elderly neighbours etc.)

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

COU ⟶ **Vcc** ⟶ **Experiencing trust**

This indicator (of Valuing community (commons)) assesses people's opportunities to experience trust, connection and safety within their neighbourhood.

Collected variable:

In general, I experience trust, connection and safety within the local neighbourhood in which I live

[Strongly disagree; Disagree; Neutral; Agree; Strongly agree]

Capability set collected variable:

The opportunity to feel that I belong in my local community is …

[Not important at all; Not so important; Neither important or not important; Important; Very important]

Additional Index level collected variables:

- In I am happy in my life
- I am happy in my life, but there are important things I want to change
- I am not happy in my life
- XXXX is a good place for me to live
- XXXX is a good place for me to live, but there are important things I want to change
- XXXX is not a good place for me to live
- In general, I am able to live the life I want to
- In general, I am able to live my life the way I want to, but there are important things I want to change
- general, I am not able to live my life the way I want to
- What is your current employment situation?
- What is your current employment status?
- Do you work within the cultural and creative sector?
- Age
- Gender
- Ethnicity
- Postcode

**INFORMATION SHEET FOR
SURVEY RESPONDENTS**

REC Reference Number: MRA-21/22-28370

THIS INFORMATION SHEET SUMMARISE THE RESEARCH PROJECT PURPOSE AND THE ETHICS GUIDELINES IT FOLLOWS. PLEASE READ CAREFULLY BEFORE COMPLETING THE SURVEY

Title of study

DISCE – Developing Inclusive & Sustainable Creative Economies

Invitation Paragraph

We would like to invite you take part in this research project on DISCE – Developing Inclusive & Sustainable Creative Economies and respond to our online *Local Opportunities Survey*.

What is the purpose of the study?

The study is set to improve and enhance the growth, inclusivity and sustainability of creative economies in the EU. In particular, it asks questions about the opportunities you have to pursue the types of activities and projects that really matter to you, as well as the kinds of things that might make this easy or difficult for you where you live. More information about the project can be found here: https://disce.eu.

Why have I been invited to take part?

You have been invited to participate as a citizen of one of our 10 European case studies. We are asking a wide range of local residents to complete this survey, to get an accurate picture of everyone's local opportunities in the city of XXXX.

Do I have to take part?

No, your participation is completely voluntary, and you can decide not to take part.

What will happen to me if I take part?

If you take part, you will complete an online survey. The survey is anonymous. Your participation is voluntary and you are free to withdraw at any time without giving any reason. However, you will

not be able to withdraw your data after completing the survey as we would not be able to identify your submission.

What will the content of the SURVEY be?

The survey asks questions about the opportunities you have to pursue the types of activities and projects that really matter to you, as well as the kinds of things that might make this easy or difficult for you where you live.

What are the possible risks of taking part?

There are no risks in taking part.

Will my taking part be kept confidential?

The data you provide will be anonymously entered and analysed.

How is the project being funded?

The project is undertaken with support from the Horizon 2020 programme of the European Union.

What will happen to the results of the study?

The results of the study and data will be published as reports or academic publications. To keep updated about the results please visit: https://disce.eu/news/.

Who should I contact for further information?

If you have any questions or require more information about this study, please contact me using the following contact details:

Dr Roberta Comunian, Reader in Creative Economy
Culture, Media and Creative Industries
King's College London, 335 Norfolk Building
Strand Campus, London, WC2R 2LS
Tel +44 (0)20 7848 1557
E-mail: Roberta.Comunian@kcl.ac.uk

What if I have further questions, or if something goes wrong?

If this study has harmed you in any way or if you wish to make a complaint about the conduct of the study you can contact King's College London using the details below for further advice and information:
The Chair, Arts & Humanities Research Ethics Panel, rec@kcl.ac.uk.

Thank you for reading this information sheet and for considering taking part in this research.

LOCAL OPPORTUNITIES SURVEY: SUPPORTING CREATIVE LIVES IN XXXX

Dear _____ ,

We are delighted to be partnering with King's College London on the launch of the **Local Opportunities Survey**, and we would be very pleased if you would like to be involved, too.

This new survey has been developed as part of King's work on the EU-funded project **Developing Inclusive & Sustainable Creative Economies (DISCE)**, https://disce.eu/, for which XXXX has been one of ten case study locations.

As part of their research, the King's team has interviewed broad range of people in XXXX, and has organised online workshops – **directly informing the development of this survey**.

***

Would you be happy to **circulate the survey** via your mailing lists and networks between 2nd May – 15th May? We are seeking to reach as wide a spectrum of the XXXX population as we can.

Participants will be invited to enter their details into a **prize draw**, for a £50 Amazon Voucher.

***

The survey is designed to provide new insights into the opportunities local people have to pursue the types of activities and projects that really matter to them. In doing so, it goes **beyond existing surveys concerned with 'culture' and 'creativity'**.

By making use of The Local Opportunities Survey, we will generate new insights into how citizens experience opportunities in XXXX, **what opportunities really matter to them**, and where changes could be made.

The survey is specifically designed to **enable further discussion between citizens and policymakers** about how to support local opportunities for people to pursue the types of activities and projects that matter to them. The Kings' team will provide further resources in support of those future conversations, developed through the DISCE project.

As one of the first three locations to make use of the survey, (alongside XXXX), XXXX not only has the chance to establish valuable new insights regarding the lives of its citizens, but to **play a leading role** in taking a new approach to 'Developing Inclusive and Sustainable Creative Economies' in Europe.

We very much hope you will be happy to be involved – to share the survey via your mailing lists and networks, and to be part of the conversation about the results.

For some further details, please find attached an **information sheet for participants**. If you have any questions about the Local Opportunities Survey, please do not hesitate to let us know. And we look forward to collaborating with you on this.

Best wishes,

_____

Appendix E: Codebook for Local Opportunities Survey

Question	Description	Range	Coding																
PID	Unique person identifier	1-999	Continuous																
Age	Age	1-8	1. 18-24	2. 25-34	3. 35-44	4. 45-54	5. 55-64	6. 65-74	7. 74-85	8. 85+									
Gender	Gender	1-8	1. Woman	2. Man	3. Trans Woman	4. Trans Man	5. Non Binary	6. Don't Know	7. Prefer Not	8. Other									
Ethnic	Ethnicity	1-19	1. Indian	2. Pakistani	3. Bangladeshi	4. Chinese	5. Any other Asian background	6. Caribbean	7. African	8. Any other Black, Black British, or Carribbean background	9. White and Black Carribbean	10. White and Black African	11. White and Asian	12. Any other Mixed or multiple ethnic background	13. English, Welsh, Scottish, Northern Irish	14. Irish	15. Gypsy or Irish Traveller	16. Roma	17. Any other White background	18. Arab	19. Any other ethnic group
Geo_location	Postal code		Continuous																
Employ_sit	Current employment situation (ticking all that apply)	1-12	1. Full time work as an employee	2. Part time work as an employee	3. Self-employed or freelance	4. On parental leave (maternity/paternity/adoption leave)	5. Doing any kind of paid work be it contract/temporary	6. Currently unemployed	7. Retired	8. Studying	9. Looking after home or family	10. Long term sick or disabled	11. Other	12. None of the above	. Missing				
CC sector	Work within the cultural and creative sector?	1-2	1. Yes	2. No	. Missing														
1.1.1	Overall, how satisfied are you with your life nowadays?	1-12	1. Not at all	2.	3.	4.	5.	6.	7.	8.	9.	10.	11. Completely	12. Don't know	. Missing				
1.2.1	In general, XXXX is a good place for me to live	1-12	1. Not at all	2.	3.	4.	5.	6.	7.	8.	9.	10.	11. Completely	12. Don't know	. Missing				
1.3.1	In general, I am able to live the life the way I want to	1-12	1. Not at all	2.	3.	4.	5.	6.	7.	8.	9.	10.	11. Completely	12. Don't know	. Missing				
2.4.1	I have good access to local parks and nature in XXXX	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
2.4.2	I have good access to the countryside and nature outside the city	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
2.5.1	I have lots of opportunity to spend time with my family and friends	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
2.5.2	I have lots of opportunity to spend time with my neighbours and other local residents	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
2.5.3	I have lots of opportunity to meet people via shared interests (e.g. sports, arts, religious, or community activities)	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
2.6.1	In general, accessing information about things I am interested in via the internet is easy for me	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
2.6.2	In general, accessing information about things I am interested in via libraries and public institutions is easy for me	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
2.6.3	In general, accessing information about things I am interested in via friends, family and neighbours is easy for me	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
2.6.4	In general, accessing information about things I am interested in via other people (at work, in education or other communit...)	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.7.1	In general, I can (or have been able to) collaborate with the people I need to	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.7.2	In general, I can (or have been able to) access the equipment or materials I need to	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.7.3	In general, I can (or have been able to) access the buildings, venues or outdoor spaces I need	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.7.4	In general I can (or have been able to) dedicate the time I need to devote to them	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.7.5	In general, I can (or have been able to) access the money I need (e.g. from my own savings, donations, public funding, spon...)	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.8.1	In pursuing this project it is (or has been) easy for me to develop new skills and knowledge	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.8.2	In pursuing this project it is (or has been) easy for me to access education and training opportunities	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.9.1	In general, in XXXX, when I want to I have opportunities to go to museums and galleries	0-5	0. NA / I don't know	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.9.2	In general, in XXXX, when I want to I have opportunities to go to plays, concerts, films, gigs and other performances	0-5	0. NA / I don't know	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.9.3	In general, in XXXX, when I want to I have opportunities to go to festivals	0-5	0. NA / I don't know	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.9.4	In general, in XXXX, when I want to I have opportunities to participate in creative and cultural groups and activities (singing...)	0-5	0. NA / I don't know	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.9.5	In general, in XXXX, when I want to I have opportunities to go to religious buildings and activities (such as church, mosque,...)	0-5	0. NA / I don't know	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.9.6	In general, in XXXX, when I want to I have opportunities to play or watch sports or exercise with other people	0-5	0. NA / I don't know	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
3.9.7	In general, in XXXX, when I want to I have opportunities to access TV, films, games and music at home	0-5	0. NA / I don't know	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
4.1.1	Do you currently have paid work?	1-2	1. Yes	2. No	. Missing														
4.10.1	I enjoy the work I do for a living	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
4.10.2	I can be creative in my job	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
4.10.3	I am paid at a fair rate for the work that I do for a living	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
4.11.1	In general, I have opportunities to be involved in decisions that are made about the future of XXXX	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
4.11.2	In general, I have opportunities to be involved in decisions that are made about culture and creativity in XXXX	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
4.11.3	In general, I have opportunities to receive the support I want from the local council for local projects or activities (e.g. throu...)	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
4.12.1	In general, I feel I belong to a community (or more than one community) in XXXX	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
4.12.2	In general, I voice my beliefs and concerns within my community in XXXX, if or when I want to	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
4.12.3	In general, I am able to care for other people within my community in XXXX (e.g. through volunteering, visiting elderly nei...)	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
4.12.4	In general, I experience trust, connection and safety within the local neighbourhood in which I live	1-5	1. Strongly disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly agree	. Missing											
5.1.1	The opportunity to spend time in local parks, countryside, or other green spaces...	1-5	1. Not important at all	2. Not so important	3. Neither important or	4. Important	5. Very important	. Missing											
5.1.2	The opportunity to spend time with other people...	1-5	1. Not important at all	2. Not so important	3. Neither important or	4. Important	5. Very important	. Missing											
5.1.3	The opportunity to access information about things I am interested in...	1-5	1. Not important at all	2. Not so important	3. Neither important or	4. Important	5. Very important	. Missing											
5.1.4	The opportunity to access resources (e.g. people, equipment, space, time, money) for activities or projects that matter to...	1-5	1. Not important at all	2. Not so important	3. Neither important or	4. Important	5. Very important	. Missing											
5.1.5	The opportunity to access education and training and develop new skills and knowledge for activities or projects that matt...	1-5	1. Not important at all	2. Not so important	3. Neither important or	4. Important	5. Very important	. Missing											
5.1.6	The opportunity to engage in creative and cultural activities and express myself...	1-5	1. Not important at all	2. Not so important	3. Neither important or	4. Important	5. Very important	. Missing											
5.1.7	The opportunity to be valued for the work I do for a living...	1-5	1. Not important at all	2. Not so important	3. Neither important or	4. Important	5. Very important	. Missing											
5.1.8	The opportunity to participate in decision making in my local area...	1-5	1. Not important at all	2. Not so important	3. Neither important or	4. Important	5. Very important	. Missing											
5.1.9	The opportunity to feel that I belong in my local community...	1-5	1. Not important at all	2. Not so important	3. Neither important or	4. Important	5. Very important	. Missing											

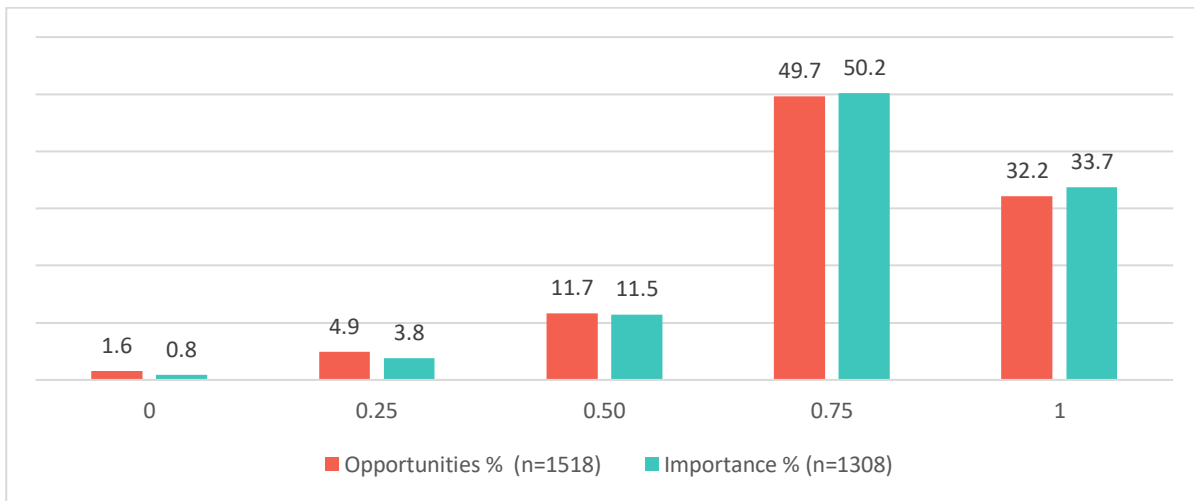## Appendix F: Capability set values by 'Opportunity' and 'Importance'

Figure F.1. Connecting with nature & the outside world (1)

These results show a pattern repeated across 8 of the 9 capability sets – where 'low' and 'mid' capability opportunity responses are reported with more frequency than their respective importance responses; and where 'high' capability responses for opportunity are reported less often than for their respective importance responses.
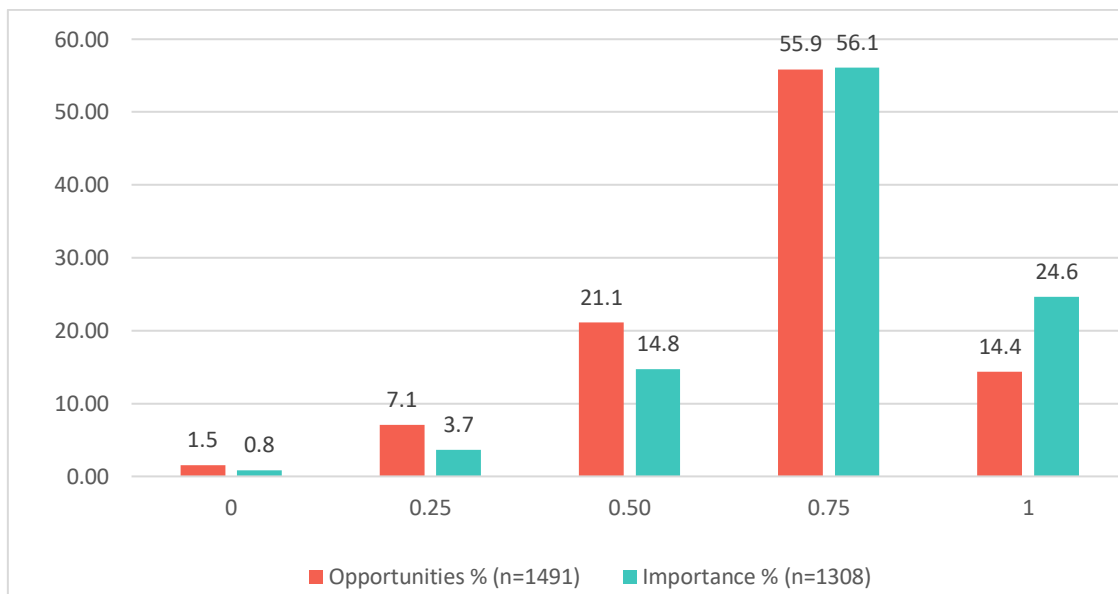

Figure F.2. Connecting with each-other (2)

Where importance is profiling higher than opportunity it might suggest that there is a mis-match that would be of particular interest to policy-makers.
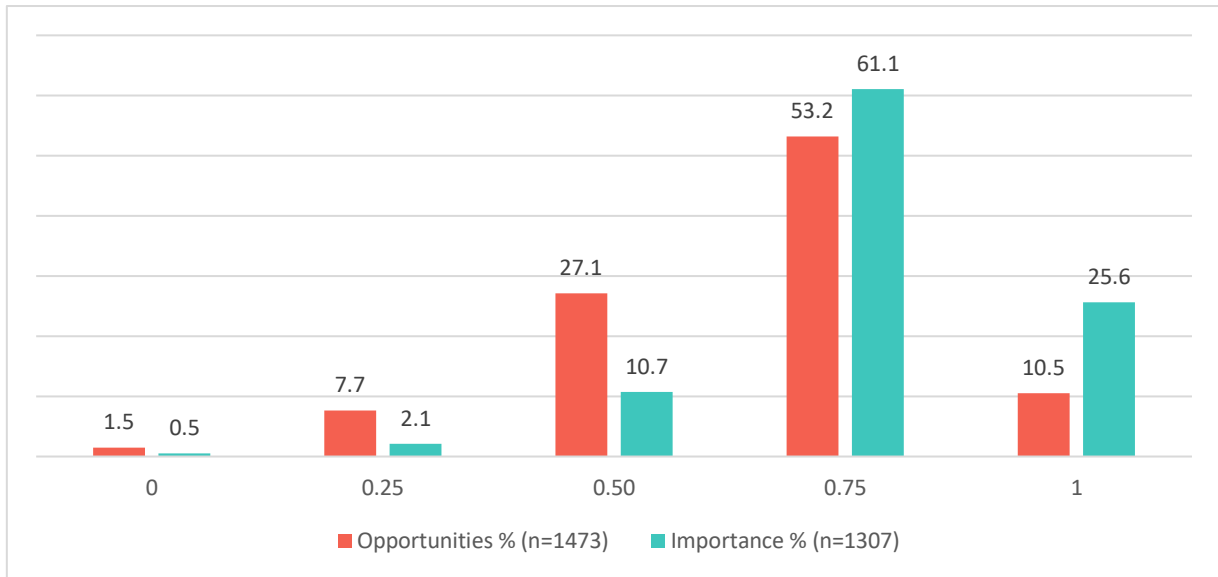
Figure F.3. Connecting with ideas & possibilities (3)

The pattern of connecting with nature is repeated here but significantly exaggerated in respect of ideas and possibilities. There is a sizeable difference. 23% more people felt that having access to ideas and possibilities was important than felt that they had opportunities for this access.
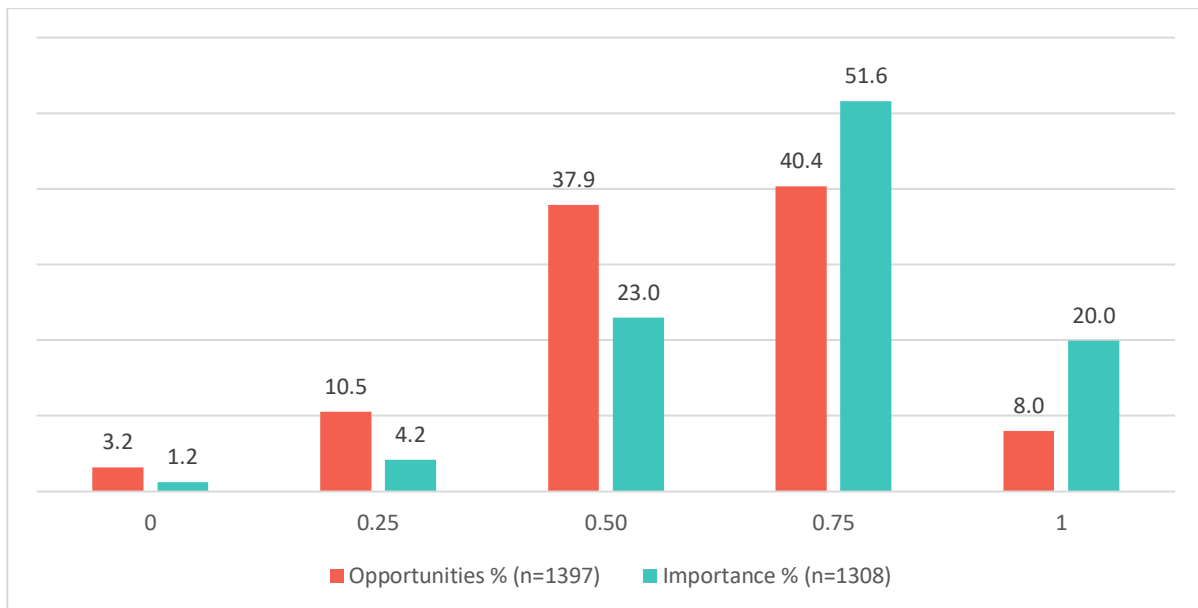

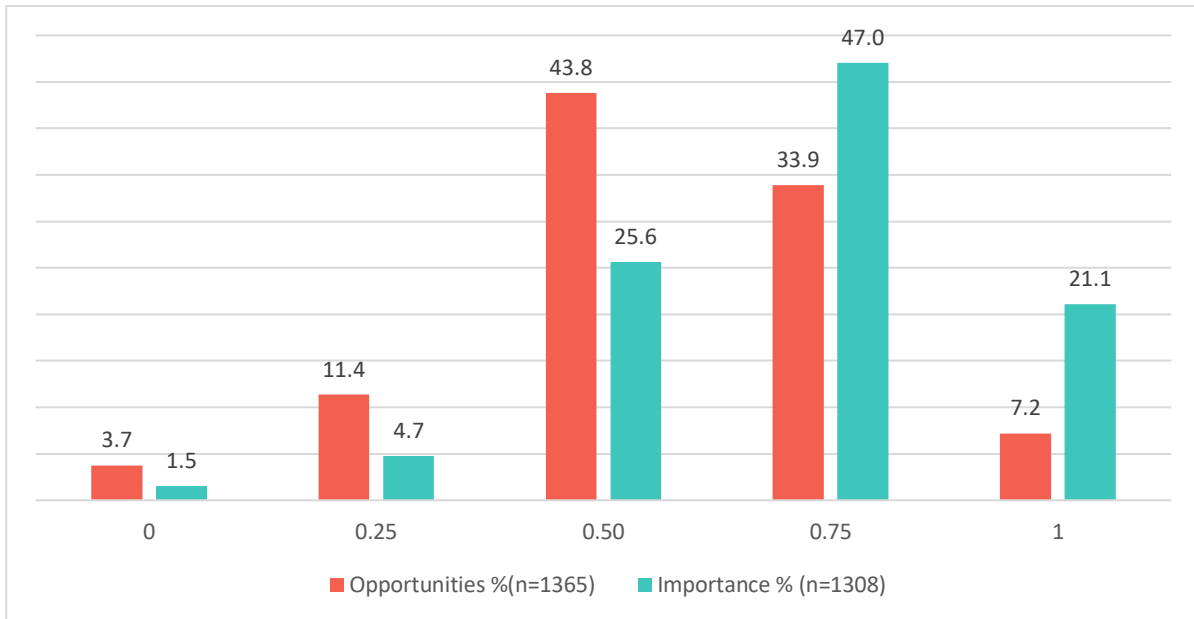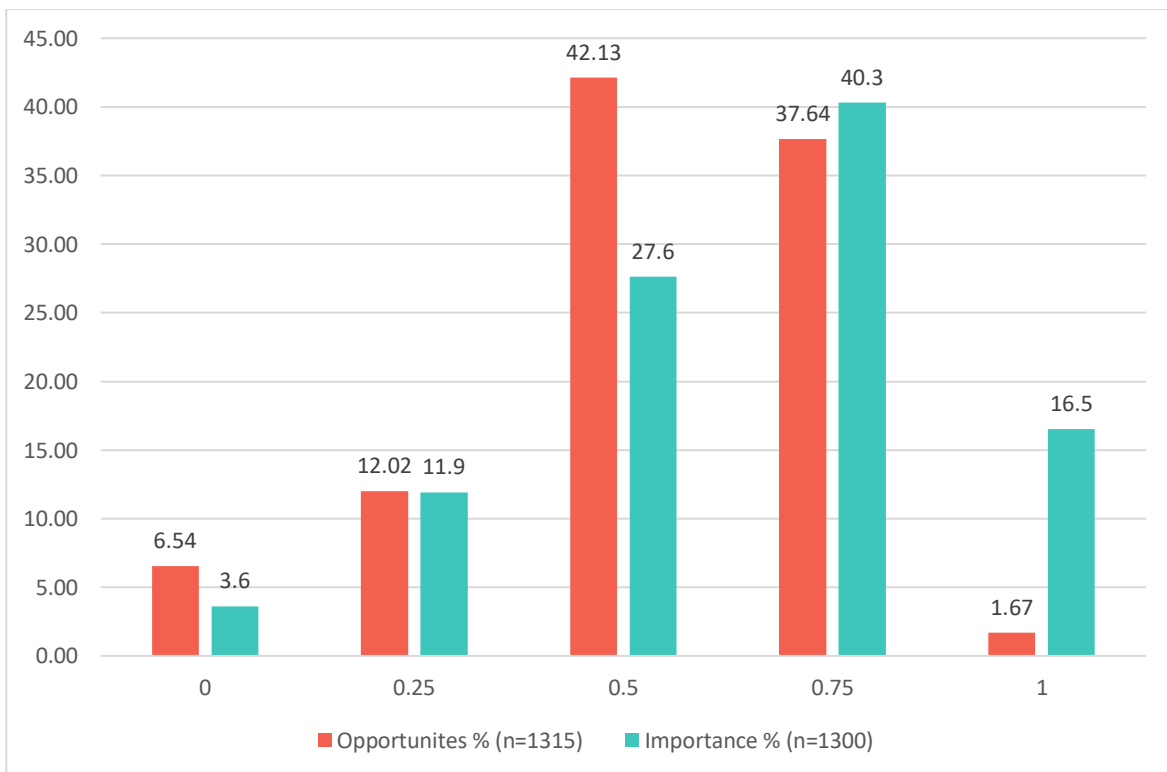**Figure F.4.** Accessing & managing resources (4)

Figure F.5. Developing knowledge & skills (5)

The normalised results (between 0-1) have been re-calibrated.

Figure F.6. Engaging in expressive encounters (6)

Here again it appears that more people considered opportunities to engage in expressive encounters as important or very important compared to considering themselves as having these opportunities.
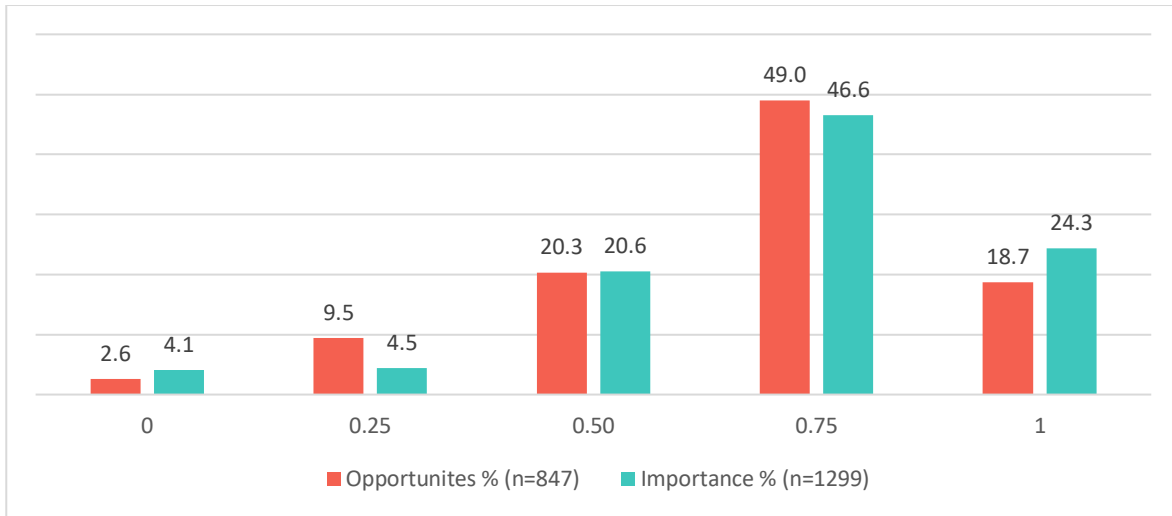
Figure F.7. Valuing work (market) (7)

The relationship between opportunity and importance displays a modestly different profile for this variable than the other capability sets. The 'low' capability is higher for importance; 'mid' is about the same for both opportunity and importance; the 0.75 group has lower importance than opportunity. Overall, however, it would still appear that there are more people who consider having the opportunity to be valued at work important than those who consider themselves to have this opportunity.

Figure F.8. Valuing citizenship (state) (8)

There is a very sizeable discrepancy here with 38.1% more people considering opportunities to be valued by the state than those who consider themselves to have this opportunity.

Figure F.9 Valuing community (commons) (9)

Appendix G: Cultural Development Index values

Cultural Development Index

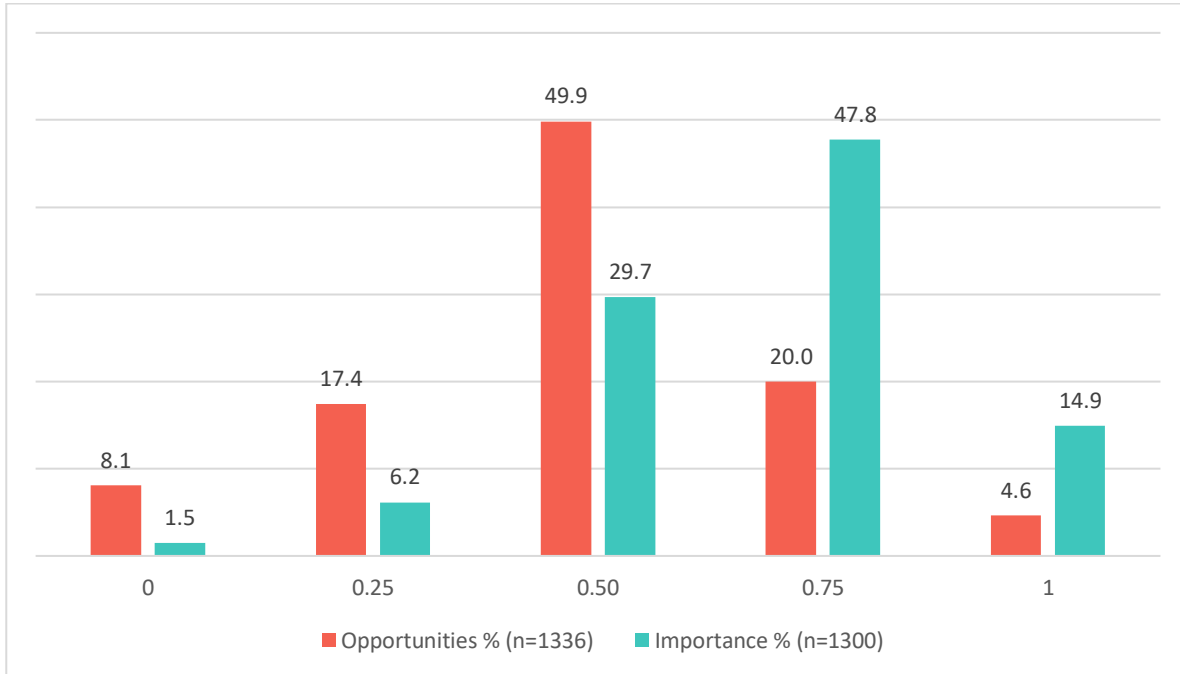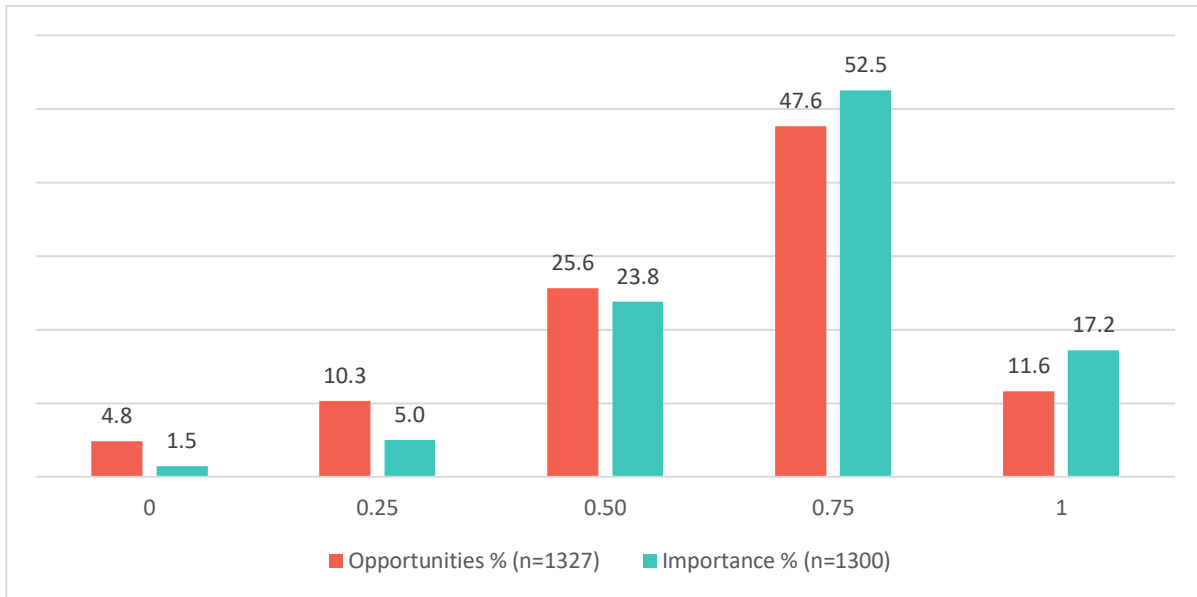| DIMENSION	CDI_opportunities	CDI_importance	CDI_weighted	FullCultural Development
(I) CONNECTING	**0.234**	**0.256**	**0.245**	**0.33**
(1) Connecting with nature & the outside world	0.085	0.087	0.086	0.11
(2) Connecting with each-other	0.076	0.083	0.080	0.11
(3) Connecting with ideas & possibilities	0.073	0.086	0.080	0.11
(II) CREATING	**0.199**	**0.228**	**0.213**	**0.33**
(4) Accessing & managing resources	0.067	0.079	0.073	0.11
(5) Developing knowledge & skills	0.064	0.078	0.071	0.11
(6) Engaging in expressive encounters	0.069	0.071	0.070	0.11
(III) COUNTING	**0.199**	**0.231**	**0.215**	**0.33**
(7) Valuing work (market)	0.075	0.079	0.077	0.11
(8) Valuing citizenship (state)	0.054	0.075	0.064	0.11
(9) Valuing community (commons)	0.070	0.078	0.074	0.11
CDI	**0.633**	**0.714**	**0.674**	**1.00**

Cultural Development Index - Opportunities

DIMENSION	CDI_Male	CDI_Female	CDI Dundee	CDI Enschede	CDI Chatham (Medway)
(I) CONNECTING	**0.238**	**0.234**	**0.231**	**0.242**	**0.216**
(1) Connecting with nature & the outside world	0.088	0.082	0.079	0.092	0.077
(2) Connecting with each-other	0.078	0.075	0.074	0.081	0.067
(3) Connecting with ideas & possibilities	0.072	0.076	0.078	0.069	0.072
(II) CREATING	**0.205**	**0.196**	**0.204**	**0.200**	**0.179**
(4) Accessing & managing resources	0.068	0.067	0.069	0.064	0.064
(5) Developing knowledge & skills	0.065	0.063	0.069	0.061	0.057
(6) Engaging in expressive encounters	0.072	0.066	0.066	0.074	0.057
(III) COUNTING	**0.208**	**0.192**	**0.206**	**0.204**	**0.165**
(7) Valuing work (market)	0.079	0.072	0.075	0.079	0.066
(8) Valuing citizenship (state)	0.057	0.052	0.059	0.053	0.044
(9) Valuing community (commons)	0.072	0.068	0.073	0.071	0.054
CDI	**0.651**	**0.622**	**0.642**	**0.646**	**0.559**

Cultural Development Index - Importance

DIMENSION	CDI_importance	CDI_import Dundee	CDI_import Enschede	CDI_import Medway	CDI_import Male	CDI_import Female
(I) CONNECTING	**0.256**	**0.253**	**0.253**	**0.278**	**0.247**	**0.267**
(1) Connecting with nature & the outside world	0.087	0.084	0.086	0.098	0.083	0.092
(2) Connecting with each-other	0.083	0.084	0.081	0.088	0.080	0.087
(3) Connecting with ideas & possibilities	0.086	0.085	0.085	0.093	0.084	0.088
(II) CREATING	**0.228**	**0.247**	**0.206**	**0.245**	**0.218**	**0.239**
(4) Accessing & managing resources	0.079	0.083	0.074	0.085	0.077	0.082
(5) Developing knowledge & skills	0.078	0.085	0.070	0.084	0.075	0.082
(6) Engaging in expressive encounters	0.071	0.079	0.061	0.076	0.066	0.075
(III) COUNTING	**0.231**	**0.244**	**0.214**	**0.246**	**0.223**	**0.239**
(7) Valuing work (market)	0.079	0.084	0.074	0.079	0.075	0.082
(8) Valuing citizenship (state)	0.075	0.078	0.069	0.083	0.073	0.076
(9) Valuing community (commons)	0.078	0.083	0.071	0.084	0.075	0.080
CDI	**0.714**	**0.745**	**0.672**	**0.770**	**0.688**	**0.744**

Cultural Development Index - Opportunities

DIMENSION	CDI_age (young)	CDI_age (Middle)	CDI_age (Older)	CDI_white	CDI_all other ethnic groups	CDI_work creative industries	CDI_work other	CDI_satisfied with life	CDI_less satisfied with life
(I) CONNECTING	**0.230**	**0.233**	**0.243**	**0.229**	**0.221**	**0.231**	**0.236**	**0.242**	**0.179**
(1) Connecting with nature & the outside world	0.079	0.087	0.090	0.080	0.074	0.080	0.087	0.088	0.064
(2) Connecting with each-other	0.074	0.074	0.082	0.073	0.072	0.074	0.077	0.079	0.054
(3) Connecting with ideas & possibilities	0.078	0.071	0.070	0.077	0.075	0.077	0.072	0.075	0.062
(II) CREATING	**0.204**	**0.196**	**0.197**	**0.195**	**0.208**	**0.208**	**0.195**	**0.205**	**0.156**
(4) Accessing & managing resources	0.069	0.066	0.065	0.068	0.070	0.070	0.065	0.068	0.053
(5) Developing knowledge & skills	0.069	0.061	0.060	0.064	0.072	0.070	0.060	0.065	0.052
(6) Engaging in expressive encounters	0.066	0.069	0.072	0.063	0.066	0.068	0.069	0.071	0.051
(III) COUNTING	**0.207**	**0.189**	**0.203**	**0.193**	**0.214**	**0.214**	**0.192**	**0.206**	**0.155**
(7) Valuing work (market)	0.075	0.076	0.078	0.075	0.071	0.079	0.073	0.078	0.060
(8) Valuing citizenship (state)	0.060	0.049	0.053	0.052	0.068	0.062	0.051	0.056	0.044
(9) Valuing community (commons)	0.072	0.065	0.072	0.066	0.076	0.074	0.068	0.072	0.051
CDI	**0.641**	**0.618**	**0.643**	**0.618**	**0.643**	**0.654**	**0.623**	**0.653**	**0.491**

Appendix H: Factor weights for observed indicators; Eigenvalues and the proportion of variance explained by Principal Component 1 (PC1)

Observed indicators used to estimate the capabilities.	Principal Component 1 (PC1)
(I) CONNECTING	
(1) Connecting with nature & the outside world	
Q2.4.1	0.7071
Q2.4.2	0.7071
Proportion of variance explained by PC1	0.8139
Eigenvalue	*1.62789*
(2) Connecting with each-other	
Q2.5.1	0.5632
Q2.5.2	0.5964
Q2.5.3	0.5719
Proportion of variance explained by predicted capability	0.6815
Eigenvalue	*2.04441*
(3) Connecting with ideas & possibilities	
Q2.6.1	0.2579
Q2.6.2	0.5302
Q2.6.3	0.5668
Q2.6.4	0.5754
Proportion of variance explained by predicted capability	0.4819
Eigenvalue	*1.92762*
(II) CREATING	
(4) Accessing & managing resources	
Q3.7.1	0.4372
Q3.7.2	0.4758
Q3.7.3	0.4591
Q3.7.4	0.4196
Q3.7.5	0.4423
Proportion of variance explained by predicted capability	0.5930
Eigenvalue	*2.96508*
(5) Developing knowledge & skills	
Q3.8.1	0.7071
Q3.8.2	0.7071
Proportion of variance explained by predicted capability	0.8234
Eigenvalue	*1.64686*
(6) Engaging in expressive encounters	
Q3.9.1	0.3876
Q3.9.2	0.4149
Q3.9.3	0.3911
Q3.9.4	0.4025
Q3.9.5	0.3296
Q3.9.6	0.3891
Q3.9.7	0.3203

Proportion of variance explained by predicted capability	0.5424
Eigenvalue	*3.79712*
(III) COUNTING	
(7) Valuing work (market)	
Q4.10.1	0.7071
Q4.10.2	0.7071
Proportion of variance explained by predicted capability	0.7820
Eigenvalue	*1.5639*
(8) Valuing citizenship (state)	
Q4.11.1	0.5881
Q4.11.2	0.5958
Q4.11.3	0.5469
Proportion of variance explained by predicted capability	0.8040
Eigenvalue	*2.41198*
(9) Valuing community (commons)	
Q4.12.1	0.5263
Q4.12.2	0.5107
Q4.12.3	0.4618
Q4.12.3	0.4989
Proportion of variance explained by predicted capability	0.6452
Eigenvalue	*2.58097*

Notes: The factors weights represent the variance captured by each indicator when predicting the respective capabilities. PC1 is the linear combination of the indicators and used to predict the respective capabilities given each have estimated Eigenvalues of greater than 1 (NB Eigenvalues of > 1.0 are considered significant). The coefficient related to the proportion of variance explained by PC1 is to be interpreted as a percentage of variance explained. For example the 0.8139 coefficient of PC1 for Capability set 1 – Connecting with Nature and the Outside World, explains 81.39% of the variance in the indicators.