

# REVIEW OF SWANSEA'S CULTURE 21: ACTIONS SELF-ASSESSMENT

MARCH 2017



## culture 21

Agenda 21 for culture



This document provides an overview of the discussions that emerged in response to the Culture 21: Actions Self-Assessment conducted throughout a day-long workshop, hosted in Swansea on the 28<sup>th</sup> September 2016.

The workshop followed on a public event, attended by over eighty local stakeholders, including presentations by Jordi Baltà (Committee on Culture, United Cities and Local Governments – UCLG), Julek Jurowicz (Culture Action Europe) and Dr Beatriz Garcia (Institute of Cultural Capital, University of Liverpool). These presentations provided a background on the vision and ambitions behind Culture 21: Actions, the value of culture from a broad European and global perspective, and the need to embark on a holistic and longitudinal model for research in order to fully capture the impact of cultural interventions in cities, with an emphasis on the experience of Liverpool as 2008 European Capital of Culture.

The exercise took place in the context of the initial workshop of the Pilot Cities Europe programme in Swansea and was meant to inform the design of a work programme which, in 2016 and 2017, will enable the city to address some of the weaknesses identified and build on its perceived strengths. As suggested by the Terms of Reference of the Pilot Cities Europe programme, the initial workshop involved a diverse group of participants, including representatives of different areas of local government, civil society activists and private organisations. A full list of participants has been included in Annex 1. In the course of the workshop, participants evaluated Swansea's current status as regards the nine 'Commitments' or thematic areas that make up [Culture 21 Actions](#). The exercise also enables cities to compare their assessment with the average ratings provided by a global panel of experts, which assessed the situation of the items included in Culture 21 Actions in 2015.

This document, known as 'Radar 1', has been written by Dr Beatriz Garcia, the expert appointed by UCLG's Committee on Culture and Culture Action Europe to work with Swansea throughout the Pilot Cities Europe programme, on the basis of the information collected by the group of local stakeholders. It summarises and analyses the assessment made by participants, compares it with the results of the 2015 Global Panel and identifies a set of topics which may deserve follow-up in the context of the programme. The results of the self-assessment exercise and observations made in this Radar 1 will inform the local focal point and the team of interlocutors in Swansea when drafting its work programme in the context of Pilot Cities Europe.

# SELF ASSESSMENT





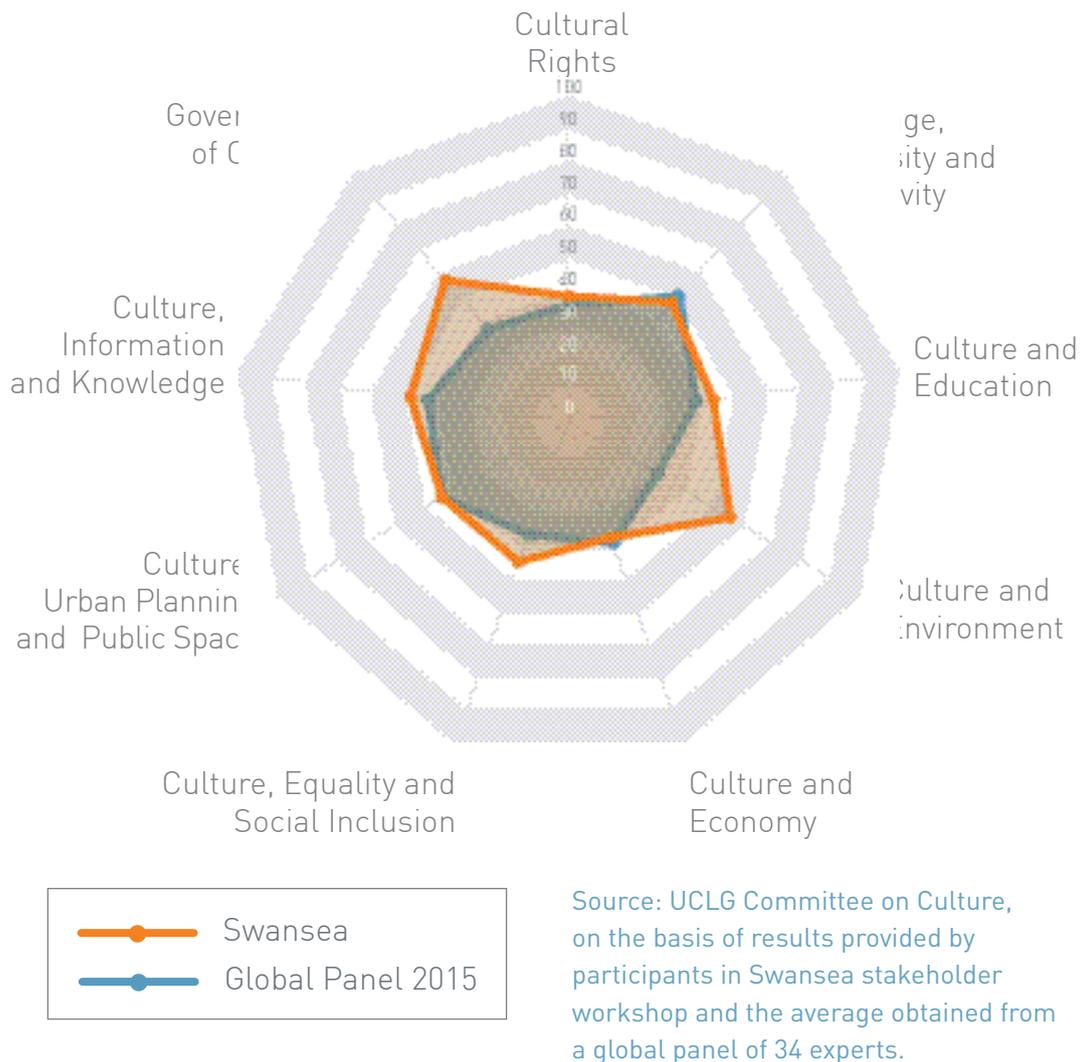
# GENERAL OVERVIEW

The joint picture of Swansea's self-assessment is quite diverse and comes in contrast with other cities that have completed this exercise to date. Although the city scores noticeably higher than the 2015 Global Panel across two themes (see figure 1) several marks are slightly low. This is no indication of Swansea being on a weaker position: rather, it suggests that the stakeholders participating in this exercise are particularly self-critical and aspirational in their assessment of the city's current situation and the needs for improvement. The themes securing higher marks in Swansea are 4. *Culture and Environment* (over 24 points ahead of the global mark), and 9. *Governance of Culture* (over 17 points ahead). Theme 2. *Heritage, Diversity and Creativity* scores 47.4%, but this is almost 3 points below the average global mark. As noted, this is a revealing fact which suggests Swansea stakeholders are demanding when it comes to judging the city's assets and strengths. Theme 8. *Culture, Information and Knowledge* scores just below 48%, 5 points ahead of the global average. Themes 3. *Culture and Education*, 6. *Culture, Equality and Social Inclusion* and 7. *Culture, Urban planning and public space* are all within a 43% mark. The areas attracting the lowest scores are 1. *Cultural Rights* and 5. *Culture and Economy*, the latter almost two percentage points behind the global mark.

Swansea discussions took place in three separate groups, including individuals with expertise or responsibilities in areas related to one or more of the thematic areas under discussion. Given people's backgrounds and understanding of 'culture' in the Swansea context, the groups were organised as follows:

- **Group A:** 1. *Cultural Rights*;  
6. *Culture, Equality and Social Inclusion*;  
9. *Governance of Culture*
- **Group B:** 2. *Heritage, Diversity & Creativity*;  
3. *Culture and Education*;  
4. *Culture and Environment*
- **Group C:** 5. *Culture and Economy*;  
7. *Culture, Urban Planning and Public Space*;  
8. *Culture, Information and Knowledge*

**Figure 1 : Swansea's Self Assessment and data from the Global Panel 2015**



Overall, the group felt that the issues raised were pertinent to Swansea. However, they felt the terminology in use within the Culture 21: Actions document was dominated by 'policy' references, thus leading to people judging the city's cultural strengths by rapport to the role played by the local authority / city council. In some cases, stakeholders noted, best practice was to be found amongst independent practitioners and not reflected in policy. When this was the case, they felt it was unclear how to score the situation.

Participants also noted the group was heavily dominated by City Council and University representatives. There was no sufficient representation from the broader cultural sector, nor a presence of other valuable sector representatives, such as the health sector, social services and minority group representatives. They hoped this first exercise would help raise awareness about this issue so that future consultations involve a more diverse constituency.

Discussion was lively throughout the day and there were a few instances of notable 'score' disagreement leading on to rich debate about key issues. It became apparent that this kind of exercise was unusual in Swansea and brought much needed opportunity for knowledge and ideas exchange.

A detailed analysis of the responses to Swansea's self-assessment exercise follows next.



# CULTURAL RIGHTS

In common with some other Pilot Cities, this was one of the themes scoring the lowest.

The actions stakeholders were more confident about were f) “*policies and programmes aimed at citizens’ broader and more active involvement*” (6 score) and g) policies that allow people “*to have access to and transmit their own, cultural expressions*” (5).<sup>1</sup> Throughout, however participants remarked on the lack of overarching policies: Swansea counts on many valuable individual programmes but they are not coordinated. This accounts for the low marks given to actions a, b, d – in all of these cases, the reason for a 3 score was the fact that there was no actual cultural policy written up. In contrast, the group noted that Libraries and Sport, as distinctly identified statutory functions, had clearer provisions and directives than was the case with Culture.

Interesting points raised which evidence the high ambitions of the stakeholders involved in this discussion were: how is ‘*vulnerable group*’ defined, according to who? The latter point related also to the lack of diversity reflected in the participant stakeholders within this self-assessment exercise, an issue the group returned to in several occasions during the debate to indicate one of Swansea’s on-going weaknesses (lack of diversity in the formal cultural sector) and note the group’s knowledge gap.

The issue of gender inclusion was discarded as irrelevant in the way it is phrased by Culture 21 Actions.

## Good practices

- **Enabling citizen’s broader / more active involvement in culture:** Libraries, Glynn Vivian Art Gallery, Museums, Dylan Thomas Centre (young writers, intergenerational project, Poets on the Hill), Taliesin (Primary Dance Project); West Glam Youth Theatre, University of the Third Age
- **Working with vulnerable groups:** Taliesin (with Roma families)
- **Offering explicit discussion of Human Rights issues:** ethnic organisations such as SBREC (Swansea Bay Regional Equality Council), MEWN (Minority Ethnic Women Swansea)

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<sup>1</sup> Culture 21 Actions’ Self-Assessment Guide requires cities to provide a score between 1 (where an action has not been implemented or only initial steps have been taken) and 9 (where an action has been fully implemented and is well-developed) for each of 100 actions that make up Culture 21 Actions, and provides a description to enable cities’ self-assessment. In each action, a score between 1 and 3 amounts to an “emerging stage”; a score between 4 and 6 to a “developing stage”; and a score between 7 and 9 places cities in an “advanced stage”.



Measures that could be adopted to address weaknesses

- **National Cultural Rights strategy**
- **Greater diversity of stakeholder participation** / involvement in consultation exercises: there is a lack of knowledge/ sharing of information with / from ethnic groups
- **Need for National Cultural Standards** as is the case with Welsh Public Library Standards
- **Use better the learning /ambitions outlined** within Swansea's failed UK City of Culture bid



# HERITAGE, DIVERSITY AND CREATIVITY

This theme scored a bit lower than the global average, in high contrast with other Pilot Cities. This is due to scoring actions mainly as development stage (4 and 5) with the notable exception of point j), referring to policy support towards 'scientific culture' and scoring a 7. The British Science Festival was highlighted here, as well as the existence of dedicated arts engagement officers interested in Science. The existence of International Cooperation programmes was also highlighted (scoring a 6) with good examples being the Dylan Thomas Prize and the work of theatre companies at large. Concerns were however expressed about the impact of Brexit on such cooperation initiatives.

Within the emerging stage, stakeholders noted the lack of appropriate budgets for culture (point b, scoring 3) due to widespread local authority cuts.

On a number of areas, the chosen score was a mid-point due to unresolved divergence of views between those working with the local authority and those outside of it. This was the case for action a) regarding the strength of Swansea's cultural policy provisions within local government (marked as a 5.5, with council staff choosing a 7 and non-council related stakeholders scoring a 4); and action e) regarding citizen interaction (marked 5 while council members would have chosen a higher rate).

In the case of action i) (cultural heritage protection) a middle score was chosen to denote contrasting trends: on the one hand, resources are shrinking, on the other good practices remain in place. This suggests a resilience of the heritage sector in Swansea. Other areas, such as provisions for training and creation (action c) were considered less resilient and thus more at risk of being lost as a result of on-going cuts – they were thus scored low.

Responses to cultural diversity-related questions reinforce the above points: while, from a linguistic point of view, Welsh is well protected (it is a statutory obligation) support towards and awareness of other, rapidly growing minority languages (such as Polish) is less clear. The question of ethnic diversity was also noted as a weakness within Swansea's formal cultural sector, as evidenced by the lack of diversity in the appointed stakeholder group. The group felt they did not have enough knowledge of the ways other minorities in the city experienced cultural provision.

## Good practices

- **Approach to collaboration:** in particular, British Science Festival, Elysium, Biennials, Dylan Thomas Activities, Swansea Creative Legacy Partnership



# HERITAGE, DIVERSITY AND CREATIVITY

Measures that could be adopted to address weaknesses

- **Improving the marketing and communication** of cultural activity
- **Diversifying funding** – so far, overreliance on a single form of funding
- **More innovation and risk taking**

Other issues relevant to this field and not reflected in Culture 21: Actions

- The need to **diversify funding**
- The need for **long-term planning and legacy planning**

Overall, the group felt that many Culture 21 questions placed undue emphasis on the 'policy' rather than 'initiative' angle – as such, the group was giving low scores to areas that, in their view, could not be seen as strong from a 'policy' point of view, although they may be working well on the ground, from a more informal point of view.



# CULTURE AND EDUCATION

This area attracted a few contrasting scores, ranging from 2 to 7. As was the case with Theme 2, there was much diversity of opinion about the strength of many of the actions listed within this theme. The action that attracted the fastest scoring consensus was action e), regarding the existence of processes to share information. The group broadly agreed that systems could improve but were largely appropriate. It was scored as 6.

On the high (advanced) end, stakeholders noted how all cultural institutions receiving public support provide educational activities (though “quality and scale does vary”) and that there are local platforms bringing together a variety of actors (e.g. Creative Learning Partnerships).

On the lower end, scoring 2, the group noted how “*local training in cultural management and cultural policy*” is not currently provided by the Arts Council Wales although they raised the question of whether this would be appropriate anyway and if so, at which level or scale – e.g. UK-wide? focusing on Wales? The group also noted how educational programmes for the sector have no focus on ‘cultural rights’ specifically, although there have been important advancements on specific human rights issues such as improving transport infrastructures to maximise accessibility.

Overall, an important question raised was who should take responsibility for expanding the range and scope of educational practices, and the extent to which individual / grassroots initiatives can offer a response to government-led initiatives. The reality of widespread public funding cuts made it apparent that the sector can no longer rely on centralised budgets exclusively and, instead, there is a need for a broader range of actors to come to the fore.

## Best practice

- **University-led initiatives** aimed at expanding collaborative practices
- **Local libraries and cultural hubs**
- The **Creative Learning Partnership**

## Potential measures to address weaknesses

- The **Welsh national curriculum downplays the arts**. Initiatives underway are slow or being revisited by schools under pressure to deliver against numeracy and literacy targets. There is a need to better explain how the arts can help advance / complement – rather than distract from - those targets.



# CULTURE AND EDUCATION

Other issues relevant to Swansea

- There is awareness about the **importance of transport to ensure accessibility to art venues / activities**. This must continue.
- **Decision-making processes**, especially by local cultural and non-cultural businesses, have become too remote / disconnected from the community. This must change.



# CULTURE AND ENVIRONMENT

This is one of the areas scoring the highest in Swansea – and scoring well above the global city average. Top (7 to 8) scores were given to points a) (integration of cultural factors into environmental sustainability strategies), point b) (cultural policy including environmental references), point e) (gastronomy recognised as constituent of local culture) and f) (facilitating citizen initiatives for the sustainable use of public spaces). The group noted they had knowledge gaps in this area but were able to identify a wealth of relevant best practice examples. Overall, the group noted the positive attitude on behalf of the local authority and its team towards exploring the links between culture and environment, something noticeable in the approach to City Regeneration plans at large, of which a few examples are also listed below.

On the lower end (2 to 3 scores) were points d) (inclusion of historical references in local produce guidelines) and point g) (promoting programmes that link traditional knowledge to the sustainable use of resources). In both cases, stakeholders noted that Tourism departments were more involved than Culture departments and that the cultural sector lacked knowledge and expertise. They felt the rest of Europe had probably a better understanding of these issues.

Good practices:

- Specific projects: **Wildflower corridors, Tidal Bay Lagoon**
- **Health and wellbeing tourism** –served by cycling and walking route maps
- **Gower AONB** (Area of Outstanding National Beauty) / National Trust
- **Eastern Corridor Regeneration** / broader City Regeneration plans

Potential measures to address weaknesses

- **More communication and positive promotions.**
- **Environmentally sensitive transport policy**

Other issues relevant to Swansea

- **Promotion of non-carbon based alternative energy** (eg. Tidal Power – lagoon proposals)

The group also raised the question of whether point i) (support for cultural organisations to carry out ecological-awareness raising initiatives) was legitimate or appropriate for cultural actors.



# CULTURE AND ECONOMY

The highest score (7) went to the local tourism model (point j), considered very strong for Swansea's external / overseas projection resourced by local business networks – though less so for local tourism and local community participation. Volunteering also scored well (6), with Arts Council Wales praised for their promotion of crowdfunding and mixed economy models.

On the lower end, Swansea was seen to have no relevant finance mechanisms for 'for-profit' cultural projects, nor cultural policies embedded within local business organisations. The group also felt there was a lack of confidence and understanding regarding authors rights, with only Universities taking some leadership (i.e. via open source publishing). Employability programmes also scored low, and the few in existence (like the Council's Apprenticeships programme) were seen to lack range and be too focused on front of house rather than backstage skills.

Overall, this theme was dominated by low 'development stage' scorings (4), although in some cases the group could identify a good range of positive examples emerging (see below). In other instances, the emphasis went on to the problems and limitations (e.g. the Ideas, People and Places programme was considered to be in "chaos" and showing a marked disconnect between government policy and funding streams; stakeholders noted there are no economic impact frameworks for culture).

## Good practice examples

- **Coastal Housing** – driving culture-led regeneration
- **Volcano Theatre** – example of cultural sector and business partnership
- **University of Wales Trinity St David** – example of art and education partnership
- **Traditional local trades and crafts:** emphasis on food related / gastronomy – e.g. markets, growers, brewing, Gower brandies; also: glass facility at Trinity St David
- **Techhub** as an economic development strategy

## Potential measures to address weaknesses

- In order to improve impact evidence base: **revisit the UK City of Culture proposal** as a baseline to build on
- In order to strengthen local economic development strategies: **embed culture in strategy**, e.g. reflect on the nature and potential of 7,000 jobs currently contributing to the city's cultural economy; "enshrine" food markets and growers role in the city's economic strategy



# CULTURE AND ECONOMY

## Other recommendations

- Better **promote industrial legacy crafts**: e.g. the Copperworks plan offers a key opportunity (heritage, innovation, commerce). Too few people know the about the importance /history of copper in Swansea. This must change
- Build **stronger partnerships with universities**
- **Give a voice/ platforms to the “creative expressives”**, the producers and makers
  - they are missing voices



# CULTURE, EQUALITY AND SOCIAL INCLUSION

This was an area mainly scored as developing or emerging stage. The one notable exception was action f) (publicly funded organisations work with disadvantaged groups in deprived neighbourhoods), scoring 8. Organisations across the board were seen to make a conscious effort to break down social barriers through in-house and outreach programmes, supported by public funding that clearly encouraged arts practices with a socially inclusive focus.

On the lower end, areas scored as 'emerging stage' ranged from limited social analysis frameworks (b) to limited promotion of women's participation in culture (e), limited capacity-building for social service staff (d) and limited reference to culture in social policies related to health, welfare or inclusion (a). The latter led to discussion as to who "was missing" from the workshop conversation. Stakeholders wondered which agencies had not been invited or had not agreed to join in the present Culture 21: Actions debate. They missed representatives from volunteering organisations, social services and BME groups.

Areas that were seen positively, such as the existence of programmes to promote inter-generational cooperation (i), young people participation (j), or social awareness-raising campaigns (l) were also questioned due to their short-term focus and potential lack of sustainability. Finally, stakeholders noted how a big challenge was the generalised habit of working in silos, not sharing data nor expertise and thus missing opportunities for greater collaboration and knowledge exchange across local authority departments and between sectors. The present workshop was seen as a positive step towards changing this but, as noted above, there were many relevant groups/ voices missing.

## Good practices

- **Work with disadvantaged groups:** Libraries, Museums, Glynn Vivian Art Gallery, Sports Development (NEETs<sup>1</sup>, BME focus); Taliesin Arts Centre (Roma people)
- **Joint-working across agencies:** Creative Learning Partnerships
- **Research and Evaluation:** UK City of Culture Bid
- **Cultural innovation:** Digital Communities Wales, Legotechnium, Digital Arts
- **Social awareness campaigns** by EYST (Ethnic Youth Support Team), SBREC, YMCA, and trade union UNISON (though short term)



# CULTURE, EQUALITY AND SOCIAL INCLUSION

Measures to address weaknesses

- **Revisit the UK City of Culture Bid** – build on the good work developed for it, particularly in the area of monitoring and evaluation
- **Break down the silo-working approach** and improve communications between departments and agencies
- Build **sustainability measures / long term planning** from the start of any programme



# CULTURE, URBAN PLANNING AND PUBLIC SPACE

This theme was evenly divided between emerging, developing and advanced scores.

On the top end, stakeholders noted how Swansea had appropriate inventories of the city's natural and cultural heritage assets (action c). The concern was, however, that despite the good recording mechanisms, there were no appropriate resources to support such assets. Swansea was also considered advanced in its documentation of 'landscape' (action j), with open space strategies, outstanding natural beauty designations and a tall buildings strategy as high points. More consistency was, however, required. Guidelines for existing building renovations were also perceived as strong (action j), incorporating traditional building techniques and materials, design guides for distinct heritage areas such as Gower and local conservation plans. There was room for improvement by moving from just "delivering activity" into "legacy planning".

Emerging stage areas included the need for more culturally sensitive urban master plans (action a), as those in place were seen to focus on big development and "big end of culture" interventions such as the Arena, as opposed to more nuanced, incremental approaches that connect better with what the city has already, including its "often ignored medieval heritage". Public art, as per action (i), was also considered a weakness, seen as fractured, without strategy or budgets, lacking integration and artists' involvement. The weakest area, however, was that of cultural impact assessment, due to it being "non-existent".

From a development stage point of view, one of the most interesting conversations emerged around the symbolic value of public spaces and their appreciation as public goods: from markets, to parks and the "grass by the museums" these were examples of valuable city areas that are, however, not joined up, not properly understood by citizens or planners – and thus lacking historical recognition and not properly celebrated nor owned.

## Good practices

- **Architectural guidelines for building renovations:** e.g. Design Guide for Gower, city centre framework
- **Coastal Housing**, the BID (Business Improvement District), Bay City Region Board
- The **Vetch field** (multi-purpose stadium) as an example of 'public good'



# CULTURE, URBAN PLANNING AND PUBLIC SPACE

## Weaknesses

- **Lack of connectivity** – physically (in transport terms) as well as symbolically (uses of space, connection between historical and new sites).
- **Lack of innovation, radicalism.**

## Measures to address weaknesses

- **Celebrate the culture and heritage Swansea has** – for instance, it is key to revisit the notion of Swansea as a medieval city – the culture sector has a role to play in this.
- **Be more sensitive and incremental in the approach to planning** (the High Street approach is a good example); use culture as a tool to assist planning ‘interpretation’
- **Combine physical with social infrastructure planning** – “the ecosystem of a city is much beyond the physical”.
- **Use artists and universities more.**



# CULTURE, INFORMATION AND KNOWLEDGE

This was one of the highest scoring themes for Swansea, well above the global cities average. Despite attracting the highest scores of the workshop against three actions, it also attracted some low scores and all development stage scores were given with the caveat that “much more must be done”.

One of the most advanced actions in Swansea was that related to freedom of expression legislation and mechanisms to monitor such freedoms. The notion of “city of sanctuary” was key here, as well as the perception of it being a very tolerant city.

On the emerging stage front, scoring 2 to 3, are the role of local media as it was felt it does not reflect a plurality of opinions. Stakeholders were vocal in their concern over the lack of a political spectrum being represented (Swansea press was seen as “right wing, conservative”, with no “left wing counterpart”) and over the unchallenged capacity by the press to affect strategic decisions at local authority level (e.g. “dog whistle politics”), despite a decline in their readership and thus, declining legitimacy as voice for the people. Low scores were also given to all actions relating to monitoring, research and analysis (e, f, g). The lack of any formal observatory or research programme model was seen as an ongoing weakness. Stakeholders noted there were “interactions” between areas but not structures for systemic data and knowledge sharing. The same applies to funded cultural institutions, as they fail to take part in debates on information and knowledge (action i). Stakeholders noted how funding cuts to previously existing evening classes is weakening this area further.

Good practices (though in all cases, it was noted that “more” is needed)

- Overall: **Tech Hub**
- **Creation, production and digital distribution for citizens:** Black Kettle (Glynn Vivian); Universities
- **Common good/ public value narratives:** Volcano Theatre
- **International cooperation networks:** cultural diplomacy, artists touring with support from Arts Council of Wales (ACW), British Council; Erasmus Plus; Universities

Challenges

- The **lack of big data analysis**



# CULTURE, INFORMATION AND KNOWLEDGE

Measures that could be adopted to address weaknesses

- In order to make the most of Big Data: **build digital capacity and share knowledge** as well as connect in more coherent and continued ways
- The group came up with a list of keywords they saw as defining for the city to move forward: **capacity, connectivity, openness, innovation, knowledge, conversation, production**

Important issues for Swansea to overcome

- **Digital divide:** poverty and access to information issues
- **Digital infrastructure**



# GOVERNANCE OF CULTURE

This is another high scoring theme for Swansea, with actions equally divided between developing and advanced stage scores.

On the advanced stage front, stakeholders highlighted a good track record for transparency and accountability (e), gender equality (f), citizen participation (g) and collaboration across local, regional and national bodies (k). This was all noted “*from a policy and programming point of view*”.

On the emerging stage, scoring lower, are awareness and implementation of Culture 21: Actions (a) and cultural planning at neighbourhood level (i.e. Swansea is said to be waiting still for their first ‘Cultural Strategy for the City’ as a whole).

Other governance actions scored 4 to 6, with many initiatives noted as positive examples though needing to grow further, involve greater technical and legal support, having a clear commitment towards their long term sustainability and overcome the silo mentality (i.e. learn to look across the cultural spectrum, not just one interest area). They are listed below.

## Good practices

- **Public forums for mixed public**, private and civil society participation: Glynn Vivian Art Gallery, Creative City Partnership, UK City of Culture bid process
- **Consultation processes** to negotiate and regulate project goals and methods: Hafod Copperworks project; Oystermouth Castle; Cwmdonkin Park
- **Training programmes**: MALD (Museums, Archives and Libraries), Arts Council Wales, Arts Marketing, Tourism Swansea Bay, Communities First
- **Community assets policy and community action policies**

## Measures that could be adopted to improve on weaknesses

- **Appoint a culture representative** at strategic level within Swansea’s Public Service Board
- **Work more towards culture and prevention, culture and health**



# CONCLUSIONS

As stated by official representatives during the Public Event preceding the self-assessment exercise, Swansea is going through a period of major physical transformation, investing in the largest regeneration programme the city has seen since World War II. In this context, stakeholders are keen to see how culture can play a central role. Work towards the UK City of Culture 2017 candidature, though unsuccessful, provided a platform to look into the city's cultural assets and their potential from a strategic point of view. However, the exercise has not been fully followed up. The current Pilot City experience and parallel Cultural Strategy development is an opportunity to tie the dots, acknowledge gaps and weaknesses, and make the most of the city's many cultural strengths.

The day-long workshop being reported on here created opportunities for discussion on a broad range of issues. Participants, however, noted that there were many voices missing. They felt that the dominance of public sector institutions, including City Council officers plus University representatives may have affected the focus of conversation. Despite this, views on some key issues differed considerably and resulted in lively debate.

Key points raised by stakeholders which offer an indication of Swansea's positioning by rapport to Culture 21: Actions are as follows:

- ▶▶▶ Swansea is a city surrounded by areas of natural beauty. It values its natural landscape and heritage, and this is reflected in leading policy documents. Shrinking resources have not, so far, endangered these assets. However, lack of connectivity; limited innovations, diversity of voices and risk-taking; as well as poor legacy planning are a threat to the city's future as an evolving and sustainable cultural centre. The city must work harder at supporting new diverse voices and integrating them within its planning practices.
- ▶▶▶ The city lacks research, monitoring and evaluation mechanisms. This affects all thematic areas. The UK City of Culture candidature process provided a much needed framework to structure thinking. This exercise should be revisited and, in combination with the current consultation exercises, be used to advance a proper city-wide cultural strategy backed by more robust knowledge of its assets – and a commitment to continued monitoring of such assets.
- ▶▶▶ The city and most of its institutions suffers from an entrenched silo mentality. There is a wealth of expertise that only operates within its interest area. Sectors need to learn to talk more regularly to each other; the Council needs to become more transversal and knowledge transfer needs to become the usual mode of operations. Stakeholders are increasingly aware of this, which is already a first step towards improvement.

- »»» There are great examples of cultural programming across most thematic areas. However the focus tends to be on short term interventions. Greater emphasis on the importance of sustainability supported by long term legacy planning is required. The Wellbeing of Future Generations Act is an excellent referent that should incorporate cultural references as well as being replicated in some way within the Cultural sector.
- »»» The current work towards large-scale physical regeneration is positive for Swansea and should help reconnecting the city with its waterfront as well as bringing people back to the city centre. However, initiatives must ensure they offer the right balance between large and smaller scale interventions, be sensitive towards the city's historical trajectory and enable incremental growth, where possible, to protect the city's already vulnerable sense of identity. The way the High Street is being transformed is a good referent. Stakeholders wish other waterfront developments learn from other cities' best practices and give room for the cultural sector to assist tackling sensitive / symbolic issues. This is essential given Swansea's poor track record when it comes to urban planning and physical infrastructure development.
- »»» The Universities are a great asset for Swansea, as is its artists' base and diverse social community. These actors must be more involved in city planning and contribute to the debate and narrative around Swansea's sustainable cultural future. The city has lost a lot of its identity: at this point in time, it is essential to re-open the question of who owns the city's cultural narrative, who leads or curates the many meaningful cultural stories in the city and how this is in turn reflected in and integrated within formal cultural policies.

# ANNEX 1: WORKSHOP MEMBERS & WORKSHOP THEMES PILOT CITIES STAKEHOLDER WORKSHOPS

NAME - SURNAME	POSITION
<b>Group A – Cultural rights / Equality and Social Inclusion / Governance of culture</b>	
Ian Beynon	Parks Devt. and Outreach Manager, City and County of Swansea
Karl Morgan	Museum Service, City and County of Swansea
Peter Owen	Head of Arts Policy, Welsh Government
Rachel Barry	Communities First, City and County of Swansea
Sybil Crouch	Head of Culture, Taliesin Swansea University
Kath Davies	Director of Investment and Funding, Arts Council of Wales
Chris Dignam	Service Development, City and County of Swansea
Steve Hardman	Libraries Manager, City and County of Swansea
Fran Jenkins	Strategic Manager, City and County of Swansea
Mary Hayman	Artist
Jordi Baltà	UCLG – Committee on Culture
<b>Group B – Heritage, Diversity and Creativity / Education / Environment</b>	
Stuart Griffin	Project Officer, Hafod Copperworks
Lyndon Jones	Swansea Festival
Nigel Jones	Special Events Manager, City and County of Swansea
Jane Richards	Education (School Funding & Information Assistant)
John Spurr	Swansea University
Sian Parker	Locws International
Dan Staveley	Elysium
Tracey Gregory	Tom Fleming Creative Consultancy
Jo Furber	Literature Officer, City and County of Swansea
Paul Hopkins	Theatre Manager, City and County of Swansea
Ian Walsh Alternate	University of Wales Trinity St David (UWTSD)
Nicholas McDonald	Cultural Partnership Officer, City and County of Swansea

# ANNEX 1: WORKSHOP MEMBERS & WORKSHOP THEMES

## PILOT CITIES STAKEHOLDER WORKSHOPS

NAME - SURNAME	POSITION
<b>Group 3 – Economy / Urban Planning and Public Space / Information and Knowledge</b>	
Dr Alex Langlands	Swansea University, Lead on Interreg heritage project
Ben George	Transport, City and County of Swansea
Jonathan Arndall	Collaborative Designs
Steve Hopkins	Tourism Manager, City and County of Swansea
Ann Jordan	Elysium
Steve Smith	Principal Planner, City and County of Swansea
Jane Jones	Artist
Melvyn Williams	Artist/Film-maker
Tom Fleming	Tom Fleming Creative Consultancy
Tracey McNulty	Head of Cultural Services, City and County of Swansea
<b>Other participants (observers)</b>	
Beatriz Garcia	University of Liverpool / Agenda 21 for culture expert
Julek Jurowicz	Culture Action Europe



# CONTACTS

For additional information about this exercise, please contact:



## Swansea

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