



PALMER/RAE ASSOCIATES spri

International Cultural Advisors

ORESUND REGION CULTURAL MAPPING PROJECT

Proposed First Steps

Objectives

Taking into account the current description of the mapping project and the diversity of interests represented by the partners, the first workshop in January offered an opportunity to develop a common approach that could be used by a many of the partners. The focus of the broader project should move from local (municipal, county) to regional, bearing in mind it is supported by and is being developed within the framework of INTERREG. Processes of data collection and the development of a toolkit should be developed as a regional resource.

Although the overall project may include several specific studies oriented around particular themes and topics that are of special interest or respond to particular issues facing one or more municipalities (e.g. diversity issues; feasibility of developing new cultural facilities etc), it is strongly recommended that a broad-based data collection and a nalytical exercise runs in parallel to individual studies. The purpose of this broad data analysis would be to introduce and pilot new techniques, and acquire information that will assist each local authority, but fundamentally will also enable a complete mapping of the regional cultural system.

Our suggestion is that Palmer-Rae Associates is linked mainly to this broader regional mapping study, leaving the particular and individual projects to other specialists. Obviously, all studies should endeavour to inform each other, and attempts should be made so that efforts, resources, time etc. is not wasted through unnecessary overlaps. All information, results and techniques should be shared openly.

The broad regional cultural mapping as proposed should achieve the following:

- Develop consistent methodologies for data collection and analysis
- Identify data needs and gaps
- Ensure coherent data sources
- Begin the exploration of 'tools' for an eventual toolkit

- Ensure the toolkit is created through carefully evaluated pilot projects
- Ensure that the tools can support wider public policy and practice
- Use the exercise to prepare guidance manuals for eventual wider circulation and educational use

It is further proposed that the outcome of the mapping exercise should be of immediate practical use, set in a regional context, and be of value to both cultural and non-cultural departments, services and agencies in both Denmark and Sweden. The methodology should be set in a framework of action research i.e. 'learning by doing'. This infers that the collection of data, and the designing of questionnaires and other tools should be launched now as a first stage activity, as a 'pilot' exercise.

If such an approach is agreed, the next workshop in March, and the activities that precede it, should focus on the following actions.

Collecting Existing Databases of Cultural Information

Databases of existing cultural information already held by municipalities, regions, national ministries and other bodies should be assembled. This will enable an analysis of information that is up-to-date and already available in usable form for mapping and help to determine where information gaps exist. Such existing databases may be as simple as accurate listings of all cultural organisations with correct addresses and emails, or as complex as complete cultural industry economic evaluations. Such information is often not only held by cultural offices and ministries, but also by certain economic development departments, finance and taxation departments and other bodies. It is important to be exhaustive in this search. A full evaluation of such material should be made to determine the completeness and compatibility of existing information sources, before developing new ones. One objective of the project should be to develop a consistent and unified source and exchange of cultural data for the region to foster informed discussion and decision-making.

Hopefully, documents that are collected can be made available on your website. If there are concerns about confidentiality of the information, the databases might first only be used for internal research purposes until confidentiality issues can be clarified. Any legislation concerning data protection should also be examined to determine how this might affect the collection and dissemination of data for this project.

People and Spaces

In the first instance, the proposed pilot project of broad regional cultural mapping should encompass resources that include both 'people' and 'spaces'. Spaces may be indoor or outdoor, and may be natural (the sea) or built (parks). People might be individuals, informal groupings, associations or organisations, which

may or may not be formal legal entities. Later on in the mapping project, the understanding of 'resource' might be extended to include other elements (such as stories and memories), and such additional information can be captured later in different ways.

When defining a space, it will be useful to break this down into two sub-categories: spaces that 'receive' (concert hall, gallery etc) and spaces that 'produce or create' (e.g. jewelry workshop, theatre company). Further thought must be given to the ways in which spaces should be mapped. For example, how should one map a cultural centre, which has several facilities within it? If a further level of detail is required, additional questions can be added to the proposed pilot questionnaire, which is discussed later.

Distinction should be made between cultural resources (spaces and people) that operate in a 'profit-making' (commercial), non-profit making, or joint public-private environment. This will help distinguish, for example, between a commercial cinema and an independent film club or a commercial gallery and a museum etc. However, both commercial and publicly funded resources should be included even at this early stage of the project. These issues should be discussed at the workshop.

Defining 'Culture'

An initial important decision must be taken about the understanding of 'culture' in this particular project, both in conceptual and practical terms. How wide a definition of culture do the partners wish to use? Generally, when one uses the term 'cultural resources' of an area, this encompasses the following elements:

- > arts and media activities and institutions;
- > the cultures of youth, ethnic minorities and other 'communities of interest';
- > the heritage, including archaeology, gastronomy, local dialects and rituals;
- > local and external perceptions of a place, as expressed in jokes, songs, literature, myths, tourist guides, media coverage and conventional wisdom;
- > the natural and built environment, including public and open spaces;
- > the diversity and quality of leisure, cultural, eating, drinking and entertainment facilities and activities;
- > local milieus and institutions for intellectual and scientific innovation, including universities and private sector research centres;

> the repertoire of local products and skills in the crafts, manufacturing and services.

This combination of elements is very wide, and although the final goal of the project may be to 'map' most or all of such elements, from a more pragmatic point of view and in terms of the timescales and resources available, as a priority, it may be appropriate to focus at this stage primarily on the 'first' element above—arts and media activities and institutions. Doing this will offer a test bed for piloting methodologies and partnerships, and the relatively narrow scope will help partners to agree on a common vocabulary for the mapping project. However, this is a decision you need to make.

Most of the elements mentioned above incorporate several levels of understanding and data: conceptual, employment, investment and expenditure, participation etc. As mentioned earlier, each element also contains both 'for profit' (commercial) and 'not-for-profit' categories that should be included in any analysis. The different interests and priorities of the various partners should be reconciled in the workshops; agreement should be reached on which domains of culture should be analysed first.

Defining Domains

The precise description of the elements, levels and categories selected for 'mapping' should if possible be consistent with national and international usage, in particular used by other national data collection offices, and by the EU Commission. On an international scale, UNESCO has established categories, but these may be considered too broad for use in a regional mapping exercise.

Following a 'narrower' definition of culture as suggested above (only as a first stage of the project), and using the advice offered by various working groups attempting to harmonise cultural statistics in the EU, the element of 'arts and media' might be broken down into eight main 'domains'. These are:

- Cultural Heritage
- Archives
- Libraries
- Books and Press
- Visual Arts (including fashion, design, crafts)
- Architecture
- Performing Arts
- Audio/Audio-visual/Multi-media (including broadcasting, software development)

Depending on the scope the project, a few additional priority 'domains' might be added. Examples might be Sport, and Tourism. This is a decision for your

working group. If more domains are added, it is important to ensure that they are very broad categories, and not too narrow in scope. Determining broad domains will be useful later when analysing 'clusters' of common interests, needs and skills.

It is important that the domain names can be translated easily and meaningfully into local languages, and that people using different languages have the same understanding of the boundaries of each domain.

Spaces (e.g. cultural centres) and people (e.g. artists) may be involved in more than one domain. For example, a facility may be used for both visual arts and performing arts, or an artist may work in audio-visual and literary domains. The data management system can easily handle multiple-domains.

Defining Sub-Domains

The list of broad domains as suggested above are important for conceptual categorisation, but require further delineation into sub-domains or sub-categories, in order to ensure that data is captured about all the relevant resources in the regional area. Local differences and definitions need to be taken into account here, and so the working group should ensure that the list of sub-domains can be easily understood. The proposed list of sub-domains should be as complete as possible before data collection proceeds, and correlate with the objectives of the overall project. The names of sub-domains should conform to commonly-used terminology and usage, if possible corresponding directly to terms used at both national and EU levels.

A domain is a 'first tier' category. A sub-domain can be considered a 'second tier' category.

For example, the Visual Arts domain (first tier) might be broken down into the following sub-domains (second tiers):

- Visual Works
- Design-Based Activities
- Festivals
- Etc...

Each of the sub-domains can then be broken down into further list of specific categories, as a 'third tier'. The categories are influenced by local factors and objectives of the project organisers. For example:

- Visual Works
 1. Painting
 2. Sculpture
 3. Crafts

4. Etc.

- Design-Based
 1. Fashion
 2. Graphic
 3. Product
 4. Etc.

Each of the broad domains (first tier) needs to be broken down into sub-domains (second and third tiers). In the pilot period of the project, it is suggested that domains are defined only in three tiers. Later it may be possible to focus on a few specific domains, and investigate further fourth, fifth and sixth tiers.

Respondents will be asked to locate their work in one or more domains, and will be given prompts about domains, sub-domains etc, and using 'pop up boxes' in an online questionnaire that can simply be ticked. As indicated before, this process should include both people and spaces

Defining Process Activities

In addition to defining domains and sub-domains, a further categorisation of 'role' or 'activities' will be valuable for the pilot questionnaire. Broadly speaking, there is a process through which most cultural products or services move. In most domains, the process generally begins with an idea and the creation of a work (such as a musical score or a manuscript of a poem, or the first strokes of paint on a canvass). Call this *creation*. This is generally followed by the *production* of the work (such as the production of a play or an orchestral concert). The next process in the chain often involves *distribution* of the work to a wider public (such as the distribution of a film, or the display of art works in a gallery). These can sometimes lead to further processes, such as the *consumption* or exchange of goods, the archiving of material, and a range of *educational and training activities* which encourage public participation and appreciation, as well as skills development. Such a process-chain is particularly relevant when analysing cultural or creative industries, and so should form part of this pilot mapping project.

In the cultural sector, certain elements of the process may be unclear or joined together. Spaces and people can be involved in one or more processes at the same time. There are a few cultural domains that cannot be viewed only using the traditional model of production chains and may require other terminology to define precise activities. However, in general, the delineation of processes in a chain of activities holds true. For the pilot mapping, it is suggested that only broad process categories are used for activities, focusing on key words such as creation, production, dissemination/distribution/marketing, selling/consuming, education and training etc.

The workshop should discuss the appropriate terminology to use when defining the process activities, and as stated earlier, try to ensure that the definitions can be understood by those involved in each activity.

Later in the project, it may be valuable to further sub-divide the process categories into sub-categories (e.g. production in certain domains often moves through several different stages; educational activities can be divided by types, etc.). However, this more detailed analysis might be undertaken only in relation to certain selected domains or creative industries. At this early stage of the mapping project, the pilot should concentrate on broad categorisations and ensure an accurate and consistent understanding of whom and what is involved in each element of the process.

Defining Job Types

In the pilot questionnaire, to gain a clearer understanding of broad regional employment patterns in the cultural sector (and each domain), it will be valuable to get a general breakdown of both numbers of employees and the job categories. For small organisations or one-person activities, an individual might be undertaking several types of jobs simultaneously (e.g. be both a creator and a producer). The questionnaire design will take this into account.

Simple breakdowns of employment figures of a) paid employees; b) volunteers will be requested. At this stage, no attempt will be made to gather detailed statistics about full-time, part-time, free-lance status of employees. This can take place at a later stage, which might examine the detailed employment patterns of particular sub-domains.

A choice of broad job functions should be defined in the pilot questionnaire. Examples of such functions are as follows:

- Overall Management/Direction
- Finance
- Communications/Marketing
- Technical
- Artist/Performer/Musician etc.
- Administration/Secretarial
- Cleaning/Catering/Other Services

The working group is asked to consider the general common job functions that cover most of the domains used, commenting on the most familiar terminology used in the region. At a later stage of the project, when examining particular specialist sub-domains, a further analysis can take place of more detailed sub-functions (e.g. accountant, press relations, etc).

Designing a Pilot Questionnaire

For this pilot project, a simple questionnaire should be designed for completion electronically on-line. We have proposals to make for such a questionnaire, and will incorporate ideas and suggestions that are developed during the regional workshops. For people without access to or who have difficulties with on-line facilities, there can be a paper version of the questionnaire, and responses can be input manually afterwards.

The questionnaire should take about 5-10 minutes to complete. A few sample very rough screen shots of what such a questionnaire might look like are attached to this document, but details and close ups will be demonstrated in the next workshop.

At the workshop, the precise wording of questions should be considered further, and lists of domains, sub-domains, and process activities will be reviewed and approved. As stated above, the precise terminology and the translations should be agreed by you.

For the pilot, it is suggested that we first use existing databases of names and addresses held by one or more of the partners. Select the databases which seem most up-to-date and appropriate for the pilot study, particularly in terms of the agreed definition of cultural resources. These databases should be supplemented by additional research.

Respondents to questionnaires will be asked to verify basic details such as name, address, email, personal job title, etc. This will help update existing databases. On-line questionnaires will be sent as a 'link' via personal emails from someone in authority in the municipality or county. The email should give a brief background to the project and to the pilot questionnaire, including a contact name if there any problems or questions (e.g. how to download the questionnaire; understanding of certain terms etc). A database manager for this pilot project should be appointed who can oversee the pilot project and answer questions on a day-to-day basis, as well as to follow up responses.

One questionnaire will be distributed to each entity. For spaces and organisations, one pilot questionnaire will be issued to each. For individuals (e.g. artists, one-man creative businesses etc), a questionnaire will be sent to each. As indicated earlier, the pilot questionnaire will collect data from both professional (paid) and amateur (volunteer) entities, if this is acceptable to the partners.

Respondents to questionnaires will make their own decisions about domains, job categories and activities that they and their organisations fall into. This can be cross-checked afterwards against the municipality's/county's own understanding

and knowledge, and will be probed further in participative workshops involving groups of respondents. Such interactive workshops are an essential part of the pilot project. The workshops will offer opportunities to comment on the questionnaire design, terminology and categories that are used, and also to debate and verify the initial findings and conclusions. The approach is distinctly process-oriented, and aims to develop a collective understanding of the importance of mapping, and at the same time actively facilitate the building of new contacts, relationships and networks.

Ideally, the timescale for this first pilot mapping questionnaire should be 4 months.

March 2005: Develop categories and questionnaire design
Assemble database names, emails etc. (a few municipalities)
April 2005: Issue questionnaires on-line
Follow up responses (and non- responders, aiming for a 100% response rate)
May 2005: Analysis of results
June 2005: Workshops with groups of participants and follow-up

After the pilot, the questionnaire design and categories will be adapted, and then a second larger-scale data collection and analysis project should be undertaken across the wider region, say in September 2005, with results being discussed at the conclusion of the first year of the mapping project (December/January 2006). The methodologies, manuals and results would form the basis of part of the 'cultural mapping toolkit', and any educational or training activities that follow.

Proposals

- 1. The project's coordinators are asked to approve the broad outline and steps leading to a first pilot mapping questionnaire and analysis**
- 2. A process should be determined for the gathering of existing databases and documentation relevant to the themes of the mapping project**
- 3. Work should be undertaken on definitions, terms and categories, including Danish and Swedish translations, to be further debated and agreed at a subsequent workshop before the end of March 2005**
- 4. Municipalities/counties to be involved in this initial pilot need to be determined**

- 5. One person (regional mapping database manager) should be appointed to manage this pilot project for an initial period of 4 months, using consultants and others for advice and to share tasks**

Robert Palmer
23 February 2005.

Sample Screen Shots of Possible Questionnaire (details to follow)





