

**Wellbeing Assessment
of Arts Council of Wales
funded events, presenters,
and venues**

April 2014

Lles Cymru Wellbeing Wales would like to thank the following for their help and support in carrying out this assessment:

Dr Sarah Lloyd-Jones, People and Places Unit.

Professor Neil Frude, Cardiff and Vale Local Health Board.

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About Lles Cymru Wellbeing Wales

Lles Cymru Wellbeing Wales wants to see better-informed public policy decisions and delivery in Wales that:

- promote and enhance individual and community wellbeing;
- uses measures of individual and community wellbeing to assess the effectiveness of those decisions; and
- employs the concept of wellbeing to help tackle health, socio-economic and educational inequalities. □

Lles Cymru Wellbeing Wales believes that the main aim of public policy is to improve people's wellbeing. In order to do this, we would argue, that public services providers and the private sector in Wales need to:

- Use discussion on individual and community wellbeing as a starting point to understand people's needs and aspirations.
- Have increasing individual and community wellbeing as the stated goal of all policies and any subsequent interventions or activities.
- Use measures of wellbeing as a baseline that illustrates what's currently happening and as a focus on where changes need to occur.
- Use a wellbeing impact assessment tool, such as the Exploring Sustainable Wellbeing toolkit, when planning new policies or actions to identify ways to maximize the wellbeing effect of what is being planned.
- Use wellbeing measures to demonstrate the effectiveness of a particular activity, intervention, programme or policy.

Lles Cymru Wellbeing Wales is the only organisation in Wales that champions this integrated, co-produced approach to project design and evaluation to demonstrate effectiveness using measures of subjective wellbeing. The reason for doing this is that it provides information on what the Carnegie UK Trust calls the 'more tangible' issues that influence wellbeingⁱ.

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About this Assessment

Lles Cymru Wellbeing Wales was commissioned by the Arts Council of Wales to:

- understand how Arts Council of Wales funded events, presenters, and venues contribute to the wellbeing of those who attend. The primary focus was on the impact of arts events that people attend rather than participatory arts events themselves.
- demonstrate the value of public investment in arts venues and events in improving and maintaining wellbeing of the people of Wales
- inform the way the Arts Council of Wales and its partners communicate with current and potential audiences using a wellbeing narrative.

The following sections will explain the steps taken to try and answer these different questions with conclusions to follow.

Background

What is Wellbeing?

Wellbeing as a concept has been gaining momentum and credibility over recent years - see Appendix One for more detailed notes. Indeed Welsh Government believes the main aim of public policy is to improve people's wellbeing. They have stated, "a high level of wellbeing is a feature of strong and vibrant communitiesⁱⁱ." As this assessment is trying to understand how public investment in the arts can improve and maintain the wellbeing of the people of Wales, its worth considering what the end point might look like.

According to the UK Government's Whitehall Wellbeing Groupⁱⁱⁱ, wellbeing is "a positive physical, social and mental state... [which arises] from a host of collective goods and relationships with other people." Felce and Perry^{iv} point out that wellbeing is determined by "the social and material attributes of a particular community or individual" and the "individual's assessment of their own circumstances - what they think and feel."

More proactively, The New Economics Foundation's^v Five Ways to Wellbeing gives advice for individuals to try and Connect; Take Notice; Keep Learning and Give as a way to improve wellbeing. Which begs the question, how does Arts Council of Wales funded events, presenters, and venues interpret these different ways of enhancing wellbeing? And what evidence exists to demonstrate their contribution?

In carrying out an assessment of this kind, it is apparent that community and individual wellbeing is made up of a number of factors, and that no one action by one institution is going to deliver a complete solution.

Consideration to the factors that govern subjective wellbeing will form part of this assessment, which according to Felche and Perry^{vi} requires an understanding of "an individual's assessment of their own circumstances." In short, in carrying out an evaluation or assessment to understand the wellbeing impact of a particular project or service, it's imperative to listen to and work with the communities and individuals these services serve. This approach, as the New Economics Foundation points out, has its benefits. They have found that using wellbeing in discussions with people has the advantage of fostering a more "cross cutting and informative approach to policy making" by "resonating with what people care about^{vii}."

This assessment will collect what the New Economics Foundation calls targeted level data^{viii}, "collected from specific population groups or

users of particular services." Action research of this type carried out by Lles Cymru Wellbeing Wales has demonstrated previously that it is only through co-producing wellbeing quantitative and qualitative data with the specific target group in question, that an understanding of life at the sharp end of service delivery can be obtained. From this process, it will then be possible to "understand how Arts Council of Wales funded events, presenters, and venues contribute to the wellbeing of those who attend."

Methodology

The methodology for this assessment was based on an approach developed at the University of Bath as part of its Wellbeing and Poverty Pathways project^{ix}, which is an international research partnership exploring the links between poverty and wellbeing through research in rural communities in Zambia and India.

Bath University's approach is to examine the different facets of wellbeing with a layered approach that crosscuts and complements the different domains of personal wellbeing.

As part of that process, they consider:

- The enabling environment and reflections on it: What is out there and what people think of what is out there?
- Objective wellbeing: What people can get of what is out there?
- Subjective reflection on objective wellbeing: What people think of what they can get?
- Subjective wellbeing: What this all means for how people are in themselves?

As part of this wellbeing assessment, Lles Cymru Wellbeing Wales has tried to simplify this approach in order to fit within the timescale and resources available for the assessment. The most noticeable difference has been the use of the Sustainable Wellbeing model (in Figure 1) as the foundation for this assessment process.

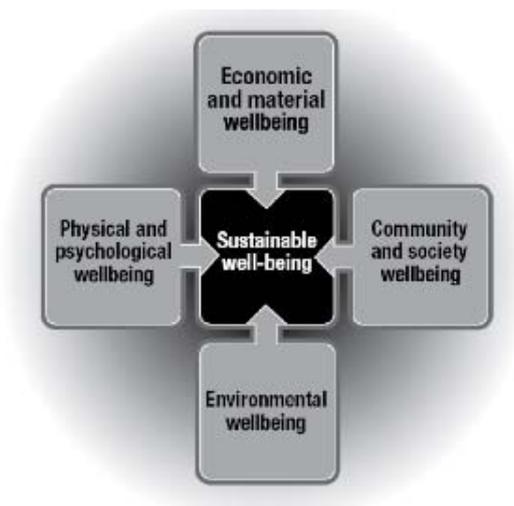


Figure 1: Sustainable Wellbeing Model

What this assessment will try to explore with users is how Arts Council of Wales funded events, presenters, and venues contribute to the wellbeing of those who attend, using indicators that they themselves have played a key role in developing.

Qualitative Semi Structured Interviews

A number of semi structured interviews, facilitated discussions and conversations were carried out in Arts Council of Wales funded venues across Wales, by Dafydd Thomas the report author and principal evaluator for Lles Cymru Wellbeing Wales on this project.

The purpose of the discussions with venue managers and staff was to capture their understanding from day to day experience, how arts venues impacted on the wellbeing of those who use and visit their spaces. Discussions were held at the following:

- Hafren Theatre on the 30 September 2013 (5 venue managers)
- Wales Millennium Centre on the 24 September
- Riverside Theatre on the 26 September
- Torch Theatre on the 18 October 2013 (2 venue managers)
- Glynn Vivian Arts Centre on the 24 October 2013
- Venue Cymru on the 30 October 2013
- Ucheldre Holyhead on the 31 October 2013 (1 venue manager and 4 members of staff who work with users)

The purpose of the discussions with the user groups was to hear first hand how these arts venues impacted on their wellbeing when they visit and access the sites and try and identify common themes and issues that were important to them. Discussions were held at the following:

- 18 users at Pontardawe Arts Centre on the 16 September 2013
- 6 users and stakeholders at Venue Cymru on the 30 October 2013
- 14 users at Ucheldre Holyhead on the 31 October 2013
- 12 users and stakeholders at Wales Millennium Centre on the 15 November 2013
- 10 users and staff at Oriel Myrddin Carmarthen on the 11 January 2014
- 4 users on 15 January at Glynn Vivian Swansea on the 15 January 2014

Some of the techniques used to initiate the group discussion and learning included:

- Using the sustainable wellbeing model with information cards to encourage the group to participate. From this starting point, participants were encouraged to share their experiences and their

own understanding of what influences their wellbeing and how the venues fit in.

- Asking the participants to sketch what they feel are the components of wellbeing in the context of their own lives. From this starting point, participants were encouraged to share their experiences and their own understanding of what influences their wellbeing and how the venues fit in.
- Using a series of open-ended questions as a starting point for discussion or a reference point to encourage feedback.

Quantitative Questionnaire

A questionnaire consisting of a series of questions with an accompanying symmetric agree-disagree scale, or Likert Scale would also be used as part of this assessment to collect quantitative data. The Likert Scale is used to measure each participant's response to a specific question. The Scale tries to capture the intensity of the respondent's feelings to each question with a range of answers such as in the following example:

1. Agree Strongly
2. Agree
3. Neither Agree or Disagree
4. Disagree
5. Disagree Strongly

The questions were based on the findings from the discussions of the Focus groups - see pages 11 to 16. See Appendix Two for a copy of the questionnaire.

The questionnaires were sent out electronically at the start of January 2014 to the users of the following Arts Centers and venues:

- Glyn Vivian, Swansea
- Venue Cymru, Llandudno
- The Riverfront, Newport
- Wales Millennium Centre, Cardiff
- Oriel Myrddin, Carmarthen
- Pontardawe Arts Centre
- Ucheldre, Holyhead
- Theatre Hafren, Newtown
- Coliseum Theatre Aberdare
- The Muni Arts Centre Pontypridd
- Park and Dare Theatre Treorchy
- Torch Theatre, Milford Haven

The questionnaire was available in both Welsh and English. The questionnaire was also available on line using the Survey Monkey

website. The venues were encouraged to send either a link to the website, an electronic version or hard copy of the questionnaire to their supporters and contact lists. The closing date for the questionnaire was the 31 January 2014.

In order to encourage participation, respondent's names would be entered into a raffle for £40 of theater vouchers if the questionnaires were completed and returned by the 31 January 2014.

Findings

From the Focus Groups

The purpose of this Wellbeing Assessment was to consider the role Arts Council of Wales venues and exhibition spaces played in promoting individual and community wellbeing. The following section draws out some key headlines and issues identified by the venue users during the qualitative process described in the previous section.

- Sense of Community

The study found a mixed picture in the way that arts venues and exhibition spaces contribute to a sense of community. Some responses were very positive and others less so and the difference appeared to be in how the venue was accessed locally.

The users of some arts venues believe that the building facilitates bringing both a community of interest and the community within an area together. As one interviewee put it about Pontardawe Arts Centre, "This building is very much part of the community. One meshes with the other."

A regular visitor to the Ucheldre Centre further explained the relationship between the community and the venue. "I get a sense of belonging ... [for example] I came to a local concert which had been organised to raise money for a dialysis machine for a local surgery. There was such a huge collection of people ... from [age] 7 to 90 I would say ... a huge mix people ... all supporting this very informal fun concert, you feeling very much part of the community ..."

Another Pontardawe Arts Centre users said, "It's all about providing a focus for the community. It's more than a community Centre. Its very well known."

The whole breadth of the community was described as welcome at each venue. A participant in a class at the Ucheldre Centre felt that there was a real mixture of ages at the venue, which helped broaden its appeal, "there are young people, there are ancients like me and there are people in between. There are people working, there are people who aren't working, who have come from totally different backgrounds and I think its great."

On the other hand, if the venue doesn't do things to support or enrich that sense of community, then it isn't going to thrive nor contribute to anybody's wellbeing. As a group of disgruntled stakeholders put it "If they want to make it the Centre of the community, its got to be open. People don't know it's there." Another one added, "There are lots of

rooms that aren't being used. There are no signs explaining what is going on."

Another problem identified was the lack of welcome some venues. The impact of a welcoming atmosphere came up in the discussions at Venue Cymru, the Ucheldre Centre, Pontardawe and the Wales Millennium Centre. One lady gave her perspective about how welcoming a venue might be, "people are happy to come here on their own ... you don't feel out of place." Another said, "It's a more homely atmosphere. People keep coming back."

The user group at the Pontardawe Arts Centre discussions recognised that young people and the farming community were two identifiable groups within the community who weren't attending the venue on a regular basis. They felt that these groups were overly "influenced by the media and advertising." This included a feeling that maybe these under represented groups might feel that "to see the arts you've got to look smart."

A participant in the Ucheldre Centre group commented on people's perceptions, "People who haven't been here ... think that it's expensive. Once they come here, they keep coming back."

Users at the Wales Millennium Centre spoke of the joy they felt at seeing a whole range of visitors ranging from "people in their dicky bows and students in jeans and trainers." They felt that everyone "mixes in."

From these discussions it's possible to conclude that arts venues do represent the community. One user said, "When you come through the door, you are welcomed by people who talk the same language as you." Trying to understand this relationship would be useful and would be a part of the quantitative assessment discussed in the next section.

Another role that all these different venues have is an ability to generate a sense of pride within the community about their facility. A regular user in Holyhead said of the Ucheldre Centre, "It's an iconic building and puts Holyhead on the map." The same sentiment was expressed about the Mission Gallery in Carmarthen, "a landmark building." Or "part of the local arts history within the community" as another user put it.

- The cost of visiting the Centers

The issue of cost and money was raised by each group and during each discussion. The managers of the venue were also aware that it was something they needed to address and had tried numerous ways to make the activities they housed as financially accessible as possible.

The participants in the discussion groups were making choices with regards to cost and still visiting the venue. A regular visitor to the Wales Millennium Centre said, " I come from an area, which is regarded as deprived. Within that community, there are people who, like me are retired. We're not rich, but we have enough and we have the spare cash to go to the theatre.... "

Others were encouraged by the value for money that the venues provided. According to a venue user of the Ucheldre Centre in Holyhead, " it's very reasonable. I brought my daughter and my three grandsons here and it cost us £12 all told." A user in Pontardawe felt that "the costs of tickets were very reasonable for the area. They're a lot cheaper than other activities [around here]."

Another venue user in Pontardawe felt that the issue was more about value for money, than cost per se. She couldn't understand why some people "would be willing to pay £12 to watch mainstream [productions], pay for petrol, pay for popcorn and a whole lot more to take the family" to a commercial cinema. She could see that maybe arts venues could market themselves as being a "homemade" product or more local commodity in the same way that produce from farmers markets and home baked products are currently celebrated as being better quality and more desirable. She felt that the cost of participation at these venues could tap into the public trend for quality and less mass-produced materials.

Some mention was also made of the additional costs incurred when visiting the venues be that the cost of travel or parking - which was beyond the scope of this piece of work, but an issue for some.

- Contribution to Visitor Physical and Psychological Wellbeing

Without doubt, the different participants within each group were very keen to express the positive impact that visits to the arts centers and venues had on their 'health' in the widest sense.

This ranges from the caring welcoming atmosphere mentioned earlier, including comments from a Pontardawe Arts Centre user who explained, " I had a period of physical ill health, and I always felt that I could come here. They looked after me. They always looked after me." To the way the experience of visiting a Centre or venue provided a health dividend. A visitor to the Myrddin Gallery said " [it's] nothing to do with the art directly, that [a visit here] is an opportunity for contemplation – something that people crave really badly." Another Myrddin Gallery user expressed it slightly differently, "In terms of physical activity, the activity helps people be healthier. But it's actually the

recovery that helps the body. This gallery helps aid the essential recovery of the body. This [visiting this gallery] helps digest the scenery [or processing the stresses and strains of hectic life]."

There is evidence that demonstrates participation and involvement in the arts helps promote good individual health. A recent report by the Royal Society for Public Health which stated "access to and involvement in creative activity and the arts in all its forms is an important component in both the overall health and wellbeing of society and for individuals within it*." But the focus of this assessment was on attendance at venues rather than participation in activities. That said during the discussions with the user groups, it proved extremely difficult to disassociate visiting a venue from participating in something once you got there. The group discussions would invariably talk about the benefits they had accrued from a particular performance or exhibition.

For example, participants on a course held at the Ucheldre Centre spoke about the venue helping them "exercising all the muscles that you would care to mention. Ones that exist in reality and ones that exist in my mind. It helps my imagination, memory, attention, focus, all of those cognitive skills are very important to keep moving else there's a danger you start to lose things if you don't use them." The experience of doing something together, being pushed and achieving was extremely positive. As another participant put it, "Its intense. You forget everything else – any issues you may have. You're concentrating. You're exhausted when you've finished, its mental exhaustion, but it's a really good feeling. I know I'll go away from here on a high."

A regular visitor to Oriel Myrddin felt that the experience of attending the gallery provided a different way for adults to behave which had its own benefits. "Children don't learn as well if you get rid of those play experiences. It's the same for adults – because we've all been children. The government doesn't realize this.

The focus groups spoke of how the venues can help "bring chaos into order." Or that by interacting with other people in the venues, as part of a community of interest, the interaction "with other people, [made me] feel really alive. You feel really excited and stimulated." Another individual spoke about their frustrations trying to balance life, work and family - "life is so hectic." In all of that, there were few opportunities to "think, reflect, contemplate or think about ideas." Their local arts venue provided that opportunity.

Another aspect of user health lay in the venues particular appeal to particular client groups. The groups that came out most strongly in the discussions were the elderly, the isolated and those with mental health

problems - although children and extremely busy people were also mentioned as per the earlier comments in this section.

A regular user of the Wales Millennium Centre who is someone who organises visits for individuals within her community said "It's a comfort to [their families or carers] that their mother is doing something independently – having a meal, coming here, going to the performance, then going home happy." Another at the Ucheldre Centre said, "My mother ... is in here all the time. Can't keep her out. The glad rags go on and it's really fantastic for her. I mean she's 82 you know and it's wonderful."

With regards to people within the community who are isolated, the venues play a significant role, " Sometimes people are so isolated ... if this wasn't here they might stay in their rooms all the time." The venues provide that safe space where " people who have been on their own for a while, get back in a social situation ... it is a huge thing, positive experience." One member of the focus group in Oriel Myrddin felt that " People want to be connected. They want to somehow make connections with other people ... there is a desire to be connected."

In terms of mental health, the venues seem to provide a form of relief from low-level mental health stresses and strains. Again, the users of Oriel Myrddin felt that the gallery provided "a space that was safe and [people] can be themselves." Another Oriel Myrddin user added to this theme with the following statement about how the venue help them cope with the pressures of life, " Everyone is in a rush, they don't have time for each other, there's stress. Then you can come here and have more contemplative conversations." A user in the Ucheldre Centre said that the venue had "been very important to me during my recovery stage. It was a lifeline really. If you're talking about older or retired people, I'm in my sixties now, people who are retired and who, particularly if they are widows, they are going to be unhappy if they're not doing anything creative, bored and unhappy, lonely and frustrated and prone to depression, to come out here and have a lively morning."

Developing the Questionnaire

As mentioned earlier, the intention for this assessment was to learn from the work carried out at the University of Bath as part of its Wellbeing and Poverty Pathways project (see earlier notes). Specifically, within the financial resources and time limits of this assessment, the questionnaire was trying to understand from a user's perspective, the impact of the service on their subjective wellbeing. This meant exploring the issues and the links that occur across different areas of life as explained in the previous section (Findings from the Focus Groups). This information and understanding was then used to develop a questionnaire. This questionnaire would then be used to quantitatively assess the wellbeing contribution of arts venues and events by directly asking the users.

Using the Sustainable Wellbeing Model as a framework, the wellbeing issues identified in the previous section were organised as follows:

- Community and Societal Wellbeing: How well the venue represented its local geographic community? How well it supported the arts community as an interest group?
- Physical and Psychological Wellbeing: How best to understand the health and vitality of the users of arts centers and other venues?
- Economic and Material Wellbeing: How are the users feeling in terms of material resources and if that impacts on their involvement.
- Environmental Wellbeing: How welcoming is the venue and does it help people feel as though they belong there?

As mentioned previously, the UK Government's Whitehall Wellbeing Group^{xi} define wellbeing as "a positive physical, social and mental state... [which arises] from a host of collective goods and relationships with other people." As such it becomes difficult to attribute one activity, factor, intervention or policy as being totally responsible for increased individual or community wellbeing. For this reason, it was important that this evaluation got a broader understanding of the respondent's lived experience - beyond their association with the arts venues, in order to put their answers into a broader wellbeing context. Or as Felche and Perry^{xii} put it, the evaluation was taking a snapshot to understand the "individual's assessment of their own circumstances."

With that in mind, a number of questions were used from the European Social Survey^{xiii}. In their National Accounts of Wellbeing, the New Economics Foundation developed a national wellbeing accounts framework that included subcomponents and associated indicators. Questions were used in this analysis using the different subcomponents of the European Social Survey wellbeing model that seemed most relevant, based on the focus group discussions. These subcomponents were:

- trust and belonging;
- life satisfaction;
- vitality; and
- supportive relationships.

The intention was to use the average scores from the European Social Survey to get an idea of how the individuals who completed the questionnaire rated their own lives and circumstances, in order to see if that had any bearing on their use of Arts Venues. So for example, did the respondent's feel isolated generally and use the Arts Venues to feel less isolated and more part of a community of interest?

The Questionnaire

In total, 910 questionnaires were started, including 685 online. There were some complaints from respondents that the questionnaires weren't available in Welsh - which clearly wasn't the case, but does hint to the ways in which the venues were sending the information out to their contacts.

There are 30 questions in the questionnaire, which caused some to lose momentum during its completion. As a result, only 883 completed questionnaires were used in the final analysis, not the 910 questionnaire started but by the respondents.

Figure 2 illustrates which arts centre or venue the respondents used most often.

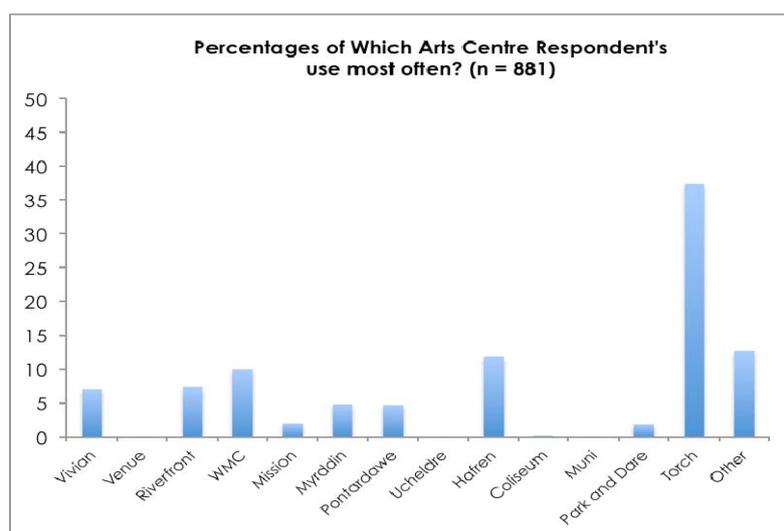


Figure 2: Art Centre do respondent's use most often

This information can be used as a proxy indicator as to which venues had the greatest ability to engage their contacts in this assessment process. Factors that contribute to this proxy indicator include the size of the contacts list, the method used to collect the information and the

willingness of the individuals to get involved. In this instance, it is the Torch Theatre Milford Haven, which had the highest reading of 37% of the responses because it was able to send out an electronic version of the questionnaire to nearly 8,500 contacts. Their contact list had been put together and was used regularly as part of its normal communications programme.

Of the 787 who answered the particular question, 68% were female and 32% were male. Figure 3 gives the age profile of the respondents - where 59% of the respondents were over 55 years of age.

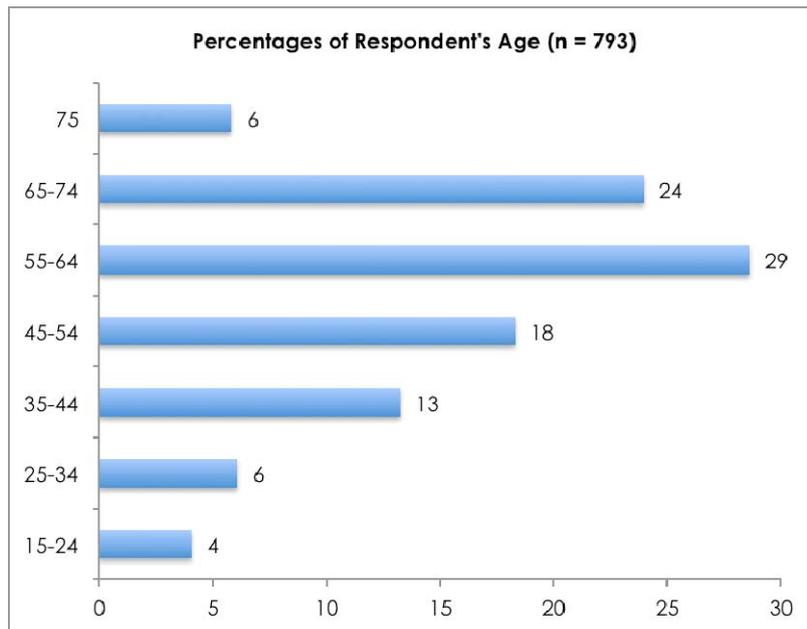


Figure 3: respondent's age profile

Figure 4 gives the income profile of the respondents where 66% of the respondents earn £25,000 or less.

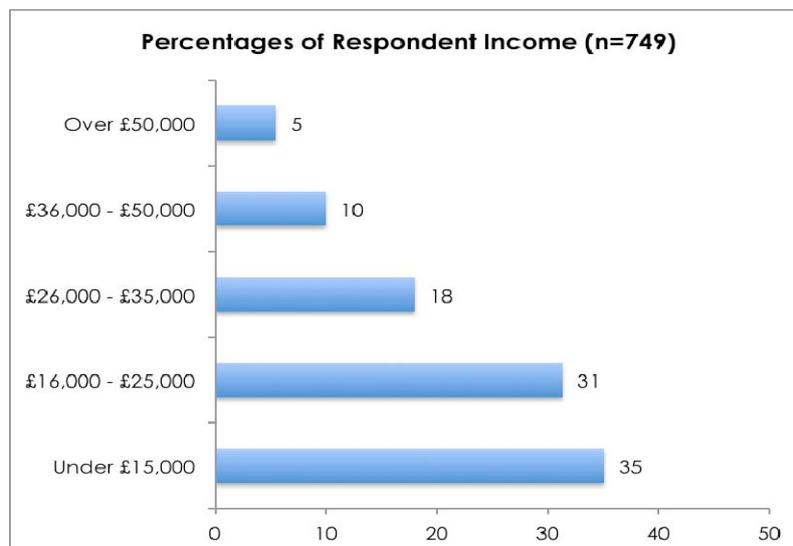


Figure 4: respondent income

Figure 5 explains the breadth of what the respondents do. 41% are in full time work. The second biggest group is made up of the retired users - 32% of those who responded.

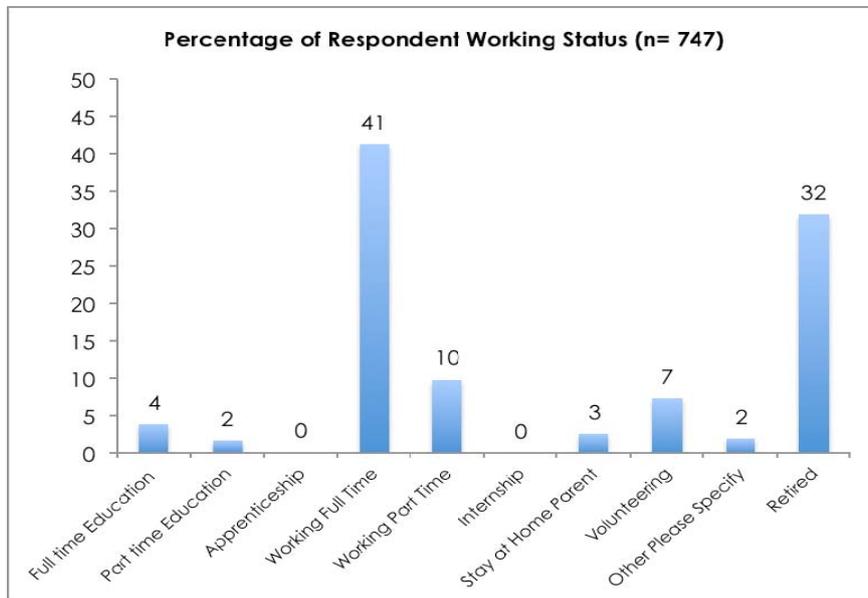


Figure 5: What do respondent's do

Figure 6 illustrates how often the respondents use the different theatres, arts centers or galleries. 28% of those who replied use theatres, arts centers or galleries once every two to three months; 21% use the above once a month and 20% use the above two to three times a month. The respondents to this questionnaire as part of this assessment seem to be regular users of arts venues.

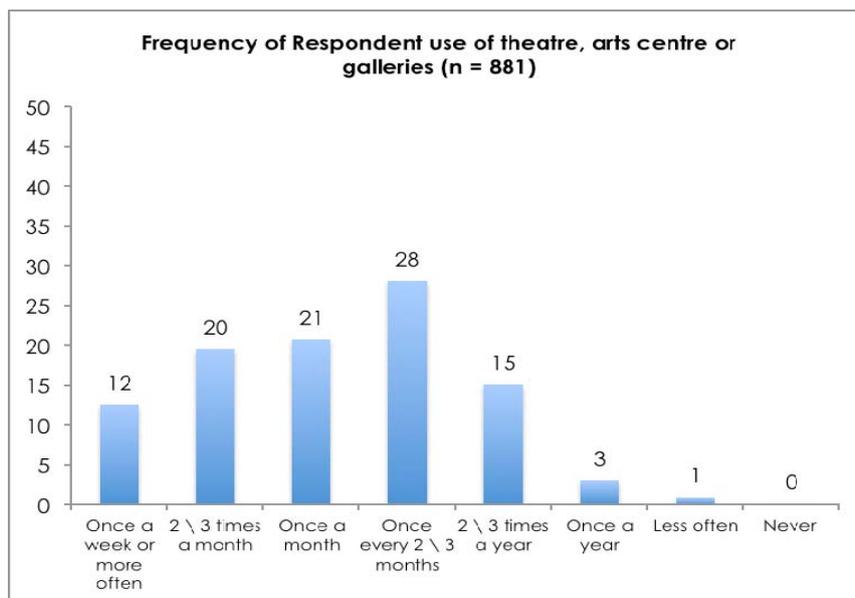


Figure 6: Frequency of respondent use theatres, arts centers or galleries (in percentage points).

750 people or 85% of those who answered the question, considered their ethnicity to be English / Welsh / Scottish / Northern Ireland / British. 519 people or 59% of those who answered the question, could not understand, speak, read or write in Welsh.

Of those who did speak Welsh, a total of 377 of 883 questionnaires, 14% said, "I'm fluent in Welsh;" 13% said "I can speak a fair amount of Welsh;" 30% said "I can only speak a little Welsh" and 43% said "I can only say a few words in Welsh."

Results from the Questionnaire

The graphs in this section illustrate how many respondents have answered the questions according to the choices of the Likert Scale. The following variables were used to determine if there are any causal links of interest between the various data. In every graph, the first data point (on the left) is made up from all the data collected from the questionnaires. This is called the Base Data. The other data points were created in the following ways:

- age - consisting of two groups of respondents between 15 and 54 years of age (330 respondents) and those over 55 years (463 respondents);
- income - consisting of three groups. Those who earn less than £15,000 (262 respondents); those who earn between £16,000 and £25,000 (235 respondents) and those who earn above £26,000 (250 respondents).
- gender
- current activities - consisting of two groups of reasonably comparable size. The respondents who are in full time employment (307 respondents) and those who are retired (237 respondents).
- Location - consisting of two groups, again of reasonably comparable size. The respondents who use the theatre or gallery in more rural locations most (namely Torch Theatre and Theatre Hafren which adds up to 420 respondents). The second group who use the theatre or gallery in a more urban or less rural location (namely Glynn Vivian Gallery in Swansea; The Riverside in Newport; the Wales Millennium Centre in Cardiff; The Mission Gallery in Swansea; Pontardawe Arts Centre; and the three venues in Rhondda Cynon Taff (a total of 295 respondents).

Figures 7 to 12 detail the responses relating to Community and Societal Wellbeing.

During the focus group discussions, many of the participants made it very clear how the arts venues and exhibition spaces played a significant part in helping them feel part of their community. As a Pontardawe Arts Centre user put it, “[this place] provides a focus for the community. It’s more than a Community Centre. It’s very well known.”

Figure 7 details how the respondents feel about how their local arts venue helps them feel part of a community. Using the Base Data, 68% of respondents agree that their local arts venue helps them feel part of a community. The most positive response came from the retired group, where 74% of respondents agreed or agreed strongly that the venue helps them feel part of a community - that's 226 of the total

respondents. The smallest response was that 64% of respondents aged between 15 and 54, agreed or agreed strongly that the venue helps them feel part of a community - that's 304 of the total respondents.

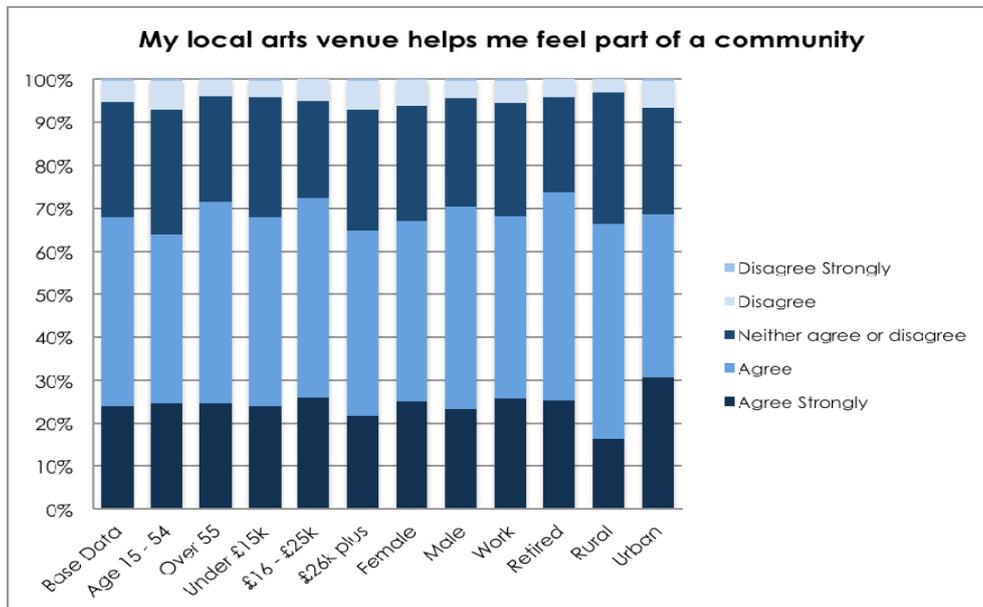


Figure 7: How the local arts venue helps people feel part of a community.

Figure 8 details how the local arts venue reflects the interests of the local community. Using the Base Data, 66% of respondents agree that their local arts venue reflects the interests of the local community. The most positive response came from the retired group, where 73% of respondents agreed or agreed strongly that the venue reflects the interests of the community. The smallest response was that 64% of male respondents.

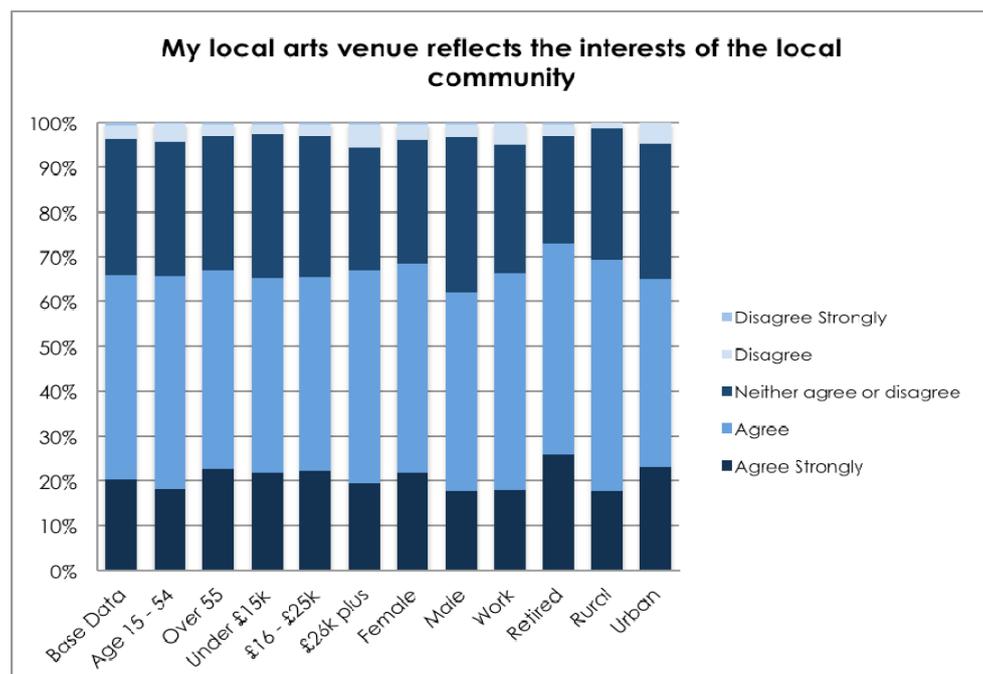


Figure 8: How the local arts venue reflects the interests of the local community.

The following question was used to try and understand more about the respondent's lives outside their interest in arts venues and exhibition spaces. Taken from the European Social Survey, this question was trying to understand the respondent's perspective on trust and belonging.

Figure 9 details how the respondents feel that if there are people in their lives who really care about them. Using the Base Data, 93% of respondents agree that there are people in their lives who really care about them. The most positive response came from those with an income over £26,000, where 97% of respondents agreed or agreed strongly that there are people in their lives who care about them. The smallest response was that 90% of respondents with an income below £15,000.

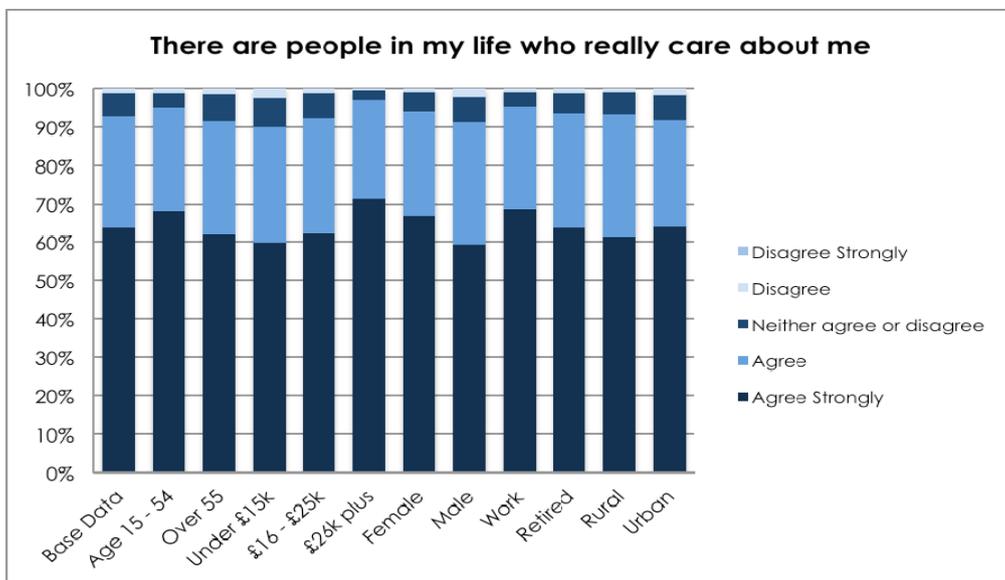


Figure 9: There are people in my life who really care about me.

Figure 10 details the mean values of respondents who feel there are people in their lives who really care about them. This question is taken from European Social Survey used to quantify how supportive people's relationships are, described in the New Economics Foundation National Accounts of Wellbeing^{xiv}.

The mean value within the European Social Survey for this question is 4.35, with a standard deviation of 0.73. All these values are above the mean, the respondents who earn more than £26,000 recording the highest value of 4.67. Those who earn under £15,000 recorded the lowest value of 4.47. All of the mean values are above the European Social Survey mean, but within the standard deviation.

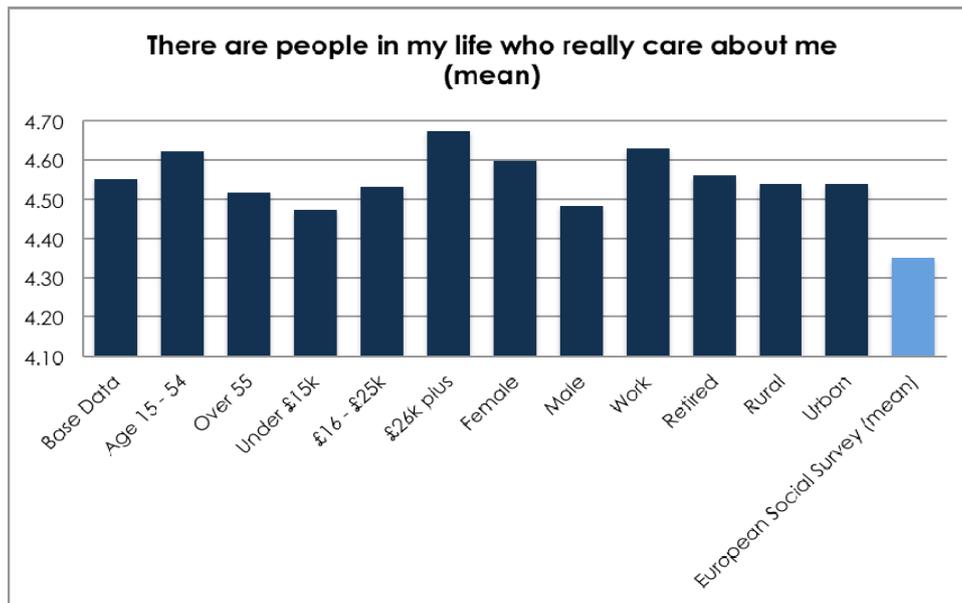


Figure 10: The mean values of respondents who feel there are people in my life who care about me.

Again the following question was used to try and understand more about the respondent's lives outside. This question was trying to understand the respondent's perspective on supportive relationships.

Figure 11 details how close the respondents feel to the people in their local area. Using the Base Data, 65% of respondents agree that they feel close to the people in their local area. The most positive response came from the respondents who have retired, where 69% of respondents agreed or agreed strongly. The smallest response was that 62% of respondents aged 15 - 54; earn over £26,000 and were male.

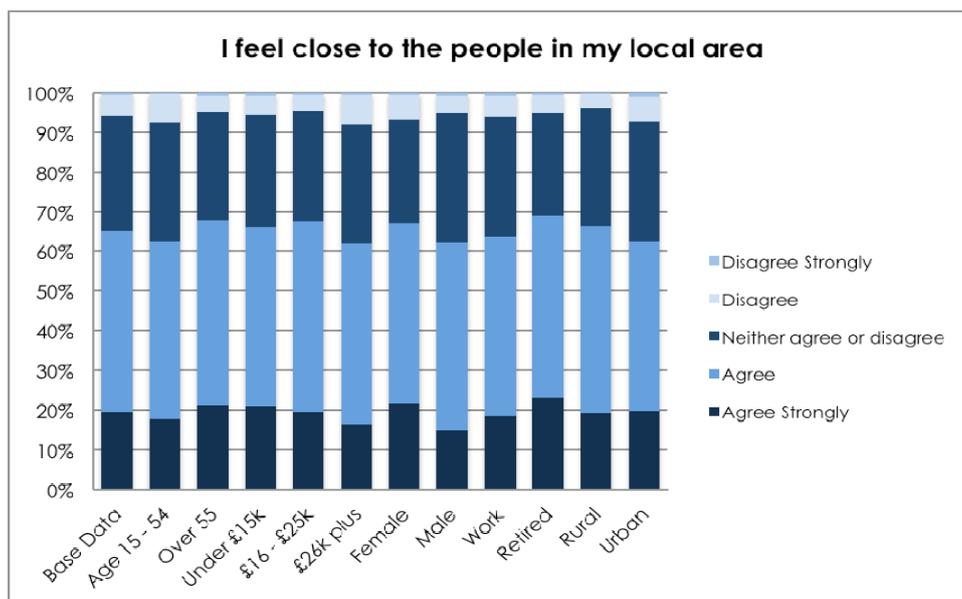


Figure 11: how close the respondents feel to the people in their local area.

Figure 12 details mean values of respondents who feel close to the people in their local area. This question is taken from European Social Survey used to quantify people's perception of trust and belonging in their community, described in the New Economics Foundation National Accounts of Wellbeing. The mean value within the European Social Survey for this question is 3.50, with a standard deviation of 0.97. All these values are above the mean, the retired respondents recording the highest value of 3.87. Those who earn under over £26,000 recorded the lowest value of 3.70. All of the mean values are above the European Social Survey mean, but within the standard deviation.

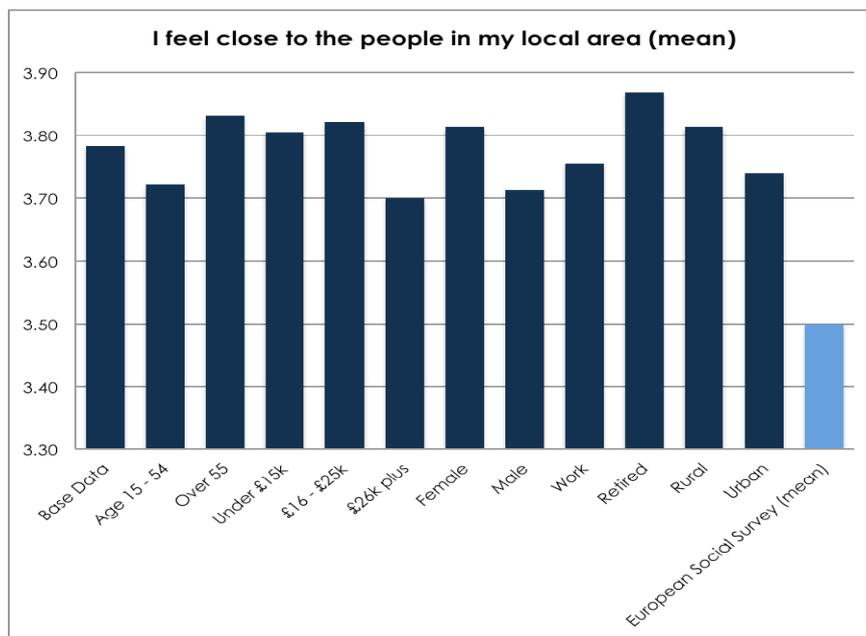


Figure 12: The mean values for how close the respondents feel to the people in their local area.

Figures 13 to 17 detail the responses relating to Physical and Psychological Wellbeing.

Again the participants within the focus group discussions made it very clear that there was a positive health impact associated to their visits to arts venues and exhibition spaces. The following section details how the questionnaire wanted to better quantify what that meant in practice.

Figure 13 details if respondents feel that a visit to an arts venue is an important boost to their health. Using the Base Data, 64% of respondents agree that visiting an arts venue is an important boost to their health. The most positive response came from the female respondents, where 69% of respondents agreed or agreed strongly. The smallest response was that 58% of respondents either male or attending a rural venue.

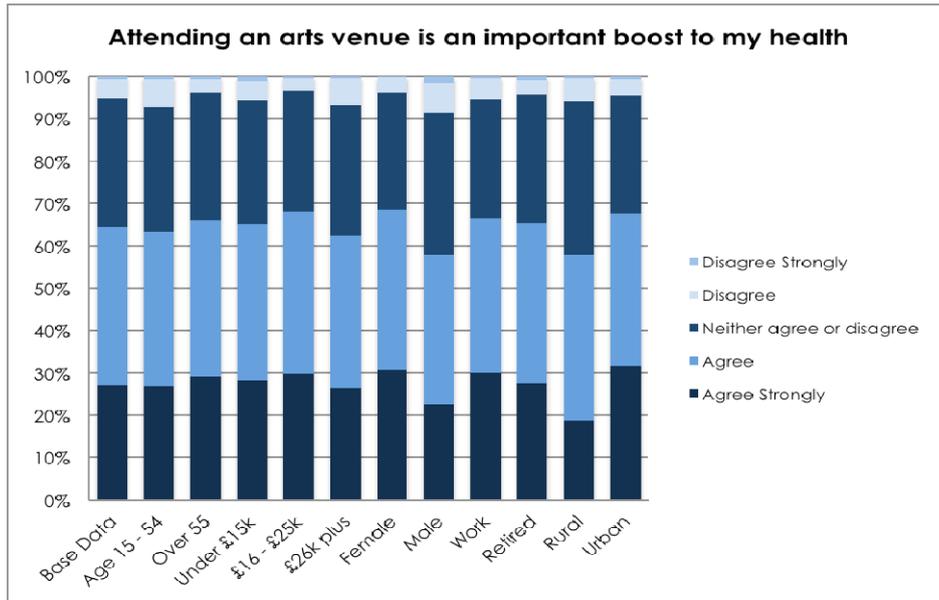


Figure 13: how the respondents feel in terms of health boost when they visit a venue.

Another question to get a better picture about the respondent's life was to ask about their health in general – in order to understand the respondent's perspective on their own vitality. The results are presented in Figure 14. Using the Base Data, 82% of respondents felt that their health was good. The most positive response came from those who earn more than £26,000 or were in work, where 88% of respondents said their health was good or very good. The smallest response was that 79% of respondents either earning under £15,000 or attended an urban venue.

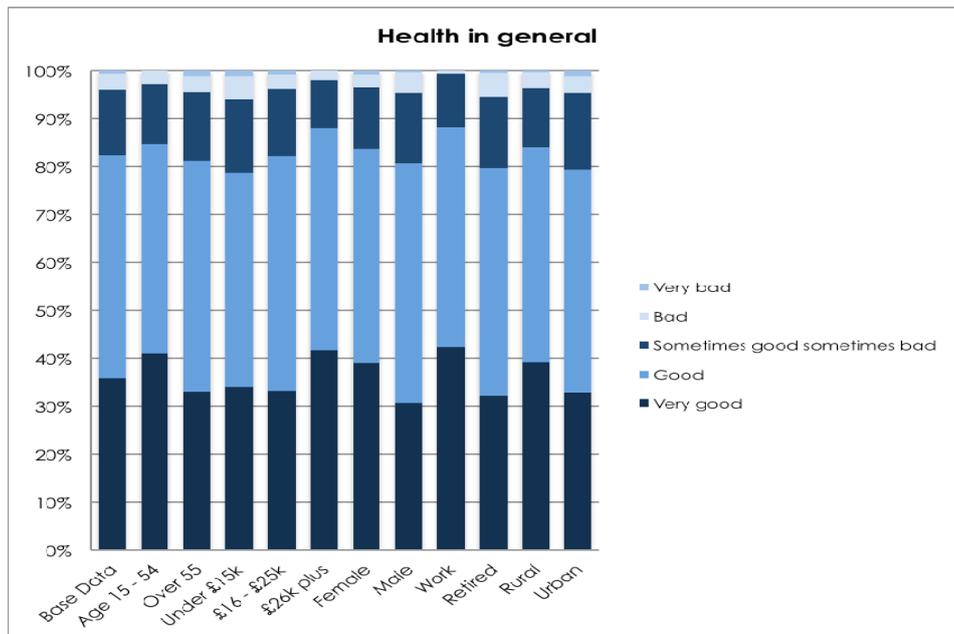


Figure 14: how the respondents feedback on their health in general.

Figure 15 details mean values of how respondents feedback on their health in general. This question is taken from European Social Survey

used to quantify individual vitality, described in the New Economics Foundation National Accounts of Wellbeing. The mean value within the European Social Survey for this question is 3.76, with a standard deviation of 0.90.

All these values are above the mean, the respondents in work recording the highest value of 4.30. Those who earn under £15,000 recorded the lowest value of 4.05. All of the mean values are above the European Social Survey mean, but within the standard deviation.

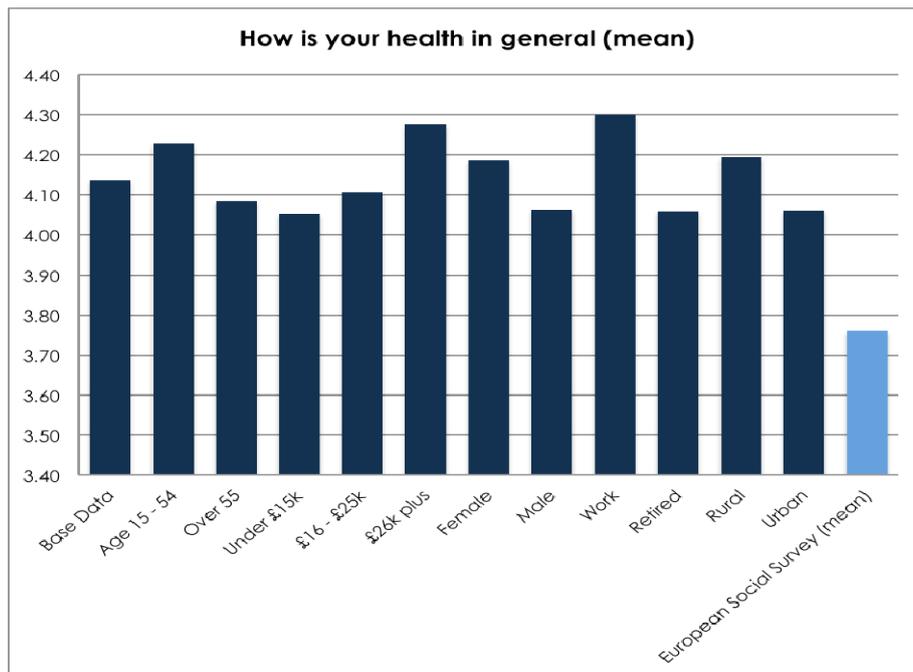


Figure 15: The mean values of how respondents feedback on their health in general.

The final question from the European Social Survey was in relation to the respondent's views about life satisfaction. Figure 16 details how respondents feedback on their satisfaction with life aspirations. Using the Base Data, 63% of respondents agree that their life is close to how they would like it to be. The most positive response came from those who earn more than £26,000 or were retired, where 71% of respondents said they agreed strongly or agreed. The smallest response was that 56% of male.

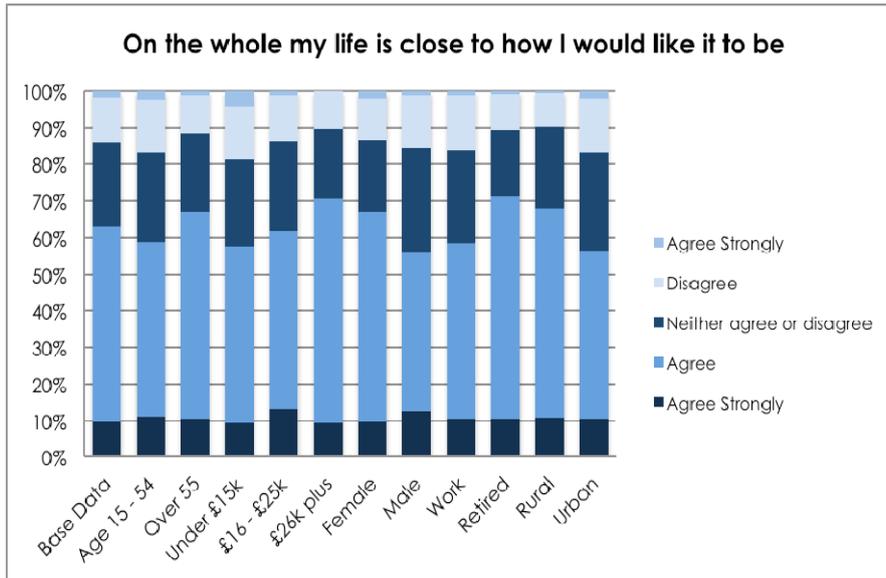


Figure 16: how the respondent's feel with regard to how they want their life to be.

Figure 17 details mean values of respondents on how close their life is to how they would like it to be. The mean value within the European Social Survey for this question is 3.54, with a standard deviation of 0.96.

All these values are above the mean, the respondents who earn more than £26,000 or retired recording the highest value of 3.70 – which seems reasonable and not unexpected.

Those who earn under £15,000 recorded the lowest value of 3.44. The values for the respondents who were aged between 15 - 54; earn under £15,000; male; work or attended an urban venue were all under the European Social Survey mean, but within the standard deviation.

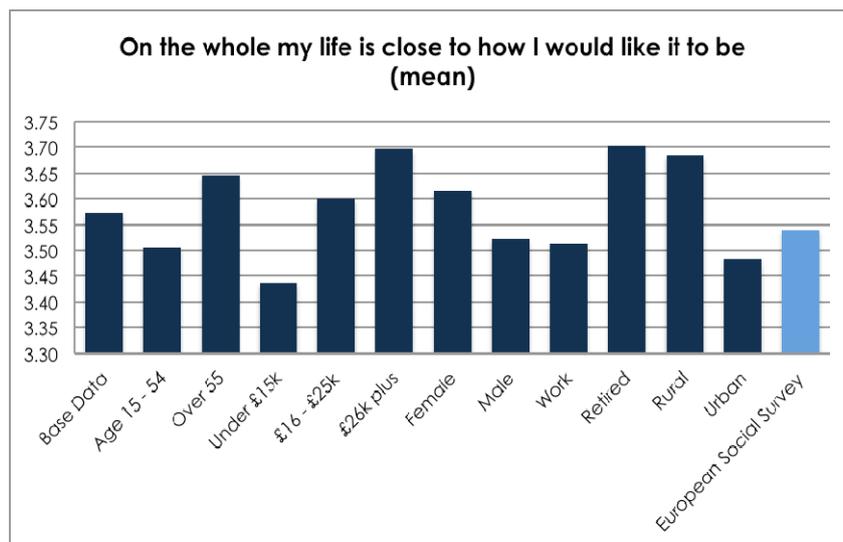


Figure 17: The mean values of how satisfied the respondents feel about their lives

Figures 18 and 19 detail the responses relating to Economic and Material Wellbeing.

The issue of cost and money was raised by each group and during each discussion. This next section is an attempt to understand the decisions users were making with regard to their economic resources and how that made them feel – particularly with regard to visiting and or using their local Centers.

Figure 18 details respondent feedback on how well they are managing with their money at the moment. Using the Base Data, 42% of respondents feel that they are managing with money at the moment. The most positive response came from those who earn more than £26,000, where 58% of respondents said they were managing well or very well. The smallest response was that 56% earned less than £15,000.

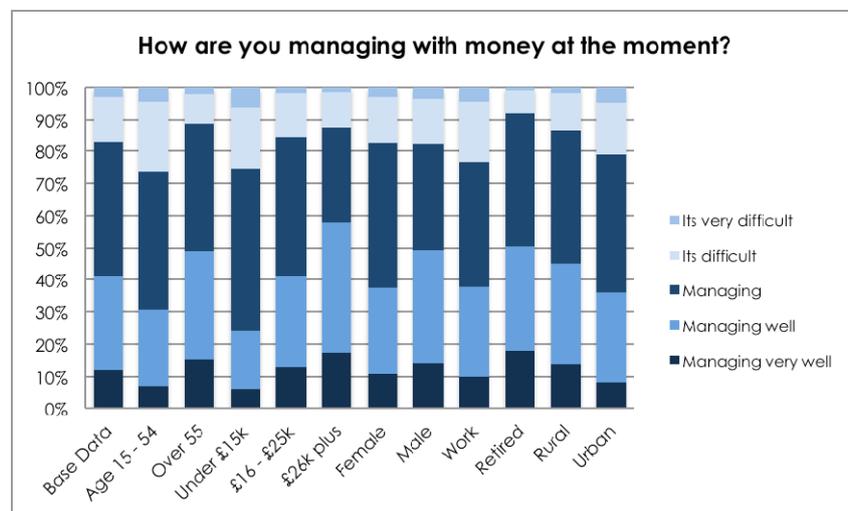


Figure 18: how the respondent's feel with regard to managing with money.

Figure 19 details respondent feedback on the financial resources within their community. The most positive response came from those who earn more than £26,000 - a third of the 749 who responded. More than half of this group, 55% felt that nobody or less than half of the local population had more than more financial resources than them. The smallest response was 23% of the respondents who earned less than £15,000 - 40% felt that half of their community earned more than them; 24% felt that more than half earned more than them and 13% felt that almost everyone earned more than them.

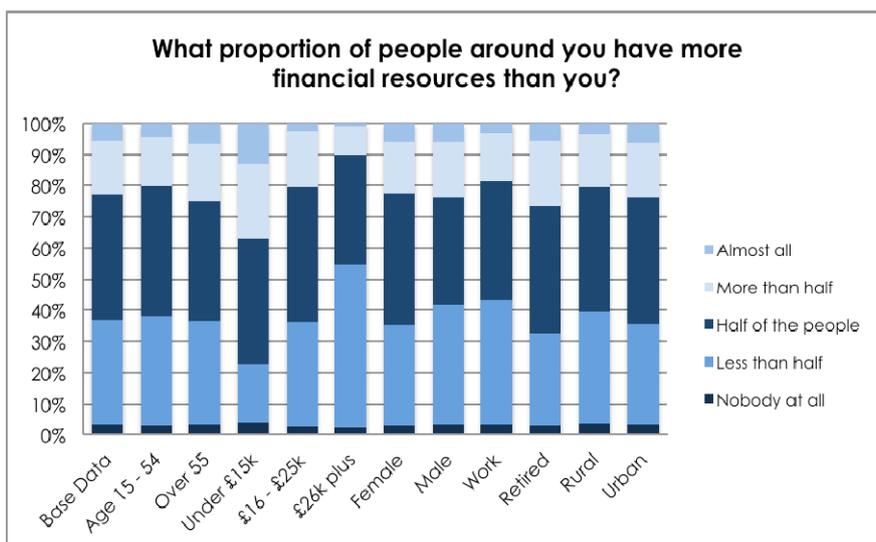


Figure 19: how the respondent's feel with regard to how respondents feel in terms of financial resources within their community

Figures 20 to 23 detail the responses relating to Environmental Wellbeing

Finally, the last piece of the Sustainable Wellbeing jigsaw was based on the way in which Arts venues and exhibition spaces contributed to the environmental wellbeing of a local area. This has less to do with the contributions these establishments can make to global environmental issues such as climate change, but more to do with an environment that supports and enhances the individual's or community's sense of wellbeing. In this instance – how welcoming and homely was the venue to those who used it.

As one regular visitor to the Ucheldre Centre put it when talking about the venue, "I get a sense of belonging ... you feeling very much part of the community ...". Or as a user of another venue put it, "it's a homely atmosphere. People keep coming back."

The quantitative results demonstrate that this isn't an isolated response.

Figure 20 details respondent feedback on how welcome they feel at their local arts venue. Using the Base Data, 94% of respondents agree that they feel welcome in their local arts venue. The most positive response came from those who attend more rural venues, where 97% of respondents said they agreed or agreed strongly. The smallest response was that of 92% of respondents who earned more than £26,000.

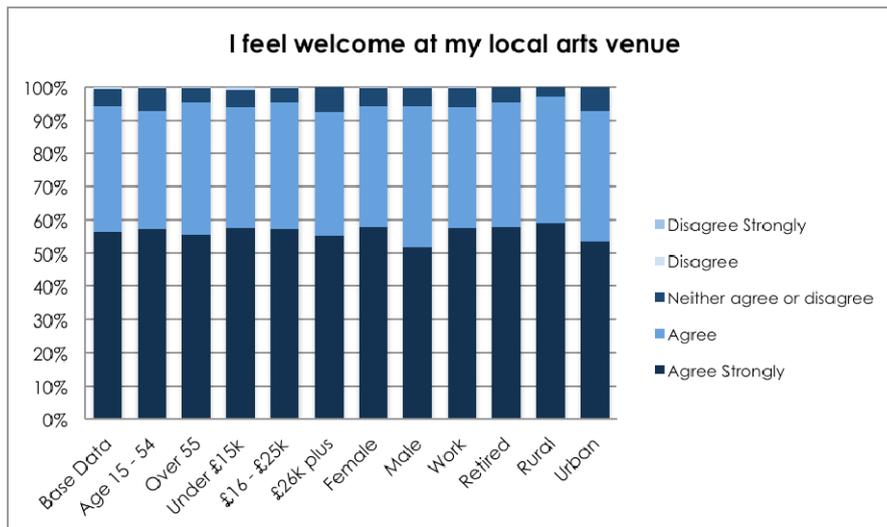


Figure 20: if the respondent's feel welcome at their arts venue

Figure 21: details respondent feedback on if the respondent's feel there's something for them at the local arts venue. Using the Base Data, 90% of respondents agree that there is something for them at the local arts venue. The most positive response came from those who were retired, where 93% of them said they agreed or agreed strongly. The smallest response was that of 87% of respondents who were aged 15 - 54.

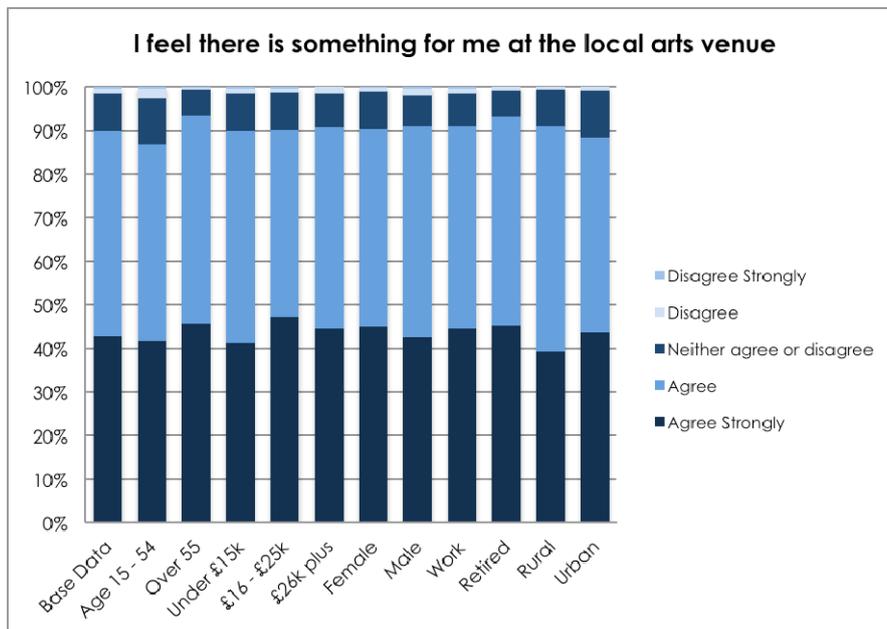


Figure 21: if the respondent's feel there's something for them at the local arts venue

Figure 22: details respondent feedback on if the respondent's feel they belong at the local arts venue. Using the Base Data, 67% of respondents agree that they feel that they belong at their local arts venue. The most positive response came from those who worked, where 71% of respondents said they agreed or agreed strongly. The smallest response was that of 63% of respondents who were male.

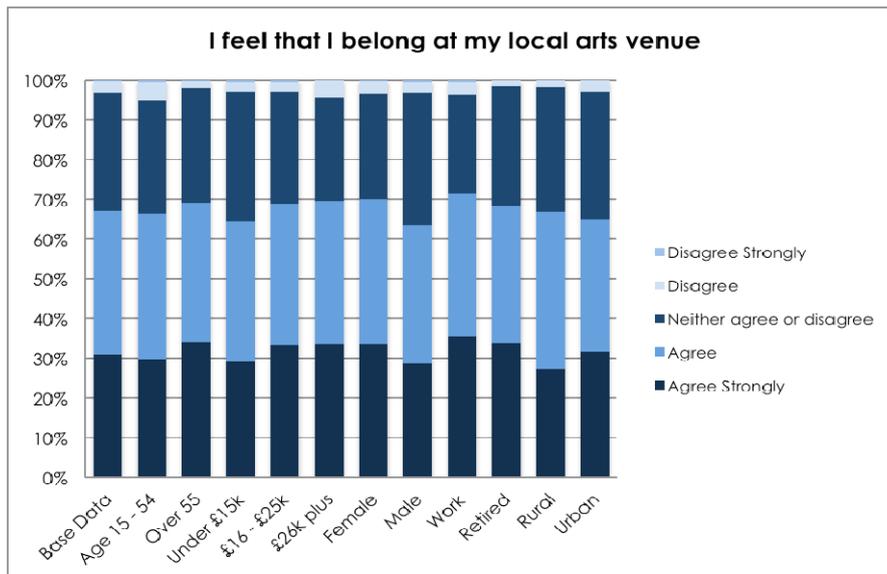


Figure 22: if the respondent's feel there's something for them at the local arts venue

Figure 23 details respondent feedback on the question whether they always end up seeing a performance or an exhibition after visiting an arts centre. Using the Base Data, 75% of respondents agree that they always end up seeing a performance or exhibition. The most positive response came from those who attended rural venues, where 82% of respondents said they agreed or agreed strongly. The smallest response was that of 66% of respondents who attended urban venues.

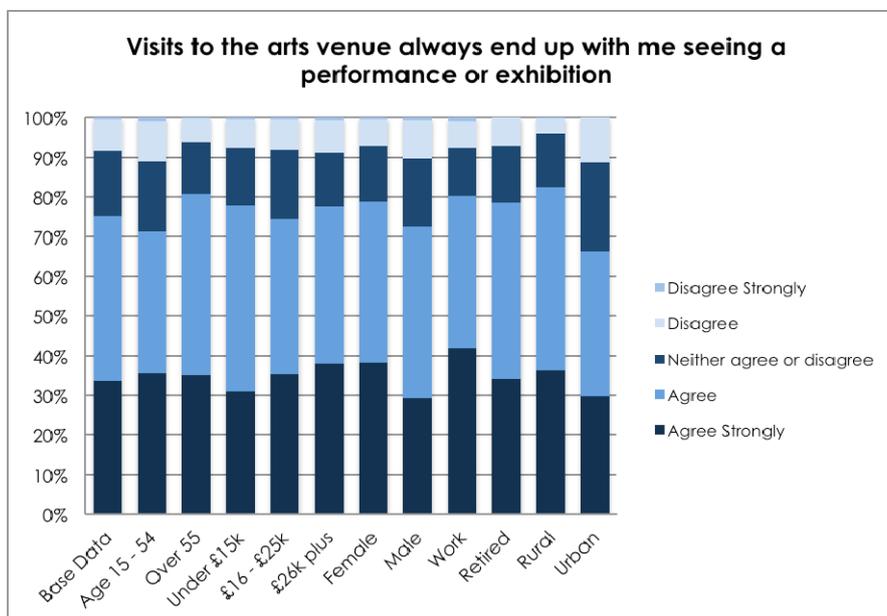


Figure 23: if the respondent's end up seeing a performance after visiting

Qualitative Feedback from the Questionnaire

When asked in the questionnaire to use one word to describe how the respondents feel after they attend their regular arts venue, 802 answered, or nearly 91% of respondents.

Out of 802 responses, 'happy' was used 130 times (16%); 'uplifted' was used 97 times (12%); 'inspired' was used 68 times (8%); 'stimulated' was used 44 times (5%) and 'satisfied' was used 41 times (5%).

When asked in the questionnaire what else could be done to make their visit to venues better, 32% of the 686 who answered said "nothing," "not a lot," "very little," "can't think" or were generally satisfied. 18% commented on the need to change the content of what they went to see at the arts venue (see appendix four for the comments). The issues and ideas provided by questionnaire respondents were very similar to those identified by the focus groups, but the details of which remain outside the remit of this particular analysis.

10% commented on issues relating to the catering, cafe or refreshments available within the venues. 7% wanted something done about the cost of attending - with comments ranging from cheaper tickets and family discounts to loyalty schemes. 3% wanted more obvious and accessible information. 3% also commented on transportation or parking issues associated with the venues. This was an issue that came up in a number of focus group discussions.

The remaining comments were too varied to sensibly collate.

Conclusions

Lles Cymru Wellbeing Wales was commissioned by the Arts Council of Wales to:

- understand how Arts Council of Wales funded events, presenters, and venues contribute to the wellbeing of those who attend. The primary focus will be on the impact of arts events that people attend and not participatory arts events themselves.
- inform the way the Arts Council of Wales and its partners communicate with current and potential audiences using a wellbeing narrative.

Each of these questions will be addressed in turn in this final section of this report.

To being with, it's worth reviewing the process of understanding how Arts Council of Wales funded events, presenters, and venues contribute to the wellbeing of those who attend.

The qualitative discussions with users identified the following issues within the components of Sustainable Wellbeing:

- Community and Societal Wellbeing: How well the venue represented its local geographic community? How well it supported the arts community as an interest group?
- Physical and Psychological Wellbeing: How best to understand the health and vitality of the users of arts centres and other venues?
- Economic and Material Wellbeing: How are the users feeling in terms of material resources and if that impacts on their involvement.
- Environmental Wellbeing: How welcoming is the venue and does it help people feel as though they belong there?

These issues were then used to develop a questionnaire (Appendix Two), which was then made available to the arts centres and venues involved in this assessment so that they could get as many of their users as possible to complete the questionnaire. There was nothing obvious in the results that hinted at the issues identified as components of the framework as not being suitable. A high percentage of neutral / 'Neither Agree or Disagree' responses to the Likert scaled questions would have been one example that the questionnaire wasn't effective.

With regards to the questions used within the questionnaire, the assessor feels that a question about agency, or the ability to change decisions and engage in decisions would've been useful (see Appendix Three for the recommended questionnaire for future assessments).

With regards to the methodology, it's worth remembering that 37% of the total responses to the questionnaire were from the Torch Theatre contacts list. Nobody replied that Venue Cymru and the Muni were places that they used most often, whilst the Ucheldre Centre recorded only one hit (see figure 2). In as much as it's disappointing, it does hint that the data isn't going to be as representative as the assessor would've liked.

The fact that more equitable spread of venues didn't have stakeholders responding does raise a question on how these venues communicate information to their contacts, given that they had at least one month's notice of the process before the actual questionnaire was sent out to the volunteer venues.

In addition, the fact those potential respondents were writing to the evaluator to complain about the lack of a Welsh first language questionnaire suggests there are additional issues for some of the venues when engaging and communicating with their stakeholders.

Finally, in terms of the methodology, the assessor felt that it wasn't possible to explore statistical correlations within the respondent data.

For example, Figure 7 details how the respondents felt that their local arts venue helps them feel part of a community. The biggest response came from the retired group, where 74% of respondents agreed or agreed strongly that the venue helps them feel part of a community - that's 226 of the total respondents. The smallest response was that 64% of respondents aged between 15 and 54, agreed or agreed strongly that the venue helps them feel part of a community - that's 304 of the total respondents. Therefore the percentage difference would've been in the tens rather than the hundreds - making statistical differences with sufficient confident levels difficult. As a result, the assessor decided to use the series of graphs to show the percentage responses to each question.

The conclusions from the quantitative assessment:

Overall its possible to say that those who took part in this assessment show very high levels of satisfaction with the use of arts venues and exhibition spaces – this is demonstrated by the 32% of individuals who wouldn't want to make changes to the venues that they visit. In addition those who responded to this assessment use their venues a great deal – where at least 41% of them use the venues at least once a month.

In terms of contributing to individual or community wellbeing, the venues have an impact too. Or as one user put it “this gallery helps aid the essential recovery of the body. It helps digest the scenery [of the stresses and strains of a hectic life].” This sentiment is echoed in words like ‘happy,’ ‘uplifted,’ ‘inspired,’ ‘stimulated’ and ‘satisfied’ used by a combined total of 370 respondents, or 46% of the sample.

The nature of that wellbeing impact experienced by visitors and users could be measured in terms of health improvement, a sense of belonging, feeling welcomed, life satisfaction or supportive relationships – or a combination of all of these factors. Examples include:

- Statements like “I go away from here on a high,” and “this place is a lifeline” from the focus group were confirmed when 64% of respondents agreed that a visit to an Arts Centre is an important boost to their health.
- Similarly, when a user in Pontardawe Arts Centre says “this building is very much part of the community,” 68% of respondents agreed that their local arts venue helps them feel part of the community and 66% of respondent's agree that their local arts venue reflects the interests of the local community.
- "People want to be connected. They want to somehow make connections with other people ... there is a desire to be connected," were the thoughts of one focus group participant. This

was evident according to the responses to the European Social Study question on trust and belonging (see figure 12).

- In fact, nearly all the respondents to the questions from the European Social Survey on the issues of trust and belonging; vitality; supportive relationships and life satisfaction all scored higher than the mean value in each instance. Although all the values were within the standard deviation for each mean value - see figures 10, 12, 15 and 17.

This assessment challenged the popular myth that using arts venues and exhibition spaces are the sole preserve of the rich. One Wales Millennium Centre user spoke of the joy they felt at seeing a whole range of visitors ranging from "people in their dicky bows and students in jeans and trainers." They felt that everyone "mixed in." The quantitative results confirmed that 66% of the respondents stated they earned £25,000 or less.

The size of the sample and the fact that 37% of the respondents were on the Torch Theatre contacts list and 59% of the respondents to the questionnaire were over 55 years of age makes it difficult to explore issues of causality of increased wellbeing. It hasn't been possible to identify specific cause and effect factors that will increase or decrease community or individual wellbeing. Further work is required in this area.

The group of respondents who earned more than £26,000 provided some interesting insights that echo with the results of the Marmot Review Strategic Review of Health Inequalities. Specifically, "People with higher socioeconomic position in society have a greater array of life chances and more opportunities to lead a flourishing life. They also have better health.^{xv}" This points to the usefulness of the quantitative questions in identifying wellbeing issues. For example this group had the most positive response for:

- their satisfaction with life aspirations at 71%;
- saying their health was good at 88%;
- feeling there were people in their lives who cared about them at 97%.

It's also gratifying to see that 64% of all respondents feel that a visit to an arts venue is an important boost to their health - see figure 13. This is in line with the evidence that demonstrates participation and involvement in the arts helps promote good individual health^{xvi}. Unfortunately it wasn't possible to differentiate within this response with this questionnaire as to whether people got a boost from the visit or a performance or exhibition at each venue. Again, the assessment is confronted by the difficulty of disassociating a visit to a venue from participating in something once you get there.

Professor Neil Frude^{xvii} talks about *Interventions that Energize*. In it he states, "There is a simple, traditional, formula for happiness which, although not derived from positive psychology, is certainly in line with research in the field. The formula states that in order to be happy, a person needs a) something to do, b) something to love, and c) something to look forward to"

So in answer to the Arts Council of Wales question for this assessment, to "understand how funded events, presenters, and venues contribute to the wellbeing of those who attend," maybe the answer is to look at these venues as "centres that energise individuals."

Figure 23 demonstrates that those visiting an arts venue, invariably end up in seeing an exhibition - 75% of respondents said they agreed. Therefore it would seem that the venues provide " b) something to love, and c) something to look forward to," which results in visitors feeling healthier or boosted - see Figure 13.

According to the Young Foundation's Wellbeing Project^{xviii}, social capital is defined by "its most famous advocate ... Professor Robert Putnam as ... *networks, norms, and trust that enable participants to act together more effectively to pursue shared objectives.*"

He distinguishes between two forms of social capital – bridging and bonding. Bridging social capital is the networks and ties between people of different social characteristics. Bonding social capital is the networks and ties that exist between people with similar social characteristics.

The Young Foundation explain that "bonding capital is easier to develop than bridging capital, but the latter is more important for the development of a cohesive society with a shared sense of belonging." Judging by the users response to the sense of community created by the venues and events in figures 7 to 12, the bonding capital is being built up. By looking at figures 2 through to 5, it is clear that the users who visit Arts Council of Wales funded venues and events are from a range of different social characteristics - so the bridging for greater social capital is also happening.

Why worry about social capital? Again the Young Foundation has the answer. They states that the "positive effects of people belonging to social networks can include: low crime rates, less grime, better educational achievement, and better health. A number of these affect whole communities, not just those involved in the networks or groups – everyone benefits from less graffiti and safer places for children to play. Where social capital is low, these positive social affects are often difficult to find." Bearing this in mind, the community

wellbeing dividend of a welcoming, community focused, accessible arts venue goes beyond individual positive psychology - it has the potential to contribute to a much broader wellbeing agenda which needs to be further explored. Some suggestions follow.

The comments of an arts venue user in Ucheldre suggest one role the Centre maybe playing in the local community, "I get a sense of belonging ... [for example] I came to a local concert which had been organised to raise money for a dialysis machine for a local surgery. There was such a huge collection of people ... from [age] 7 to 90 I would say ... a huge mix people ... all supporting this very informal fun concert, you feeling very much part of the community." This hints at the community asset role played by arts venues across Wales.

Professor John McKnight^{xix} is a long time advocate of asset based community development – where local arts venues and exhibition spaces have a particular role to play in promoting the community's wellbeing. He states "Community assets, in the broadest sense, are buildings and pieces of land that are an essential part of the social fabric of the area. Where they are in existing use, they are assets that if lost to community use, would significantly affect that community's well-being."

Community assets are something that has really struck a chord within the Welsh Government and public policy landscape in Wales – in particular in the context of Cooperatives and Coproduction of local services during times of austerity and public sector cut. The theory is that by empowering citizens to take greater control of local services ensures that those services are delivered in a way that promotes community objective wellbeing. In addition, properly supported individuals sharing their time and wisdom in delivering a service has its own individual subjective wellbeing benefits – if properly supported.

Or as the Commission on Wellbeing and Policy^{xx} put it, "giving and volunteering are associated with strong spillover effects ... volunteering and reciprocity are associated with positive externalities, or spillovers. In other words, if you live in a community with high levels of volunteering, even if you do not volunteer, your subjective wellbeing will still tend to be increased by all that good will and social capital building around you^{xxi}."

A real concern of the cooperative approach is that individuals are left to run and manage public institutions without any support or outside help. In addition, as the manager of one venue put it, "the difference between us and a community venue is that we're a professional theatre where we produce our own shows to a very high standard." All of which shouldn't be ignored in the rush to get everyone cooperating

across Wales. But surely a middle ground exists where the professionals are able to deliver their craft supported by a team of able and organised volunteers whose wellbeing is boosted through the giving and reciprocity mentioned earlier.

With regard to community assets or an appropriate environment, Ray Oldenburg's^{xxii} work on third places as the "the anchors of community life" that "facilitate and foster broader, more creative interaction" deserves consideration. The third place refers to the social surroundings separate from the home and workplace^{xxiii}. The Commission on Wellbeing and Policy point out that "Spaces that create opportunities for people to dwell and meet, be they parks, porches, or post offices, provide the soil for the seeds of friendship and connection to grow" and ultimately improve community wellbeing.

Interestingly Oldenburg's Characteristics of a third place say that they have a low profile and "are characteristically wholesome ... and feel homely." This 'wholesomeness' was something that a user at Pontardawe felt Arts Venues should jump on, where Centers should market themselves as being a more "homemade" product.

The final answer for the Arts Council in understanding the role and contribution of venues is "to the wellbeing of those who attend" in specifically combating loneliness. According to the Royal Voluntary Service^{xxiv}, "loneliness ... is associated with a number of negative health outcomes including mortality, morbidity, depression and suicide as well as health service use^{xxv}." The Royal Voluntary Service report goes on to say, "A 2008 study from the University of Chicago found that chronic loneliness is a health risk factor comparable to smoking, obesity and lack of exercise and contributes to a suppressed immune system, high blood pressure and increased levels of the stress hormone cortisol." Figures 10 and 12 demonstrate the contribution these venues make to individual supportive relationships and feelings of trust and belonging.

Recommendations

- The questionnaire needs to include a question about agency, or the ability to change decisions and engage in decisions in the future – see Appendix Three for recommended questionnaire.
- The questionnaire could be used again with a more varied audience. It wasn't possible to do this in this current study due to the low levels of support from the venues involved in the project.
- The Arts Council of Wales and its partners can communicate with current and potential audiences using a wellbeing narrative based around some of the following ideas of venues as:
 - centres that energise individuals
 - centres that build social capital

- centres for community cooperation and volunteering
 - as community assets or third spaces
 - centres that combat loneliness
 - experiences that are quality, community focused - not mass-produced.
- The wellbeing contribution of Arts Council of Wales venues and exhibition spaces includes the multiple dividend of participating in the running of a venue or event by volunteering; to visiting the venue or event and participating as a member of the audience - its difficult to separate these multiple issues out.
- Use an integration tool to facilitate the development and delivery of business and operational plans for Arts Venues and Exhibition spaces, such as the Sustainable Wellbeing Toolkit. This would help identify the multiple dividends that could be realized before any operational plans are put into place.

Observations

- Some venues require training in outreach work and dealing effectively with community needs and tensions.
- Some venues need training on how to dispel the fear that some staff in local institutions have of dealing with the general public.
- Some venues need training or support in opening communication processes with their stakeholder groups and recognising its a two way process.
- Some venues would benefit from organizing a proper volunteer training programme to maximise the potential contribution from each individual involved at a particular venue.

Appendix One

What is Wellbeing?

Wellbeing as a concept has been gaining momentum and credibility over recent years. The UK Government's Whitehall Wellbeing Group^{xxvi} used the following definition of wellbeing for developing policy:

“Wellbeing is a positive physical, social and mental state; it is not just the absence of pain, discomfort and incapacity. It arises not only from the action of individuals, but also from a host of collective goods and relationships with other people. It requires that basic needs are met, that individuals have a sense of purpose and that they feel able to achieve important goals and participate in society. It is enhanced by conditions that include supportive personal relationships, involvement in empowered communities, good health, financial security, rewarding employment, and a healthy and attractive environment.

The New Economics Foundation developed the Five Ways to Wellbeing^{xxvii} to provide a framework that would promote wellbeing through a series of individual actions, which could be incorporated into people's daily lives. It is based the work of the UK Government's Foresight Project on Mental Capital and Well-being. The five ways to wellbeing is based on the following actions:

1. Connect – with the people around you. Building these connections will support and enrich you every day.
2. Be active - Go for a walk or run. Step outside. Cycle. Play a game. Garden. Dance.
3. Take notice - Be curious. Catch sight of the beautiful. Remark on the unusual. Notice the changing seasons. Savour the moment.
4. Keep learning - Try something new. Rediscover an old interest. Sign up for that course. Take on a different responsibility at work.
5. Give - Do something nice for a friend, or a stranger. Thank someone. Smile. Volunteer your time. Join a community group.

As well as a framework of factors or drivers to evaluate the wellbeing of a particular service, it's worth understanding how individuals respond to a particular policy or service. These two layers of wellbeing impact on one another and are best explained by Felce and Perry's^{xxviii} two dimensions of wellbeing – the objective and subjective. They have defined them as follows:

- Objective wellbeing – meaning the social and material attributes that contribute or detract from an individual's or community's

wellbeing. These include wealth, provision of healthcare, arts venues, exhibition space, education, infrastructure etc.

- Subjective wellbeing – relating to an individual's assessment of their own circumstances: what they think and feel. How does an individual respond to a particular experience, group of people or venue? It is an area that has produced a great deal of activity amongst psychologists and economists.

The concept of wellbeing in the context of an assessment of this kind forces two things into the evaluation process. The evaluator must recognise that community and individual wellbeing is made up of a number of factors, and that no one action by one institution is going to deliver a complete solution. They must also consider the factors governing subjective wellbeing, which according to Felche and Perry^{xxix} requires an understanding of “an individual's assessment of their own circumstances.” In short, those carrying out an evaluation or assessment to understand the wellbeing impact of a particular project or service need to listen to and work with the communities and individuals they serve.

Lles Cymru Wellbeing Wales's action research work demonstrates that it is only through co-producing wellbeing assessments with the specific target group in question that an understanding of life at the sharp end of service delivery can be produced.

According to the New Economics Foundation, measuring people's wellbeing can be undertaken in ways that are both robust and useful^{xxx}. They conclude, “the main issue is not whether wellbeing can be measured, but how can it be measured most effectively.” They recommend a three-tiered approach using:

- A universal level based on measurements at population level. The kind of measurement that is currently carried out by the Office of National Statistics or the Welsh Government.
- The domain level in relation to health, community safety, economic circumstances and so on. Welsh Government, local authorities and their partners routinely collect this information.
- The targeted level – collected from specific population groups, which is most useful when considering the wellbeing of local populations or communities of interest such as older people's groups, vulnerable adults, ethnic minorities or users of particular services.

Universal and Domain level data is routinely collected in Wales. Where a gap exists is wellbeing data at what the New Economics Foundation

call the Targeted level. It is the collection of Target level data, which will form the basis of this assessment.

Appendix Two



Arts Council of Wales Wellbeing Study

Dear Sir / Madam

I am writing to you about a very exciting project between the Arts Council of Wales, arts venues across Wales and Wellbeing Wales¹.

The aim of the project is to try and understand the relationship between visitor wellbeing and attendance at theatres, arts centres and galleries across Wales. As part of this project we want to hear from you, one of many trusted and regular attenders. Please take two minutes to answer the following questions as best as you can.

The more questionnaires completed the better. As an incentive, you can enter your name into a raffle to win £40 of theatre vouchers to be used at a venue of your choice in Wales. Please complete and return this questionnaire to your arts venue with your contact details by 31 January 2014 if you want to be entered in the raffle.

The information provided in this questionnaire is completely anonymous and your personal or contact details won't be held after this survey is complete.

If you have any questions about this questionnaire, please contact information@wellbeingwales.org

Thank you in advance for taking part

Best wishes

Dafydd Thomas
Executive Director
Lles Cymru Wellbeing Wales

¹ Wellbeing Wales is an independent charity (Charity Number 1141955) and company limited by guarantee (Company Number 7226544).

Wellbeing Questionnaire

1. About how often these days do you go to a theatre, arts centre or gallery:

- Once a week or more often
- 2 \ 3 times a month
- Once a month
- Once every 2 \ 3 months
- 2 \ 3 times a year
- Once a year
- Less often
- Never

2. Which Arts Centre do you use most often (please tick one):

- Glyn Vivian, Swansea
- Venue Cymru, Llandudno
- The Riverfront, Newport
- Wales Millennium Centre, Cardiff
- Mission Gallery, Swansea
- Oriel Myrddin, Carmarthen
- Pontardawe Arts Centre
- Ucheldre, Holyhead
- Theatre Hafren, Newtown
- Coliseum Theatre Aberdare
- The Muni Arts Centre Pontypridd
- Park and Dare Theatre Treorchy
- Torch Theatre, Milford Haven
- Other – please specify: _____

3. And which Arts Centre have you used before (please tick as many as you like):

- Glyn Vivian, Swansea
- Venue Cymru, Llandudno
- The Riverfront, Newport
- Wales Millennium Centre, Cardiff
- Mission Gallery, Swansea
- Oriel Myrddin, Carmarthen
- Pontardawe Arts Centre
- Ucheldre, Holyhead
- Theatre Hafren, Newtown
- Coliseum Theatre Aberdare
- The Muni Arts Centre Pontypridd
- Park and Dare Theatre Treorchy
- Torch Theatre, Milford Haven

Thinking about the theatre, arts centre or gallery that you visit most often, please indicate the extent to which you agree or disagree with the following statements:

		Score 1, 2, 3, 4 or 5
4. I feel welcome at my local arts venue.	1. Agree strongly 2. Agree 3. Neither agree or disagree 4. Disagree 5. Disagree Strongly	
5. I feel that there is something for me at the local arts venue.	1. Agree strongly 2. Agree 3. Neither agree or disagree 4. Disagree 5. Disagree Strongly	
6. I feel that I belong at my local arts venue.	1. Agree strongly 2. Agree 3. Neither agree or disagree 4. Disagree 5. Disagree Strongly	
7. Visits to the arts venue always end up with me seeing a performance or exhibition.	1. Agree strongly 2. Agree 3. Neither agree or disagree 4. Disagree 5. Disagree Strongly	
8. Attending an arts venue is an important boost to my health.	1. Agree strongly 2. Agree 3. Neither agree or disagree 4. Disagree 5. Disagree Strongly	
9. My local arts venue helps me feel part of a community.	1. Agree strongly 2. Agree 3. Neither agree or disagree 4. Disagree 5. Disagree Strongly	
10. My local arts venue reflects the interests of the local community.	1. Agree strongly 2. Agree 3. Neither agree or disagree 4. Disagree 5. Disagree Strongly	
11. There are people in my life who really care about me.	1. Agree strongly 2. Agree 3. Neither agree or disagree 4. Disagree 5. Disagree Strongly	
12. I feel close to the people in my local area	1. Agree strongly 2. Agree 3. Neither agree or disagree 4. Disagree	

	5. Disagree Strongly	
13. How is your health in general?	1. Very good 2. Good 3. Sometimes good sometimes bad 4. Bad 5. Very bad	
14. How well would you say you are managing with money at the moment?	1. Its very difficult 2. Its difficult 3. Managing 4. Managing well 5. Managing very well	
15. What proportion of people around you have more financial resources than you?	1. Nobody at all 2. Less than half 3. Half of the people 4. More than half 5. Almost all	
16. On the whole my life is close to how I would like it to be	1. Agree strongly 2. Agree 3. Neither agree or disagree 4. Disagree 5. Disagree Strongly	
17. On the whole what word would you use to describe how you feel after you attend your regular arts venue?		
18. What else could be done to make your visits even better?		

Background information

19. Sex: Male Female

20. Age (please tick one):

- 15-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65-74
- 75+

21. Postcode: _____

22. Income Band (please tick one):

- Under £15,000
- £16,000 - £25,000
- £26,000 - £35,000
- £36,000 - £50,000
- Over £50,000

23. What do you do at the moment?

- Full time Education
- Part Time Education (less than 16 hours)
- Apprenticeship
- Working full time
- Working Part time (less than 16 hours)
- Internship
- Stay at Home Parent
- Volunteering
- Other (please specify) _____

Ethnicity (please tick only one answer between 24 and 28)

24. White

- English/Welsh/Scottish/Northern Irish/British
- Irish
- Gypsy or Irish Traveller
- Any other White background please specify

25. Mixed / multiple ethnic groups

- White and Black Caribbean
- White and Black African
- White and Asian
- Any other Mixed / multiple ethnic background please specify

26. Asian / Asian British

- Indian
- Pakistani
- Bangladeshi
- Chinese
- Any other Asian background, please specify

27. Black / African / Caribbean / Black British

- African
- Caribbean
- Any other Black / African / Caribbean background, please specify

28. Other ethnic group

- Arab
- Any other ethnic group, please specify

29. Can you understand, speak, read or write Welsh? (tick all that apply)

- Speak Welsh
- Understand spoken Welsh
- Read Welsh
- Write Welsh
- None of the above

30. If you speak Welsh, which best describes your ability to speak Welsh

- I'm fluent in Welsh
- I can speak a fair amount of Welsh
- I can only speak a little Welsh
- I can only say a few words in Welsh

Please complete and return this questionnaire to your arts venue by 31 January 2014.

Appendix Three

New Wellbeing Questionnaire for Arts Council of Wales

1. About how often these days do you go to a theatre, arts centre or gallery:
- Once a week or more often
 - 2 \ 3 times a month
 - Once a month
 - Once every 2 \ 3 months
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 - Never
3. Which Arts Centre do you use most often (please tick one):
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 - The Muni Arts Centre Pontypridd
 - Park and Dare Theatre Treorchy
 - Torch Theatre, Milford Haven
 - Other – please specify: _____
3. And which Arts Centre have you used before (please tick as many as you like):
- Glyn Vivian, Swansea
 - Venue Cymru, Llandudno
 - The Riverfront, Newport
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 - Pontardawe Arts Centre
 - Ucheldre, Holyhead
 - Theatre Hafren, Newtown
 - Coliseum Theatre Aberdare
 - The Muni Arts Centre Pontypridd
 - Park and Dare Theatre Treorchy

□ Torch Theatre, Milford Haven

Thinking about the theatre, arts centre or gallery that you visit most often, please indicate the extent to which you agree or disagree with the following statements:

		Score 1, 2, 3, 4 or 5
4. I feel welcome at my local arts venue.	6. Agree strongly 7. Agree 8. Neither agree or disagree 9. Disagree 10. Disagree Strongly	
5. I feel that there is something for me at the local arts venue.	6. Agree strongly 7. Agree 8. Neither agree or disagree 9. Disagree 10. Disagree Strongly	
6. I feel that I belong at my local arts venue.	6. Agree strongly 7. Agree 8. Neither agree or disagree 9. Disagree 10. Disagree Strongly	
7. Visits to the arts venue always end up with me seeing a performance or exhibition.	6. Agree strongly 7. Agree 8. Neither agree or disagree 9. Disagree 10. Disagree Strongly	
8. Attending an arts venue is an important boost to my health.	6. Agree strongly 7. Agree 8. Neither agree or disagree 9. Disagree 10. Disagree Strongly	
9. My local arts venue helps me feel part of a community.	6. Agree strongly 7. Agree 8. Neither agree or disagree 9. Disagree 10. Disagree Strongly	
10. My local arts venue reflects the interests of the local community.	6. Agree strongly 7. Agree 8. Neither agree or disagree 9. Disagree 10. Disagree Strongly	
11. There are people in my life who really care about me.	6. Agree strongly 7. Agree 8. Neither agree or disagree 9. Disagree 10. Disagree Strongly	
12. I feel close to the people in my local area	6. Agree strongly 7. Agree	

	8. Neither agree or disagree 9. Disagree 10. Disagree Strongly	
13. How is your health in general?	6. Very good 7. Good 8. Sometimes good sometimes bad 9. Bad 10. Very bad	
14. How well would you say you are managing with money at the moment?	6. Its very difficult 7. Its difficult 8. Managing 9. Managing well 10. Managing very well	
15. If official decisions are made that affect you badly, do you feel that you have the power to change them?	1. Agree strongly 2. Agree 3. Neither agree or disagree 4. Disagree 5. Disagree Strongly	
16. On the whole my life is close to how I would like it to be	6. Agree strongly 7. Agree 8. Neither agree or disagree 9. Disagree 10. Disagree Strongly	
17. On the whole what word would you use to describe how you feel after you attend your regular arts venue?		
18. What else could be done to make your visits even better?		

Background information

19. Sex: Male Female

20. Age (please tick one):

- 15-24
- 25-34
- 35-44
- 45-54
- 55-64
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- 75+

21. Postcode: _____

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- Under £15,000
- £16,000 - £25,000
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- Full time Education
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- Working full time
- Working Part time (less than 16 hours)
- Internship
- Stay at Home Parent
- Volunteering
- Other (please specify) _____

Ethnicity (please tick only one answer between 24 and 28)

24. White

- English/Welsh/Scottish/Northern Irish/British
- Irish
- Gypsy or Irish Traveller
- Any other White background please specify

25. Mixed / multiple ethnic groups

- White and Black Caribbean
- White and Black African
- White and Asian
- Any other Mixed / multiple ethnic background please specify

26. Asian / Asian British

- Indian
- Pakistani
- Bangladeshi
- Chinese
- Any other Asian background, please specify

27. Black / African / Caribbean / Black British

- African
- Caribbean
- Any other Black / African / Caribbean background, please specify

28. Other ethnic group

- Arab
- Any other ethnic group, please specify

31. Can you understand, speak, read or write Welsh? (tick all that apply)

- Speak Welsh
- Understand spoken Welsh
- Read Welsh
- Write Welsh
- None of the above

32. If you speak Welsh, which best describes your ability to speak Welsh

- I'm fluent in Welsh
- I can speak a fair amount of Welsh
- I can only speak a little Welsh
- I can only say a few words in Welsh

Appendix Four

Respondent Comments on what could be done to make their visits to the arts venues better.

Toll free access over the Cleddau Bridge
Wider variety / more big name comedians
Too few exhibits and all local, not challenging enough.
more variety of contention
more variety
More funding to encourage a wider variety of art/ artists
more exhibits for children, more workshops for children
more exhibits
more events/variety of events
Timings of cinema and shows for shift workers
Sunday events
some more intellectually challenging works
show films in theatre
Programming
professional curating, no rubbish artists or make work schemes
photographic exhibitions
Perhaps more live events
Not feeling that the arts in Wales are under siege from financial pressures that might compromise programming
No real drama
New and inspiring works
musicians performing informally in galleries
more works on loan from major galleries eg Hayward
more visuals
More visits
More venues for +18
More varied programme
More touring theatre, more comedy, more live bands
More top class shows
More to see
more time to appreciate the event - my problem!
More time
more time
more things on
more things I like
More theatre comedy shows
More theatre
more shows
More sessions
More rock music
More rock bands and comedy
more public art related events. Films, interactive events, adult workshops
more plays being staged
More Plays
More plays
More performances of popular events
More performances during the day
more performances
more painting exhibitions
More outreach

more opportunities for involvement
 More old films shown
 More of what I like
 More of what I enjoy like the Ballet at the cinema
 More of the same
 More of an audience to share the experience
 more musicals
 more music events
 More matinees.
 More matinees
 more local artists
 More live theatre
 More live shows
 more live shows
 More live music events and more classes to join in for my children
 more live music
 more live classical and jazz performances
 more live comedy
 More in house contemporary productions
 more good live theatre
 more good films / world music
 more funding from government for centres
 More funding for the theatre to put on more shows/films
 more frequent
 More for children
 more folk groups/music
 More flexible / informal ways to engage with arts given usually with two small kids.
 more films
 more film showings
 More exhibitions
 more events I am interested in - world music, classical music, art films
 more events
 more evening movies
 more early evening performances
 More dramas, art exhibitions
 More drama
 More drama
 More contemporary art
 More contemporary art
 more comedy / farces / mystery type plays
 more comedy
 More comedians
 More clubs
 More Classical music events
 More choirs
 more challenging exhibitions
 more broadcasts from The Globe and the West End
 More beamed in performances
 more animation
 More amateur work could be shown reflecting community practice in the arts.
 more alternative music / comedy / film
 more Agatha Christie type dramas
 Make the visits longer
 live comedy
 less way out productions
 less swearing etc in content
 less emphasis on local artists and interests, deeper opening onto the world

less drum & base, more classical.
I have a 2 year old so something that targets both of us
have west end type shows
have the volume at an acceptable level for films
HAVE SHOWS APPROPRIATE TO AGE GROUPS
Have more live broadcasts of operas
have more interactive children's' events
Have more exhibitions and performances
hands on workshops at affordable prices and one day/eve duration (last one I booked
with Oriell was unfortunately cancelled by Oriell!)

Further provision
films starting later
Even more events!
chamber music recitals
better range of programming. cheaper tickets would mean I went more offer to see
shows
better programming
Better productions

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- vi Felche and Perry (1995). Quality of Life: Its definition and measurement in *Research Developmental Disabilities* 16 (1): 51 — 74
- vii National Accounts of Wellbeing: Bringing real wealth onto the balance sheet, NEF, January 2009
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- xi Local Wellbeing: Can We Measure it? New Economics Foundation September 2008.
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