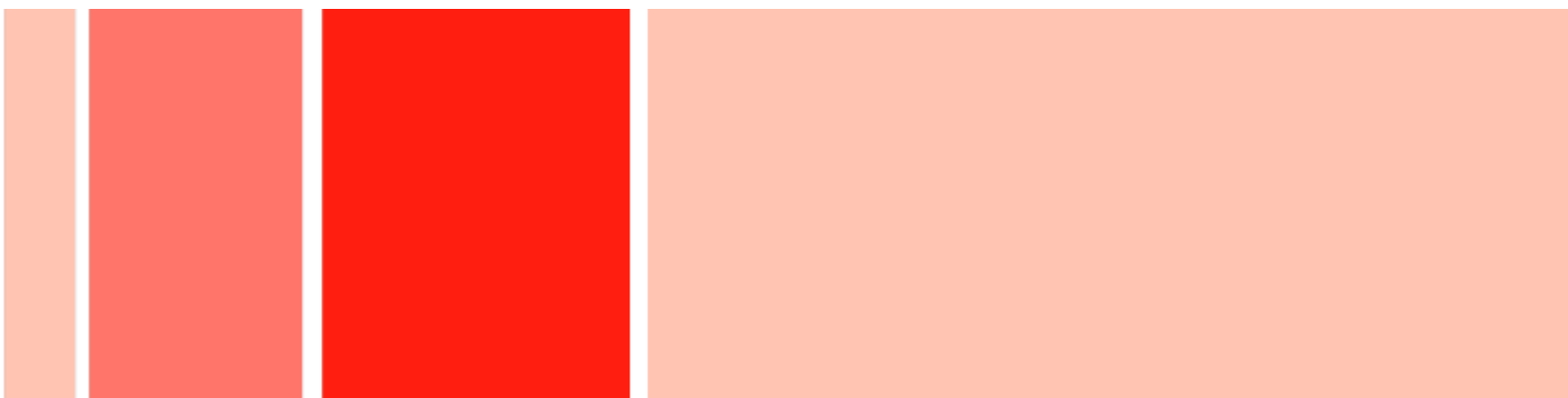


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Cultural Capital Grants in Wales 2021 to 2026: an initial assessment of progress and emerging impacts



Mae'r ddogfen yma hefyd ar gael yn Gymraeg.

This document is also available in Welsh.

Cultural Capital Grants in Wales 2021 to 2026: an initial assessment of progress and emerging Impacts



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Views expressed in this report are those of the researcher and not necessarily those of the Welsh Government

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Glossary

Capital development of Theatr Clwyd

A major capital redevelopment of Theatr Clwyd, Wales' largest producing theatre, aimed at addressing ageing infrastructure and improving safety, accessibility and sustainability. The project delivered upgraded performance, community, and public spaces, along with environmental upgrades, to secure the venue's long-term viability and expand its cultural offer.

Collections Management Capital Improvements Programme

A targeted grant programme which provided capital funding to museums and archives to improve collections storage and management. Developed in response to sector needs, it supported building works, equipment and infrastructure upgrades to ensure collections are stored in appropriate conditions and managed more effectively.

Cultural Capital Grants (CCG)

A series of capital grants provided by the Welsh Government's Culture Division to meet the Programme for Government commitments for the Senedd term 2021 to 2026 and Priorities for Culture. The CCG consist of a diverse portfolio of grants which, within the scope of this research, included three major capital projects (Capital development of Theatr Clwyd, Football Museum of Wales and the National Contemporary Art Gallery Wales – CELF), 31 projects supported by the Transformation Capital Grants Programme since 2021, and eight projects supported by the Collections Management Capital Improvements Programme.

Football Museum of Wales

A capital project to establish a national football museum within the existing Wrexham Museum. The redevelopment will create a new gallery, learning and visitor spaces, alongside upgraded infrastructure, to showcase Welsh football heritage within the Wrexham Museum building and enhance the museum's role as a cultural and visitor destination.

Full Business Case (FBC)

A detailed document used to justify the undertaking of a project. It is structured around the Five Case Model, which includes setting out the strategic case, economic case, commercial case, financial case and management case of an undertaking. In addition, the FBC records the contractual arrangements, confirms affordability and puts in place the agreed management arrangements for the delivery, monitoring and post-evaluation of a project ([HM Treasury, 2024](#)).

Key Performance Indicators (KPIs)

A key performance indicator (KPI) is defined in the Procurement Act 2023 (the Act) as a factor or measure against which a supplier's performance of a contract can be assessed during the life cycle of the contract ([Welsh Government, 2024](#)).

Logic Model

A logic model is a structured way of describing how an intervention is expected to create change.

National Contemporary Art Gallery for Wales (known as CELF)

A national initiative which created a contemporary art gallery for Wales through a dispersed partnership model involving multiple institutions across Wales. The programme combined capital investment in partner galleries with digitisation of collections, aiming to increase access to contemporary art and strengthen collaboration across the sector.

Research Extraction Sheet (RES)

An internal tool used to systematically capture and organise evidence extracted from project documentation.

Transformation Capital Grants Programme (TCGP)

A grant programme supporting local museums, libraries and archives to modernise facilities, improve sustainability and enhance service delivery. Funding is awarded to individual projects to support capital improvements, service transformation and collaborative working, with the aim of strengthening cultural provision for communities across Wales.

1. Introduction and background

1.1. Background

The Welsh Government [Infrastructure Finance Plan \(IFP\)](#), identifies culture as contributing significantly to the mental and physical wellbeing of people across the country, while also enriching education, preserving history, supporting tourism, and strengthening the overall presence of Wales on the global stage. Given the defining role played by the cultural sector in Wales, including by the arts, museums, libraries, archives and the historic environment sectors in Wales, the Welsh Government set out its [Priorities for Culture](#) in 2025 to guide the development of the sector. These priorities aim to further several cultural ambitions, including ensuring that culture is inclusive, accessible and diverse; reflecting the needs and aspirations of children and young people; caring for collections and assets, supporting good digital practice and supporting sustainable development, achieving net-zero and tackling climate and environmental emergencies.

Culture (including Arts and Heritage) has been central to many [Programme for Government \(2021 to 2026\)](#) commitments. These include specific capital investments in a number of high-profile cultural projects such as Theatr Clwyd, the Football Museum of Wales and the National Contemporary Art Gallery (CELf). Capital investment in Wales is also provided to local museums, archives and libraries through other channels such as the Transformation Capital Grants Programme and Collection Management Capital Improvement Grant Programme. Together, such cultural capital investment plays an important role in preserving Wales's unique and diverse cultural offer as well as promoting and embedding the Welsh language within it, as identified by the [Wales Infrastructure Investment Strategy](#). Given the scale and profile of cultural capital investment in Wales, it is important to understand how, and the extent to which, such investments support the Welsh Government's wider cultural ambitions.

1.2. Aims and objectives of the research project

The Welsh Government commissioned Alma Economics (in January 2026) to undertake an evaluation of the Cultural Capital Grants (CCG) in Wales (2021 to 2026). The aim of this evaluation is to provide a **point-in-time assessment (March 2026)** of the extent to which the capital grants awarded by the Culture Division have met their stated objectives as the Senedd term (2021 to 2026) comes to an end. The research questions relevant to this research are:

- To what extent have grant-funded projects met their output aims and objectives, where possible, along their respective timelines?
- To what extent and which of the intended outcomes and impacts presented in the CCG logic model have been realised, where possible and the sustainability of these outcomes and impacts?
- Have any additional, unintended outcomes occurred as a result of grant-funded activity?

- Update the draft logic model to better reflect current programme goals, activities, and outcomes?
- What are the future evaluation activities and timescales of the grant recipients?
- To what extent are the KPI measurements used comparable across the projects? Are there means to standardise these across projects?
- What evidence gaps are currently present within the logic model?
- What additional data would be useful to collect to assess the impacts of the CCG and any evidence gaps identified?
- What lessons learnt can be provided from the evaluation of the CCG?

Within the scope of the evaluation are:

- Three major capital projects: Theatr Clwyd, The Football Museum of Wales, and CELF
- The Transformation Capital Grants (2022 onwards)
- The Collections Management Capital Improvements Programme

The evaluation primarily employs a **desk-based synthesis approach**, reviewing existing information across various project reports and policy documents provided to us directly by the Welsh Government. This synthesis assessed the extent to which the outputs and outcomes of the CCG activities have been realised at this time. In addition, this evaluation also produces a **logic model** for the CCG, maps the future planned evaluation activities by the recipients of the CCG and provides recommendations on what additional data should be collected to help demonstrate their impacts.

The findings from this evaluation aim to inform future capital grants supported by the Welsh Government's Culture Division.

1.3. Structure of this report

The remainder of this report is structured as follows:

- **Chapter 2** provides an overview of the approach and methodology used to conduct the evaluation of the CCG.
- **Chapter 3** presents the logic model for the programme.
- **Chapter 4** presents the main findings of this evaluation, including the current progress in implementation and the impacts associated with the capital grants. It also maps the various evaluation approaches planned by projects.
- **Chapter 5** concludes this report and provides recommendations.

2. Methodology

This section summarises the approach used to deliver our point in time evaluation of the CCG in Wales.

2.1. Evaluation approach

In total, the CCG portfolio being considered within the remit of this work consists of **41 grants**^{Footnote¹}. These include the three larger capital projects (Theatr Clwyd, The Football Museum of Wales, and CELF), as well as 31 smaller grants associated with the Transformation Capital Grants Programme and eight smaller grants from the Collections Management Capital Improvements Programme (six of which are within the scope of this evaluation). These grants varied significantly in terms of their nature, scale, priorities and timelines. Given the potential range of different activities, outputs, outcomes and impacts arising from these projects, there exists a challenge in being able to aggregate any emerging impacts at the wider CCG level, while simultaneously capturing evidence of the benefits each project brings.

As a result, this evaluation was primarily informed by a desk-based synthesis of project-level documentation shared directly by the Welsh Government, with the aim of understanding the current progress in implementation and the emerging impacts of the CCG portfolio as a whole at this point in time. These included documents such as end-of-project reports, interim evaluations, grant application and award letters, Full Business Case (FBC) reports, gateway reports, policy documents, internal audit reports, capital project steering group reports and an existing internal logic model relevant to several projects within the scope of this evaluation, developed in the context of the Welsh Infrastructure Investment Strategy (WIIS). This approach aligns with other recent approaches used to evaluate projects at relatively early stages of implementation within the cultural, creative and heritage sectors. For example, the first-year assessment of the [Heritage 2033](#) programme similarly drew primarily on existing grant applications, rather than project completion data, recognising that many funded projects were still at early stages of delivery and had not yet fully realised their intended impacts.

The following sections outline the methodology undertaken in conducting this evaluation.

2.1.1. Project scoping

At the start of this evaluation, an initial sample of the project-level documentation was reviewed, providing us with an understanding of the individual capital grant projects, their intended areas of impact, and the wider context of the CCG. Main documents reviewed at this stage included (i) Full Business Case (FBC) reports, (ii) a sample of end-of-project

Footnote

¹ It is important to note that there exist other capital projects funded within this period (2021 to 2026) which do not officially fall under the PfG commitments within the focus/scope for this work. Such projects are not considered under within this report. This means that the totality of benefits generated by cultural capital investments in Wales may go beyond those identified within this report.

reports, (iii) existing evaluations, and (iv) the existing internal logic model relevant to several projects within the scope of the CCG.

A series of five scoping discussions were held with Welsh Government stakeholders across the various grant programmes. These discussions sought to cover topics such as (i) the background and context of each grant, (ii) main processes underpinning the delivery of the grant programmes, (iii) any emerging benefits associated with the 3 major projects and 2 programmes, (iv) challenges encountered during implementation, and (v) access to additional data or documentation relevant to the evaluation.

2.1.2. Logic model workshop

Based on the initial review of documentation and the scoping discussions, commonalities across the CCG portfolio were identified and synthesised into a logic model. The aim was to accurately represent the inputs, activities and anticipated outputs, outcomes and impacts of the various programmes within a single overarching framework.

The logic model was presented and discussed during a logic model workshop held in February 2026. This workshop involved Welsh Government representatives from across the 3 major projects and 2 programmes, whose feedback was collated and used to further refine and finalise the CCG logic model.

2.1.3. Analysis and synthesis of results

Following the logic model workshop, a detailed review of the full set of project-level documents was undertaken. Information from each project and its associated grants was systematically extracted and recorded in a research extraction sheet (RES). This included documenting stated KPIs, narrative descriptions of project outputs and impacts, impacts outlined in benefits realisation plans, as well as other information such as the challenges associated with the implementation of the CCG.

Extracted information was categorised within the RES as either realised benefits or intended benefits. Realised benefits referred to outputs or outcomes that had already been delivered, typically evidenced through completed projects or the availability of end-of-project reports in the case of the Transformation Capital Grants Programme. Intended benefits referred to outcomes that projects had identified as targets but had not yet achieved, primarily because several projects were still undergoing capital works or had only recently become operational at the time of the evaluation. Each of the benefits was further mapped to various output and outcome themes identified within the CCG Programme's logic model.

This systematic approach to reviewing the documentation enabled the identification of the main data gaps within the evaluation. Following consultation with the Welsh Government, we agreed to adjust our initially planned approach to place less emphasis in this evaluation on primary data collection activities (including a survey and semi-structured interviews). The intention of this change was to avoid duplicating existing evaluation activities already undertaken at the project level, thus reducing the burden on project-level stakeholders to a more proportionate level. The high levels of diversity across the projects funded through the CCG also meant that there was less value than expected in a "one-size-fits all" survey.

Instead, the evaluation adopted an augmented desk-based approach, whereby targeted data requests were issued to stakeholders to obtain additional documentation or specific data required to address identified gaps. In total, 169 pieces of documentation were reviewed in depth as part of the evaluation.

The findings and information recorded within the RES were subsequently synthesised across projects to develop an overall understanding of the implementation progress and emerging impacts of the CCG. Given the diversity of projects within the CCG portfolio, this evaluation primarily adopts a narrative synthesis of findings. Quantitative aggregation of impacts across projects was neither feasible nor meaningful, as the projects differed substantially in their aims, objectives, and associated KPIs. Even where similar indicators exist, they are often collected through different methods and recorded using different definitions, limiting direct comparability. Furthermore, simple quantitative aggregation would not be appropriate given the significant variation in project scale and funding levels across the CCG portfolio, wherein combining figures from relatively small grants with those from much larger-scale capital projects could distort the overall interpretation of results. Instead, this evaluation synthesises evidence in narrative form across projects to identify common themes, emerging outputs and outcomes, and broader insights relating to the CCG as a whole.

2.1.4. Developing a list of core indicators

Based on the findings of this evaluation, a series of recommendations have been developed to support the future monitoring and evaluation of the CCG, with a particular focus on improving the comparability of evidence across the portfolio. As part of this work, an initial proposed set of core indicators was created^{Footnote2}, drawing on common themes and areas of overlap identified across projects. Specifically, these common areas were grouped into a series of overarching “indicator families” that are expected to be broadly applicable across most projects within the portfolio. Each indicator family also contains a number of specific KPIs. In some instances, these KPIs are also likely to be broadly comparable across projects and could therefore contribute towards a more consistent CCG portfolio-level evidence base. In other cases, where comparable KPIs are less feasible due to differences in project goals, type and scale, an illustrative list of project-specific KPIs has been included as examples of measures that individual projects could adapt within their own monitoring frameworks.

The resulting framework seeks to provide a practical and proportionate suite of shared indicators that can support future evaluations at the wider CCG portfolio level and comparability across projects, while still allowing sufficient flexibility for projects to adopt more tailored KPIs aligned to their specific objectives, scale, and activities. Further details, including the full list of proposed indicators, are provided in Annex B.

Footnote

² The development of this list of core indicators also included a review of the [Guidance on Indicator Definitions, Data and Evidence Requirements](#), provided to us directly by the Welsh Government.

3. Logic Model

3.1 Introduction to the Logic Model

A logic model is a structured way of describing how an intervention is expected to create change. This approach aims to provide a clear theoretical framework – including both visual and narrative components – that links resources, activities and results, illustrating the causal pathway through which inputs are expected to generate benefits and longer-term impacts.

At its core, a logic model sets out the chain of cause and effect from inputs to impacts. It begins with the resources invested (inputs), which enable specific actions to be delivered (activities). These activities produce immediate and tangible results (outputs), which in turn contribute to changes in behaviours, performance or conditions (outcomes). Over time, these outcomes lead to broader and more lasting effects (impacts).

Logic models are widely used in evaluations because they help to clarify how programmes are intended to work and what success looks like at different stages. They support consistent monitoring, provide a shared framework for assessing progress, and make it easier to understand how individual projects contribute to wider policy objectives.

In this evaluation, the logic model serves as the overarching theoretical framework for understanding how the CCG translate investment into results. It brings together the diverse projects and programmes within the portfolio into a single structure, enabling both project-specific assessment and cross-CCG comparison.

The model also serves as a practical reference framework for future funded projects. By setting out a structured range of outputs, outcomes and impacts, it provides a suite of potential areas of change that grant holders can use to inform project design, monitoring and evaluation planning.

3.2 Structure and content of the Logic Model

This section presents the logic model for the Culture Capital Grants portfolio. The model is organised into five components: inputs, activities, outputs, outcomes, and impacts. Figure 1 provides an overview of the full logic model, while Figures 2 and 3 expand on the outputs and outcomes by presenting example indicators for each area identified.

Figure 1: Cultural Capital Grants logic model

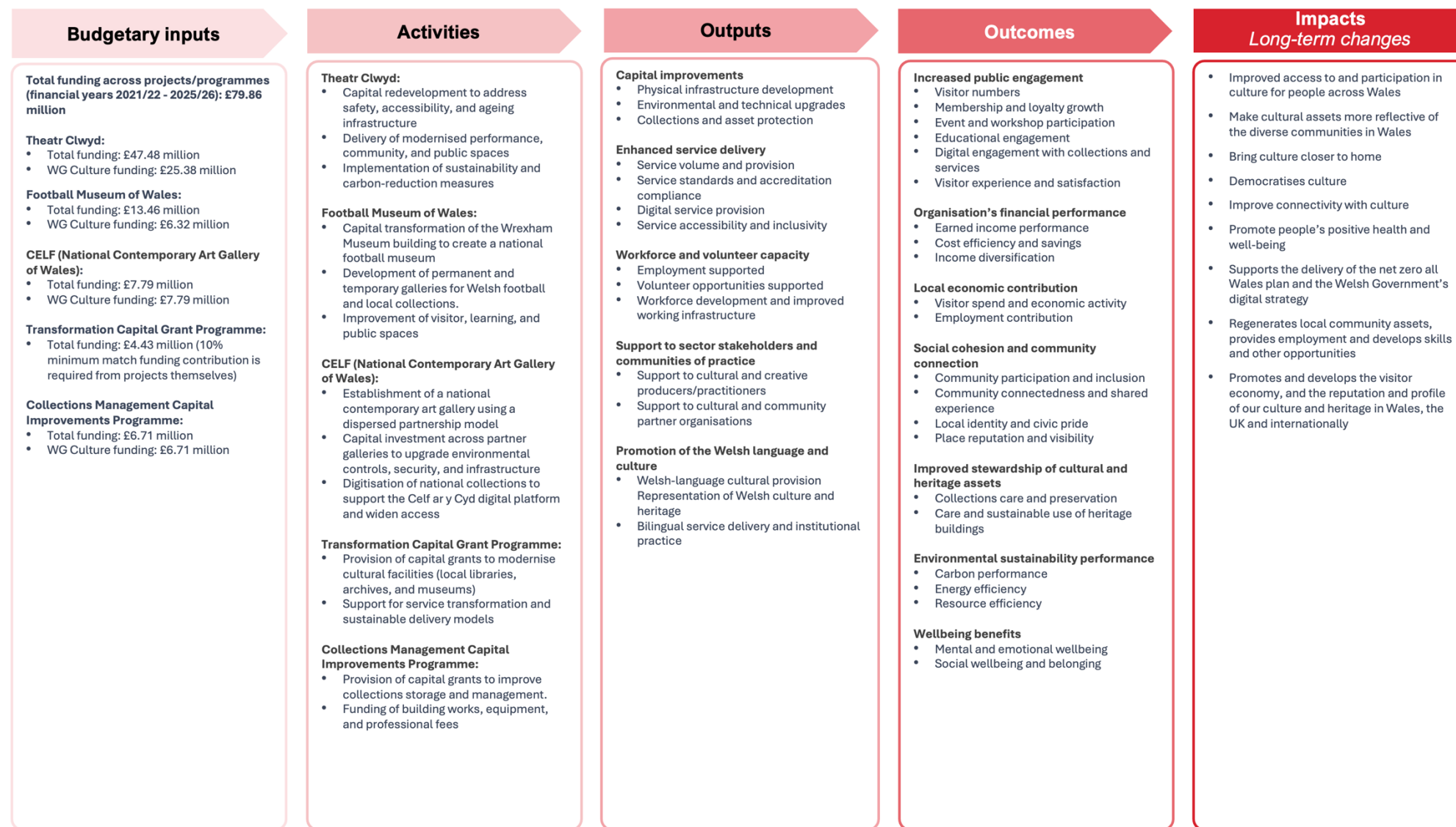


Figure 2: Breakdown of outputs

Outputs

Capital improvements

- Physical infrastructure development – e.g., square metres of refurbished or newly developed space, number of new facilities created
- Environmental and technical upgrades – e.g., environmental certification achieved (e.g., BREEAM rating), installation of low-carbon heating or energy systems, installation of environmental control systems
- Collections and asset protection – e.g., square metres of collection storage created or upgraded; number of security systems installed or upgraded

Enhanced service delivery

- Service volume and provision – e.g., number of exhibitions delivered, number of theatre productions staged, number of events or workshops programmed, number of new accessible collections, number of new cultural items commissioned or created
- Service standards and accreditation compliance – e.g., achievement or improvement of Museum Accreditation standards, achievement or improvement of Archive Service Accreditation standards, number of Welsh Public Library Standards met
- Digital service provision – e.g., number of virtual events or workshops delivered, number of online resources launched, number of digital cultural assets made available online
- Service accessibility and inclusivity – e.g., number of events specifically designed for priority audiences (e.g., SEN, neurodivergent audiences), number of accessible performances (e.g., captioned, BSL)

Workforce and volunteer capacity

- Employment supported – e.g., number of full-time equivalent (FTE) posts supported directly, number of fixed-term or project posts created
- Volunteer opportunities supported – e.g., number of volunteer roles created or maintained, total volunteer hours recorded
- Workforce development and improved working infrastructure – e.g., number of staff facilities upgraded (e.g., offices, welfare areas), number of staff receiving training or upskilling opportunities

Support to sector stakeholders and communities of practice

- Support to cultural and creative producers/practitioners – e.g., number of artists or cultural practitioners receiving training or development opportunities, number of resident companies hosted, number of freelancers engaged
- Support to cultural and community partner organisations – e.g., number of partnership agreements established, number of collaborative projects delivered

Promotion of the Welsh language and culture

- Welsh-language cultural provision – e.g., number of Welsh-language exhibitions, performances or events delivered, number of Welsh-language digital cultural assets made available online
- Representation of Welsh culture and heritage – e.g., number of exhibitions, performances or events focused on Welsh history, culture or heritage, number of exhibitions, productions or programmes featuring Welsh artists or cultural practitioners
- Bilingual service delivery and institutional practice – e.g., proportion of public-facing materials available bilingually, number of job posts designated as Welsh-essential or Welsh-desirable

Figure 3: Breakdown of outcomes

Outcomes

Increased public engagement

- Visitor numbers – e.g., total visitor numbers, repeat visitation rates, number of first-time visitors, diversification of visitor profile
- Membership and loyalty – e.g., membership numbers, membership renewal rates, number of supporter or patron scheme members
- Event and workshop participation – e.g., number of event attendees, number of workshop participants, growth in event/workshop attendance
- Educational engagement – e.g., number of school visits, number of pupils attending organised educational sessions
- Digital engagement with collections and services – e.g., digital collection views, downloads of digital resources, virtual event attendance
- Visitor experience and satisfaction – e.g., visitor satisfaction ratings, user experience survey scores

Organisation's financial performance

- Earned income performance – e.g., ticket sales revenue, retail revenue, venue hire income, membership income
- Cost efficiency and savings – e.g., reductions in energy expenditure, reductions in building or asset maintenance costs
- Income diversification – e.g., proportion of earned income vs. grant funding, number of income streams, commercial partnership income

Local economic contribution

- Visitor spend and economic activity – e.g., estimated visitor spend in the local area, average visitor dwell time, number of overnight stays associated with visits
- Employment contribution – e.g., number of jobs supported indirectly and local supply chain expenditure

Social cohesion and community connection

- Community participation and inclusion – e.g., participation by priority or underrepresented groups, participation by young people, participation from geographically diverse communities
- Community connectedness and shared experience – e.g., reported sense of belonging, reported opportunities for interaction within the local community
- Local identity and civic pride – e.g., reported pride in local cultural institutions, perception of the venue as a community asset, recognition of local culture and heritage in programming, improved place-making
- Place reputation and visibility – e.g., number of media features in regional or national outlets; number of listings in cultural tourism platforms or destination guides; number of visitors from outside the local area.

Improved stewardship of cultural and heritage assets

- Collections care and preservation – e.g., condition assessment ratings of collections, proportion of collections stored in compliant conditions
- Care and sustainable use of heritage buildings – e.g., condition rating of historic/listed buildings, buildings removed from 'at risk' registers, increased use of previously underused heritage spaces

Environmental sustainability performance

- Carbon performance – e.g., organisational carbon emissions, carbon emissions per visitor
- Energy efficiency – e.g., energy consumption per square metre, proportion of energy from renewable sources
- Resource efficiency – e.g., water consumption, waste generated and proportion recycled

Wellbeing benefits

- Mental and emotional wellbeing e.g., self-reported wellbeing scores, self-reported enjoyment and satisfaction
- Social wellbeing and belonging – e.g., self-reported reported opportunities for social interaction, self-reported reduction in loneliness, self-reported sense of belonging.

3.2.1 Inputs

The inputs section summarises the financial resources allocated to the 3 major projects and 2 programmes within scope during the 2021/22 to 2025/26 Welsh Government term. Where relevant, the model reports both total project funding and the proportion provided specifically by the Welsh Government Culture Division, alongside contributions from other funding partners. Total funding is presented because it is not feasible to isolate which specific activities, outputs or subsequent outcomes can be attributed solely to individual funding sources. The model therefore reflects the full scale of investment, enabling delivery across the portfolio.

3.2.2 Activities

The activities section outlines the core areas of delivery supported by Culture Capital Grant funding. As the logic model spans 3 major projects and 2 programmes, activities are presented at a high level and focus on the principal areas of intervention rather than detailed operational actions. This level of description is proportionate to the portfolio-wide scope of the model and ensures a consistent overview of how funded projects translate investment into delivery.

3.2.3 Outputs

Outputs describe the immediate and tangible results generated through funded activities. To ensure clarity and consistency across a diverse portfolio of projects, outputs are structured into broad thematic areas. Within each area, more specific dimensions of delivery are identified and illustrated through example indicators. This layered structure enables a balance between comparability and flexibility: it provides a consistent framework for capturing results across the portfolio while allowing individual projects to select indicators most relevant to their scope.

The five broad areas of outputs are:

- **Capital improvements:** this area captures the physical and technical enhancements enabled through capital investment. It includes development of infrastructure and facilities, environmental and technical upgrades, and measures to safeguard collections and cultural assets.
- **Enhanced service delivery:** this area reflects improvements in the scale, quality and accessibility of cultural services. It includes growth in programming and provision, compliance with sector standards and accreditation, expansion of digital services, and inclusive service design.
- **Workforce and volunteer capacity:** this area captures the human resources supported through capital investment. It includes employment supported, volunteer opportunities created or sustained, and improvements to workforce development and working environments.
- **Support to sector stakeholders and communities of practice:** this area reflects contributions to the wider cultural ecosystem. It includes support to cultural practitioners and producers, as well as collaboration with cultural, community and other partner organisations.

- **Promotion of the Welsh language and Welsh culture:** this area captures how funded activity supports Welsh-language provision and strengthens the visibility and representation of Welsh culture and heritage through programming, content and institutional practice.

While some output areas, particularly capital improvements, are expected to be relevant across all funded projects, others apply more selectively depending on the project scope and objectives. The model, therefore, adopts a modular structure: it does not attempt to catalogue every possible output but instead defines a set of common areas within which the majority of project-level outputs are expected to fall.

3.2.4 Outcomes

Outcomes describe the changes and effects that arise from the outputs delivered. They are structured using the same approach as the outputs section: broad thematic areas, supported by more specific dimensions and illustrative indicators.

The main outcome areas are:

- **Increased public engagement:** this area captures growth in participation and interaction with cultural services. It includes visitor and membership growth, participation in events and educational activity, digital engagement with collections and services, and the quality of visitor experience.
- **Organisation's financial performance:** this area reflects the financial performance and sustainability of funded organisations. It includes earned income from cultural and commercial activities, efficiency gains from reduced operating costs, and diversification of income streams beyond public funding.
- **Local economic contribution:** this area captures the wider economic effects generated by cultural activity. It includes visitor spending and associated economic activity in local areas, as well as indirect employment and supply chain contributions.
- **Social cohesion and community connection:** this area reflects the social value of cultural investment. It includes inclusive participation, opportunities for shared experiences within communities, strengthened local identity and civic pride, and the reputation and visibility of places beyond their immediate locality.
- **Improved stewardship of cultural and heritage assets:** this area captures the condition and responsible management of cultural resources. It includes improved care and preservation of collections and the sustainable maintenance and use of historic and heritage buildings.
- **Environmental sustainability performance:** this area reflects the environmental performance of funded organisations and facilities. It includes carbon performance, energy efficiency and broader resource efficiency in operations.
- **Wellbeing benefits:** this area captures the personal and social wellbeing effects associated with cultural participation. It includes mental and emotional wellbeing, as well as social wellbeing and a sense of belonging.

Compared with outputs, outcomes are generally more comparable across projects, as they reflect common areas of change resulting from cultural capital investment. However, not all

outcome areas will be relevant to every project, and their applicability will depend on the focus of the intervention and the type of cultural institution or setting involved (e.g., museums, libraries, archives).

3.2.5 Impacts

Impacts represent the longer-term and broader societal effects that may arise from the Culture Capital Grant investment. While outputs and outcomes capture more immediate changes associated with funded activities and improvements to cultural infrastructure, impacts relate to the wider strategic contribution of these investments to cultural participation, community development and national policy priorities.

The impacts included in the logic model draw on a draft programme documentation^{Footnote3} prepared within the Welsh Government Culture Division to articulate the strategic ambitions of a portfolio approach to cultural capital investment. Although this programme management framework was not formally implemented, the draft documentation provides a useful articulation of the intended long-term benefits associated with the CCG and has therefore informed the impact layer of the logic model.

In this context, cultural capital investment aims to contribute to a number of longer-term impacts, including:

- improve access to and participation in culture for people across Wales;
- make our cultural assets more reflective of the diverse communities in Wales;
- support delivery of the goals and actions for culture, heritage and sport in the Welsh Government's Anti-racist Wales Action Plan;
- bring culture closer to home;
- democratise culture;
- improve connectivity with culture;
- promote people's positive health and well-being;
- support delivery of the net zero all Wales plan and the Welsh Government's digital strategy;
- regenerate local community assets, provide employment and develop skills and other opportunities; and
- promote and develop the visitor economy, and the reputation and profile of our culture and heritage in Wales, the UK and internationally.

Taken together, these impacts represent the broader strategic ambitions associated with cultural capital investment in Wales. While individual projects contribute to these impacts to varying degrees, they provide an overarching framework for understanding the longer-term public value that the Culture Capital Grants seek to generate.

Footnote

³ Shared directly by Welsh Government stakeholders

4. Findings

4.1. Progress in the implementation of the Cultural Capital Grants

This section of the report provides an overview of the progress in the implementation of the CCG to date. Before assessing the outputs and outcomes associated with the CCG as a whole, it is important to first understand the implementation context of the individual projects within it. Given the varied nature, scale, and timelines of the investments, each of the CCG projects is currently at different stages of delivery. The following section, therefore, summarises the 3 major projects and 2 programmes within the scope of the evaluation, their individual goals, intended timelines, and their current stage of progress. This helps place into context where outputs and outcomes may already be emerging across projects, and where they may not yet be observable at this point in time.

Overall, the review of documentation indicates that the implementation of the CCG portfolio is either still underway or has only recently been completed. Among the three major capital projects, the Football Museum of Wales is scheduled to open in 2026, while significant capital works at Theatr Clwyd and CELF have already been completed, albeit recently. As a result, many of the longer-term operational activities associated with these projects are still too early to assess. Furthermore, the implementation progress of the Transformation Capital Grants Programme is ongoing, with 11 out of 31 grants currently possessing end-of-project reports. In contrast, all six Collections Management Capital Improvements projects within the scope of this evaluation have end-of-project reports available.

The document review also highlighted certain challenges associated with the implementation of these grants, which include:

- unexpected issues or additional work required while carrying out capital works, leading to more work or the escalation of cost. This includes unexpected site discoveries (such as the discovery of asbestos), as in the case of Theatr Clwyd.
- insufficient discovery works at pre-tender stages, leading to delays in carrying out capital works, as in the case of the Football Museum of Wales.
- change in contractors and procurement methods during the implementation of capital works as evidenced by the Collections Management Capital Improvements Programme.
- tight timescales between the award of funding and project completion, particularly for smaller grant-funded projects within the Collections Management Capital Improvements Programme.

4.1.1. Theatr Clwyd

Theatr Clwyd is a major arts centre in Flintshire, North East Wales, and is the largest producing theatre in Wales. It serves as a centre of development for Welsh talent and culture for theatre writers, actors and directors in Wales, and attracts over [200,000 paying visitors annually](#), thereby promoting Welsh culture to a range of audiences. It also actively promotes the Welsh language by producing Welsh language plays, screening Welsh

language films and embedding bilingual delivery in its educational and youth theatre programmes.

Despite its importance to the cultural sector in Wales, the theatre received limited capital investment over its 45 years of operation. Over time, this led to the deterioration of the building's condition, raising safety concerns and increasing the likelihood that parts of the theatre would need to close. Thus, the theatre has received significant investment over recent times, with over £25 million of funding since 2020/21, as part of the Welsh Government's [Programme for Government \(2021 to 2026\)](#) commitments. Capital works commenced on site in January 2023, with the overarching aims of:

- delivering over 10,000m² of world-class theatre and community facilities by the end of 2024.
- to sustainably increase building users to 370,000 by 2027 (3 years after reopening)
- to achieve at least a BREEAM "very good" rating for the building and reduce carbon emissions by at least 60%.

At the time this evaluation was conducted, capital works at Theatre Clwyd had been successfully completed, and the theatre [reopened in 2025](#) in multiple phases, albeit with a delay of approximately one year compared to original timelines. This delay can be attributed to [several challenges](#) encountered during the delivery of capital works, which include unexpected site discoveries (such as the discovery of asbestos), supply issues and other challenges associated with construction, as well as cost escalation issues over time. The project has also identified ongoing risks, including rising energy costs, which may place pressure on future revenue budgets.

To support delivery and address such challenges, Theatr Clwyd developed a detailed risk register with associated mitigation strategies during its project implementation. Aside from challenges associated with the capital delivery, this register also captured a broader range of risks, such as public perception risks linked to the phased reopening of Theatr Clwyd. For example, it was identified that the absence of a single launch moment could reduce initial impact of Theatr Clwyd. This was addressed through targeted marketing activity, such as videos and blog posts, to communicate the project journey and build audience engagement over time. Alongside addressing these challenges, efforts were also made to manage the environmental impacts of construction, with the project implementing a waste management plan during the construction phase.

Given the recent reopening of the theatre (less than one year prior to the time of this evaluation) there is currently limited evidence available to assess emerging impacts, with any initial impacts appearing through its phased opening. As such, the discussion of impacts presented later in this report should be considered within the context of this early stage of operation. A Gateway 4 review has already been completed, and a full Gateway 5 review and evaluation is planned to take place approximately 12 months after the full reopening of the theatre, in line with standard practice.

4.1.2. Football Museum of Wales

The Football Museum of Wales is a new museum being developed alongside, and within the same building as the existing city history Wrexham Museum. This new museum aims to highlight Wrexham's central role as the historic home of Welsh football. The overarching goals of the project by 2033, as quoted within its Full Business Case, are:

- we interpret the past and present of our communities for all current and future generations.
- our galleries, collections and digital presence attract 200,000 visits annually.
- we are the voice for Welsh football past, present, and future.
- we welcome 15,000 learners every year.
- our popular and vibrant activities are costed and funded for the next five years.
- we offer a first-class welcome to all users and visitors, placing our community at the heart of all that we do.

The Football Museum aims to achieve these goals through major capital works, including the physical transformation of the existing Wrexham Museum space. It aims to provide over 2,200m³ of experiential volume of new galleries, including a new suite of permanent football galleries, a new suite of permanent galleries to display the Wrexham Museum city history collection and the creation of a museum learning suite, amongst several other capital works. To achieve these goals, the Welsh Government has awarded over £6 million in funding to the museum between 2022 and 2026, as part of the Welsh Government's [Programme for Government \(2021 to 2026\)](#) commitments.

The project has faced certain challenges during its implementation and delivery such as cost increases associated with carrying out capital works and challenges associated cost increases due to unforeseen issues with the age of the existing building, fit-out programme delays due to changes in the base-build completion date, as well as other delays associated with choosing the proposed name for the project.

Despite these challenges, the museum is now [scheduled to open in 2026](#), with significant capital works already completed. While the museum has implemented some pre-opening activities in the form of pop-up events and a Ministerial preview visit event in March 2026, which have led to some outputs and outcomes mentioned in the following section, the museum itself has not opened to the public as of yet. Hence, there is currently limited evidence available to assess the impacts of the project at the time of this evaluation.

4.1.3. CELF

The National Contemporary Art Gallery of Wales, also known as CELF, is a commitment of the Welsh Government's [Programme for Government \(2021 to 2026\)](#).

The initiative aims to act as a hub for contemporary visual artists and communities across Wales, while reaching audiences at both national and international levels. The project is being delivered in collaboration with The Arts Council of Wales, Amgueddfa Cymru and the National Library of Wales and aims to primarily increase access to contemporary art and national collections to more people across Wales, closer to where they live and work.

To achieve this goal, the project has adopted a dispersed model, involving partnerships across [galleries around Wales](#)^{Footnote4}. The project aims to carry out several works across the galleries, including co-curation of works, digitisation, capital investment and artist commissioning.

Each of the nine galleries associated with CELF has already received its capital investments (approximately £8 million from 2021/22 to 2025/26). This has enabled crucial upgrades to existing infrastructures, environmental controls and security. The project concluded the final phase of its operational delivery in March 2025. Currently, the project aims to establish a clear transition plan and post-project framework.

While works have been completed, the project has continued to move from capital delivery into longer-term operation. The Welsh Government has agreed a contribution to CELF's operational costs for the 2025/26 and 2026/27 financial years, allowing further time for the project to develop a funding plan and secure funding from a range of sources. In addition, the Welsh Government funded a transition period from March to September 2025 to complete ancillary works linked to the capital investment, including transition planning.

Some ongoing areas for development remain. These include limited capacity for some galleries to expand programming and collect/interpret visitor data meaningfully, as well as a desire for more visible marketing of CELF at the national level, alongside a more visible branding and a unified CELF communications strategy.

4.1.4. Transformation Capital Grants Programme

The Transformation Capital Grants Programme offers funding through a competitive grant application process for local museums, archives and libraries across Wales. They aim to support them in modernising their facilities, creating sustainable delivery models and enabling joint service working, and a series of grant awards have been made to support local services. The programme began in 2010, when it delivered capital funding to public library services. Since then, it has been extended in scope, delivering capital funding to museums, galleries, archives and heritage sites in addition to public library services. It has also extended its budget, receiving over [£5 million between 2017 and 2022](#). It has also received [additional grants](#) of over £4 million between 2023/24 and 2026/27 (within the current Senedd term).

This evaluation considers 31 grants awarded through the Transformation Capital Grants Programme between 2022 and 2026. At the time of this evaluation, at least 11 of these grants^{Footnote5} have end-of-project or interim project reports that are available and

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⁴ The nine galleries in the dispersed model are the Aberystwyth Arts Centre in Aberystwyth; Glynn Vivian Art Gallery in Swansea; MOSTYN in Llandudno; Newport Museum & Art Gallery in Newport; Oriel Davies in Newtown; Oriel Myrddin in Carmarthen; Plas Glyn-y-Weddw in Pwllheli; Ruthin Craft Centre in Ruthin; and STORIEL in Bangor. The National Museum, Cardiff and National Library of Wales in Aberystwyth also play an important role and hold exhibitions under the banner of Celf.

⁵ Based on end-of-project reports that were shared directly by the Welsh Government. It is possible that additional grants have end-of-project reports that were not available to the evaluation team at the time this analysis was undertaken.

accessible^{Footnote6}, indicating that the major capital works associated with these projects have been completed and allowing for the identification of some emerging outputs and outcomes. For the remaining grants, such reports have not yet been produced, which limits the extent to which emerging impacts can be meaningfully assessed at this stage.

4.1.5. Collections Management Capital Improvements Programme

The Collections Management Capital Improvements Programme consists of a series of grants provided to accredited non-national museums and archives across Wales to support improvements to their collections storage and management systems. The programme places particular emphasis on capital expenditure, including building and engineering works as well as the installation of new equipment related to storage and conservation.

The grants were introduced following the recommendations of a Review of Collections Management for the local and independent museum sector in Wales (2024), commissioned by the Culture Division of the Welsh Government. The review made five recommendations in total, two of which the Collections Management Capital Improvements Programme specifically sought to address. These are:

- improve current storage facilities
- refit existing non-collection stores to provide additional collection stores

This grant scheme was a 'one-off', (although its eligible areas of improvement were incorporated in the subsequent Priorities for Culture Capital Grant Scheme). The Collections Management Capital Improvements Programme was also targeted for delivery within one year, and as such, the implementation of these grants progressed quickly. Several projects have produced and submitted end-of-project or interim evaluation reports. At the time of this evaluation, all six projects within the scope of this evaluation had submitted end-of-project reports, enabling the identification of short-term emerging outputs and outcomes.

The implementation of these grants has also been associated with some main challenges. Across the projects reviewed, commonly identified issues include:

- changes in contractors and suppliers during the delivery of capital works.
- increases or changes in project costs arising from unforeseen issues encountered during construction, such as previously unidentified wiring or drainage infrastructure, as well as other practical challenges requiring revisions to original layout or design plans.
- tight timescales between the receipt of funding award letters and the required completion of project activities.

Footnote

⁶ These are the Mold Museum, Betws Library, Rhondda Heritage Park, Ystradgynlais Library, Barry Library, Newport Museum and Art Gallery, MonLife Heritage Museum, Pembrokeshire County Council Library Service, Neath Port Talbot Library Service, Cwmbran Library and the Pencoed Library.

4.2. Emerging impacts of the Cultural Capital Grants

This section presents evidence on the emerging benefits generated by the CCG, structured according to the logic model in terms of the expected impacts. Capital projects differ from typical resource projects due to their long-term horizon and the substantial upfront investment required in physical assets. As a result, the benefits of these projects generally take time to materialise. At the point of drafting this report (March 2026), most CCG projects remain at an early stage of implementation, with many still ongoing or only recently completed. While the projects clearly identify the benefit areas they aim to achieve over time, evidence of tangible impacts is currently limited. At this stage, the strength of evidence is generally strongest for some short-term outputs, such as capital improvements and enhanced service delivery outputs, which are discussed in more detail below. There is also evidence of some emerging outcomes, primarily from smaller-scale capital projects that have been completed and for which end-of-project reports are available or from the phased opening of Theatr Clwyd. Beyond outputs and outcomes, there is currently no evidence of long-term impacts from the CCG, as these are expected to materialise over a longer time horizon.

Furthermore, at the time of this evaluation, there is currently limited evidence available to identify additional or unintended outcomes arising from the Cultural Capital Grants portfolio. This is primarily because many projects remain in relatively early stages of implementation or operation, with several capital projects only recently completed or still underway. However, it is possible that additional or unintended outcomes may emerge over time, the nature of which can often only be identified once projects have become fully operational with sufficient time for wider impacts to materialise. Examples of possible additional outcomes may include wider spillover effects on local cultural participation. Similarly, some projects may also experience unintended challenges that can materialise over time such as increased operational costs associated with maintaining new and expanded facilities generated by the capital investments.

Evidence of observed benefits was solely derived from documentation that already exists. With benefits expected to emerge and expand over time, the outcomes observed at this stage should be interpreted as a snapshot rather than the final impacts of projects. Each output and outcome is associated with multiple indicators that will continue to be monitored by projects, with benefits likely to increase as projects mature.

It is also important to note that the intended or realised outputs and outcomes identified in the following sections are those explicitly evidenced in the documentation reviewed or supplementary information provided by Welsh Government stakeholders directly. Where a project is not discussed under a specific output or outcome area, this should not necessarily be interpreted as evidence that it does not contribute, or will not contribute, to that area. Rather, it may reflect the fact that such output/outcome was not captured in the documentation available to the evaluation team.

There are also several challenges and limitations associated with assessing the impacts of these grants:

- **Diversity in projects:** projects vary widely in scale, scope, and objectives. Some receive funding in the millions of pounds, while others are lower-level grants in the thousands, making direct quantitative comparisons difficult to carry out across projects.
- **Variability in evidence quality:** monitoring approaches can differ across projects, with some grants providing detailed data and others offering limited information.

Due to these challenges, the results in this section are described narratively rather than aggregated numerically.

Overall, while the current evidence provides some insight into the short-term outputs and early outcomes of CCG, it is important to interpret these findings as preliminary. Ongoing and future monitoring and evaluation activities will be critical to fully capture the long-term benefits of these investments.

4.2.1. Findings relating to outputs

The following sections summarise the extent to which outputs identified in the CCG evaluation logic model have been realised across each theme to date, drawing on narrative evidence from across the 3 major projects and 2 programmes.

4.2.1.1. Capital Improvements

Capital improvements represent the central output of the CCG portfolio. The primary purpose of the funding is to support the refurbishment, expansion and modernisation of cultural infrastructure across Wales. As a result, all grant-funded interventions within scope include some form of capital improvement, ranging from major redevelopment of cultural venues to targeted upgrades of collections storage, technical systems and facilities.

While the extent and scale of improvements vary between projects, capital investment typically includes works such as the refurbishment or expansion of cultural spaces, upgrades to storage facilities for collections, improvements to environmental and security systems, and the installation of new technical or energy infrastructure. These improvements provide the physical foundation that enables many of the other outputs discussed in the following sections.

Evidence from the project documentation reviewed indicates that capital improvement works have been completed or are underway across the portfolio. In some cases, the available documentation provides only partial insight into realised outputs, particularly where projects have progressed since the most recent reporting available for this review. For example, documentation available for the Football Museum of Wales dates back to 2025, although significant capital improvements may have been achieved since then.

Across the three major projects, capital improvements include large-scale redevelopment and infrastructure upgrades. Examples are:

- The Football Museum of Wales plans to deliver 2,217m³ of new experiential gallery space, including 824m² of refurbished cultural, retail, learning and event space.

- Theatr Clwyd's redevelopment aims to deliver approximately 10,000 m² of modern theatre and community facilities. Overall, Theatr Clwyd has begun re-opening in phases since 2025.
- evidence from CELF indicates that all nine partner galleries received capital investment enabling upgrades to environmental controls, security systems and wider infrastructure.

Examples of realised capital improvements can also be identified across projects funded through the Transformation Capital Grant Programme and the Collections Management Capital Improvements Programme. These include:

- a 25% increase in museum collection storage capacity at Llangollen Museum
- an increase in storage capacity for artworks within Carmarthenshire County Council's Museum and Art Service, expanding capacity from 245 to 545 works
- construction and relocation of a new town-centre library at Narberth Community Library, increasing the library footprint and introducing modern facilities and technologies
- transformation of an underused exhibition space into a new interactive digital exhibition area at Rhondda Heritage Park

Overall, the available evidence indicates that the CCG have largely succeeded in delivering its intended capital improvement outputs. However, as several projects remain in construction or early operational phases, the full benefits of these investments will depend on projects reaching full operational capacity.

4.2.1.2. Enhanced service delivery

Enhanced service delivery is the most frequently targeted area of outputs across the capital projects funded through the CCG. A review of project documentation indicates that all projects and grant programmes currently in scope either evidence realised outputs in this area or identify related indicators and targets as measures of project success. This aligns with the nature of cultural capital investment, which is typically aimed at enabling cultural organisations to strengthen and expand their offer to audiences. It includes the scale and volume of provision (e.g., more exhibitions, events, or resources available), improvements in service quality (e.g., compliance with sector standards and accreditation), and important enabling dimensions such as accessibility, inclusivity and digital provision alongside physical services.

Across the portfolio, both the three major capital projects and a substantial number of projects supported through the Transformation Capital Grant Programme and the Collections Management Capital Improvements Programme have either already delivered outputs in this area or have explicitly targeted them as measures of project success.

All three major capital projects have already realised outputs related to enhanced service delivery. For example:

- Theatr Clwyd has begun undertaking post-show audience surveys. Overall, the Theatr has achieved a 9.26 average Customer Service Rating (out of 10) as at June

2025. The project's Business Case also sets out clear intentions to deliver outputs aligned with enhanced service delivery, including creative engagement sessions and music education provision.

- The Football Museum of Wales has delivered a range of engagement activities during its pre-opening phase, including public programming delivered through a temporary pop-up museum presence and at national events, e.g. National Eisteddfod.
- CELF's digitisation programme has resulted in over 24,000 works being captured, forming the foundation of the Celf ar y Cyd^{Footnote7} digital platform and substantially expanding digital access to contemporary art collections.

Enhanced service delivery outputs are also prominent across projects funded through the Transformation Capital Grant Programme and the Collections Management Capital Improvements Programme. Across both programmes, 29 out of 36 funded projects were identified as explicitly targeting outputs in this area, of which seven have already reported realised outputs. Illustrative examples include:

- completion and publication of eight new archive catalogues at Gwent Archives
- launch of a new Makerspace at Barry Library
- delivery of a new interactive digital exhibition at Rhondda Heritage Park, replacing a previous static display format
- investment enabling the doubling of library stock on loan at Narberth Community Library

Overall, enhanced service delivery represents a central pathway through which capital investment translates into improved public cultural provision, both through expanded programming and through modernised, more accessible and digitally enabled services.

4.2.1.3. Workforce and volunteer capacity

Workforce and volunteer capacity is a further area of outputs supported through Culture Capital Grant funding, reflecting how capital investment enables organisations to strengthen their human resources and operational capability.

Among the three major capital projects, two – Theatr Clwyd and the Football Museum of Wales – have set specific targets related to workforce and volunteer capacity. Based on the documentation reviewed, the Football Museum of Wales has already begun delivering against these targets during its pre-opening phase, with 4 full-time equivalent posts recruited and 234.5 volunteer hours recorded in 2025.

Across the Transformation Capital Grant Programme and the Collections Management Capital Improvements Programme, six funded projects explicitly targeted outputs relating to workforce and volunteer capacity, with realised outputs reported in three cases. Examples include:

- a Makerspace Officer role converted into a permanent full-time post at Barry Library

Footnote

⁷ [Homepage | CELF](#) or for artworks [Search | CELF](#)

- staff and volunteer training delivered in the use of digital equipment and in supporting people with disabilities and additional learning needs at Ystradgynlais Library
- an increase in the number of curatorial staff trained to monitor the museum environment at Llangollen Museum

Overall, these examples indicate that capital investment contributes not only to physical improvements, but also to strengthening the workforce and volunteer base required to sustain and maximise the use of upgraded facilities and services.

4.2.1.4. Support to sector stakeholders and community of practice

A further strand of outputs relates to how capital investment contributes to the wider ecosystem, including support for cultural and creative practitioners and collaborative working among cultural and community organisations.

Among the major capital projects, both Theatr Clwyd and CELF include indicators aligned with this area. For example:

- Theatr Clwyd has set a target for 100 Welsh artists and theatre makers per year to receive professional development support.
- CELF has identified collaborative projects and exhibitions among partner galleries as a central area of delivery.

At the time of the review, we did not receive quantitative evidence against these or similar specific indicators but have been made aware that all galleries across the Celf network have held multiple exhibitions under the Celf banner. Similarly, narrative reporting for CELF points to improved collaboration between national institutions and regional galleries.

Across the Transformation Capital Grant Programme, four funded projects explicitly targeted outputs related to stakeholder and community-of-practice engagement, with three demonstrating evidence of progress or achievement. Illustrative examples include:

- participation by Barry Library in a university-led sustainability initiative, the PETG Recycled Filament Initiative, led by the University of Manchester
- an ongoing three-way partnership delivery model at Narberth Community Library involving Narberth Town Council and the Friends of Narberth Library
- partnership working at Ystradgynlais Library with Accessibility Powys, alongside hosting training courses for businesses and participation in the Digital Community Hubs initiative.

Taken together, these examples show how capital funding can act as a catalyst for support to practitioners, partnership activity, and cross-sector collaboration that extends beyond individual organisations.

4.2.1.5. Promotion of the Welsh language and culture

Another area of outputs concerns the extent to which capital investment supports Welsh-language provision and the representation of Welsh culture and heritage. This includes Welsh-language cultural activity, culturally specific programming, and bilingual service delivery practices.

Among the three major capital projects, Theatr Clwyd is the only project to explicitly target outputs aligned with this area. Its Business Case identifies a number of relevant indicators, including professional development support for 100 Welsh artists and theatre makers per year, making four to six productions available annually through digital touring formats, and touring or presenting one to three productions elsewhere in Wales every 18 months. At the time of review, no evidence of realised outputs against these indicators was available. Finally, the project also aims to support the development of Welsh vocabulary among children, including those under five, through activities such as Welsh-language puppet shows, which are planned for 2026 and currently in development.

Across the Transformation Capital Grant Programme, five funded projects include KPIs relevant to the promotion of the Welsh language and culture, with four evidencing realised outputs in the documentation reviewed. Examples are:

- a 19.19% increase in children's Welsh-language stock issues following refurbishment at Betws Library
- delivery of an exhibition focused on Welsh industrial heritage, including the Rhondda Coal Rush, migration, activism and the legacy of mining, at Rhondda Heritage Park
- delivery of bilingual sessions and active recruitment of bilingual staff at Narberth Community Library

These examples demonstrate how capital-funded improvements can enable both the use of the Welsh language in cultural settings and the strengthened representation of Welsh culture and heritage in programming and collections.

4.2.2. Findings relating to programme outcomes

The following sections summarise the extent to which outcomes identified in the CCG evaluation logic model have been realised across each theme to date, drawing on narrative evidence from across the projects.

4.2.2.1. Increased public engagement

Increased public engagement is one of the most frequently targeted areas of outcomes across the various capital projects within the scope of this evaluation. The review of documents indicates that four out of the five grant programmes currently identify targets related to this area. Overall, this focus reflects the broader purpose of many of the capital investments, which seek to expand opportunities for the public to engage with cultural assets. In particular, several projects aim to increase participation by expanding cultural provision, enhancing facilities, and delivering the range of outputs outlined in the previous section. However, given the current stage of many projects at the time of this evaluation, where several capital developments are still underway, there exists limited evidence of realised outcomes within this area. Instead, most projects report intended outcomes related to increased public engagement, which would materialise over time once the capital developments are completed.

Each of the three larger capital projects was found to explicitly target outcomes aligned within this area. For example:

- Theatr Clwyd aims to increase the total number of building users by 370,000 annually by 2027, including paying theatre and cinema audiences. In addition, it also aims to achieve a 5% increase in its audience from the third year following its reopening.
- The Football Museum of Wales has set a target of 70,000 visitors to the museum in the first year of its opening, as well as 15,000 learning visits to the museum annually. Related to learning visits, it also aims to deliver over 90 school workshops per annum across the first three years of its opening.
- CELF has set targets to increase the attendance for contemporary art in Wales incrementally by 3%. It also aims to increase the total annual numbers of young people engaging in arts and increase the annual visitor numbers at 11 gallery sites and on its digital platform.

As several of these projects are not yet open to the public, there is only limited evidence of realised outcomes at the time of this evaluation. For example, the Football Museum of Wales has delivered several pre-opening outcomes within this area through education engagement sessions, library-held events and pop-up museum activities. Notably, it has already delivered 38 pre-opening education engagement sessions and reached over 600 visitors through such pre-opening activities at the time of conducting this evaluation. Furthermore, Theatr Clwyd delivered First Experiences, a free engagement programme for children designed to introduce them to musical instruments. All primary schools in Flintshire participated in the programme in 2025/26, culminating in a concert delivered in collaboration with musicians from the BBC National Orchestra of Wales.

Increased public engagement-related outcomes are also prominent across projects funded through the Transformation Capital Grant Programme, of which six have already reported some realised outputs within this area. Illustrative examples of such outputs include:

- a 29% increase in visitor numbers compared to 2023/24 within the first six months of opening post-refurbishment at the Awen Cultural Trust – Betws Library
- an 82% increase in visitor numbers to the Barry Library in 2023, compared to its 2021 baseline
- delivery of 20 school visits reaching an audience of approximately 1,300 children at the Rhondda Heritage Park in 2023.

At the time of this evaluation, no quantitative evidence was available against these or similar specific indicators for the Collections Management Capital Improvements Programme.

Overall, these examples highlight the potential impacts capital investment can have on increasing public engagement by improving facilities and creating new opportunities for audiences to access and interact with cultural assets.

4.2.2.2. Organisation's financial performance

Another area of outcomes concerns the extent to which capital investment contributes towards an organisation's financial performance. This includes the income earned by the

various grant projects through ticket sales, retail revenue, as well as the cost efficiencies organisations generate through reductions in energy expenditure and asset maintenance costs. While three out of the five projects/programmes explicitly target outputs in this area, there is currently limited evidence of realised outputs due to the stage of delivery. The realised outputs identified to date primarily emerge from the Theatr Clwyd and the Transformation Capital Grants Programme, where some grants already possessed end-of-project reporting documents.

Among the three major capital projects, Theatr Clwyd and the Football Museum of Wales have stated explicit targets within this area:

- Theatr Clwyd has set clear annual targets to strengthen its overall financial performance following reopening. These targets include increasing revenue streams, including an annual increase of £2.7 million in box office income, £800,000 pounds of commercial income and an annual surplus of more than £200,000. Emerging evidence from its trust reports (2025) indicates that Theatr Clwyd productions are on track to meet or exceed their ticket sales targets, though this will only become fully apparent over time. Lastly, evidence from these reports indicates that Theatr Clwyd has set a target of £5 million for private fundraising and is now just £90,000 short of achieving it.
- The Football Museum of Wales also identifies an increase in commercial income from the shop, café and venue hires as an explicit output within its Full Business Case.

Amongst the Transformation Capital Grants Programme, three grants have already identified emerging outcomes within this area. These include:

- cost savings generated through improved energy systems at the Ystradgynlais Library at the Powys County Council.
- a total site income of approximately £350,000 at The Rhondda Heritage Park in 2024/25.
- a 15% increase in room hire income at the Awen Cultural Trust – Betws Library.

At the point of this evaluation, there was limited evidence of realised outcomes in this area for CELF and the Collections Management Capital Improvements Programme, although CELF has been developing a funding strategy to identify potential future funding streams and reduce reliance on core funding over time. This represents a significant gap in the available evidence within this outcome at the time of conducting this evaluation.

However, the capital activities within both the CELF and the Collections Management Capital Improvements Programme can contribute towards improvements in financial performance. For example, improvements to collections care and storage can enable organisations to make greater use of their collections through exhibitions, generate cost savings and increase revenue through increased visitor engagement. Therefore, continued monitoring of benefits in this area is recommended for these two programmes.

Thus, the CCG have a potential role in improving an organisation's or initiative's financial performance in the long run.

4.2.2.3. Local economic contribution

Closely aligned with the previous outcome on increased public engagement is the local economic contribution generated by the various cultural assets in the long run. This includes spending by visitors within a local area, including visitors from other parts of the country. It also includes the various jobs that are indirectly supported within the local economy because of the economic activity generated by the various cultural institutions. These local economic benefits accrue over time, and therefore, the projects supported by the CCG do not display realised impacts at the time of this evaluation.

While there exist no realised outcomes at the time of writing this report, the three major capital projects have set explicit outcomes they aim to achieve over time:

- Theatr Clwyd has set a target of £9 million in economic impacts it aims to generate in North East Wales by 2027. It aims to achieve this target through its own spending within the local economy, as well as through off-site spending by audiences within other sectors, such as the hospitality sector, particularly by non-residents who travel to watch productions.
- The Football Museum of Wales lists various outcomes within this area in its Full Business Case. These include a sustainable increase in the visitor dwell time and spend in Wrexham, as well as an increase in investment into Wrexham's creative and visitor economies.
- CELF aims to increase its economic impact on local businesses where galleries may be located by hosting exhibitions, attracting more visitors and increasing secondary spend. While there exists some reported evidence of increased secondary spend in cafes and shops, the project recognises that more can be done to record and monitor outcomes within this area at the point in time of this evaluation.

Lastly, neither the Transformation Capital Grants Programme nor the Collections Management Capital Improvements Programme report on specific outcomes within this area, which forms a gap within the evidence available at the time of conducting this evaluation.

4.2.2.4. Social cohesion and community connection

Capital investments in cultural assets can contribute to outcomes related to social cohesion and community connectedness. This is a frequently targeted outcome area across the projects within the scope of this evaluation, with four out of the five projects/programmes identified as having intended outcomes in this area. However, most of these outcomes have not yet been realised, reflecting the current stage of delivery, with several projects still in development or early operational phases.

Each of the three major capital projects was found to explicitly target outcomes aligned within this area. For example:

- notably, the Football Museum of Wales has three explicit outcomes outlined within its Full Business Case that align with this area. In particular, it (i) aims to enhance civic pride in the museum and the town centre, (ii) explicitly improve community cohesion through cultural participation, and (iii) make Wrexham a more vibrant, attractive and sustainable city.
- Theatr Clwyd has also begun to attract national media attention to Flintshire, enhancing the area's reputation and visibility through productions such as *"Tick, Tick... Boom!"*, despite the constraints of its phased opening.
- CELF aims to increase the profile of contemporary art in Wales and create a feeling of national pride in the project. It also aims to provide a comparative quality to other nations in the UK and internationally. Existing information from the documents also states that CELF has started to achieve its place-making goals through an increase in audience numbers from beyond Wales.

Projects within the Transformation Capital Grants Programme were also found to actively target outcomes within this area, of which four projects have begun to demonstrate some emerging evidence of realised outcomes within this area:

- The Rhondda Heritage Park has improved the emotional connection of visitors to Welsh industrial history, as evidenced by visitor feedback collected.
- The Ystradgynlais Library and Powys County Council has delivered refurbishments in a geographically remote community and also engaged with the local community through activities delivered in schools and to adults with additional learning needs. There is also a reported increase in the number of community groups approaching the library to deliver future initiatives.
- The Barry Library Makerspace has delivered a series of social services and funded art training sessions for vulnerable young people.

At the time of conducting this evaluation, projects within the Collections Management Capital Improvements Programme do not report on specific indicators within this area, a gap within the existing evidence.

While several projects explicitly state outcomes related to social cohesion as a targeted goal, the full scale of such outcomes is harder to quantitatively measure in reality due to its intangible nature. This forms a main challenge when trying to evidence outcomes within this area. Currently, CELF highlights some ways in which it aims to measure outcomes within this area, such as through visitor surveys, monitoring of national media coverage and the number of articles in national and international media. Similarly, it is recommended that other projects continue to focus on developing indicators to measure outcomes within this area.

4.2.2.5. Improved stewardship of cultural and heritage assets

Another outcome area associated with the CCG is the improved stewardship of cultural and heritage assets. This includes enhancing the care and management of collections, for example, through storing them in compliant environmental conditions, as well as improving the maintenance and sustainable use of heritage buildings. This outcome area is particularly relevant for museums, archives, and libraries that seek to preserve cultural assets for future

generations. The review of documents indicates that four out of the five capital projects have actively targeted outcomes within this area.

All three major capital projects actively target stated outcomes within this area, with CELF also demonstrating some emerging impacts within the area:

- evidence from documentation associated with CELF indicates that 51% of visitors have already noticed improvements to gallery environments.
- one of the principal goals of Theatr Cylwd's capital works was to ensure the safety of the building and prevent its likely closure due to a lack of investment and maintenance of the building in previous years. Hence, the capital works actively enable the preservation and future sustainable use of the building.
- The Football Museum of Wales aims to enhance collection management facilities across the site to ensure the long-term preservation and promotion of its collections.

Aside from the major capital projects, several grants associated with the Collections Management Capital Improvements Programme, as well as the Transformation Capital Grants Programme, have actively targeted outputs within this area, with six grants in total demonstrating emerging outcomes within this domain. Notable examples of realised outcomes include:

- overall improvement in the storage conditions of nearly 20% of the collections housed at the Carmarthenshire Museum.
- The relocation of several pieces of collections away from inappropriate storage to new locations organised by material and relevance at the National Trust Plas Newydd
- improved collections management processes through the retrofitting of meeting and archive rooms at the Llanerchaeron Villa Collection Stores.
- the use of digitisation to display fragile and environmentally sensitive objects, thereby balancing access to heritage assets while ensuring their preservation at the Rhondda Heritage Park.

Therefore, the capital works undertaken by the CCG play an important role in improving the stewardship of cultural and heritage assets associated with several projects.

4.2.2.6. Environmental sustainability performance

Environmental sustainability performance is a central outcome area of the cultural projects, with all five projects actively reporting on outcomes within this area. These include outcomes such as reduced carbon emissions, energy consumption and other forms of resource efficiency. Given the long-term nature of such outcomes, several such outcomes are yet to be realised, particularly by the major capital projects. Among the smaller projects, six grants associated with the Transformation Capital Grants Programme have already begun to demonstrate emerging outcomes within this area, with several others aiming to target similar outcomes within these areas as discussed below.

All three major Cultural Capital Projects actively aim to target several outcomes within this outcome area, with some targets already being met:

- both the Theatr Clwyd and the Football Museum of Wales aim to achieve BREAM “very good” standards. As of 2025, The Football Museum of Wales has reported achieving approximately 20% of the score already, with a greater realisation over time as the project becomes operational. Theatr Clwyd has reported already achieving its target, based on a 2025 environmental performance report
- both Theatr Clwyd and the Football Museum of Wales also aim to reduce their CO2 emissions by 60% and 25% respectively.
- while CELF has not produced quantitative estimates, reports indicate that the capital works have enabled crucial upgrades to environmental controls as well.

Among the Transformation Capital Grants Programme and the Collection Management Capital Improvements Programme, several grants have stated goals which they aim to achieve. For example, the Llangollen Museum (associated with the collection's works) aims to reduce its overall energy use by 5% in the first year of its opening. Furthermore, six Transformation Capital Grants Programme have begun displaying improvements in outcomes within this area. Some notable examples include:

- a reduction of over 3.6 tonnes of CO2 emissions at the Ystradgynlais Library when compared to the baseline (prior to capital works).
- a 25% decrease in electricity usage at the Rhondda Heritage Park in 2024/25 when compared to the previous year. Similar reductions have been reported by the Awen Cultural Trust – Betws Library as well.
- improvements to EPC ratings at the Narberth Library in Pembrokeshire, achieving ratings above original targets.

Therefore, the capital works associated with the cultural grants significantly and positively contribute towards outcomes associated with the environmentally sustainable measures.

4.2.2.7. Wellbeing benefits

The last area of outcomes associated with the Cultural Capital Projects is the wellbeing benefits generated by them. There exists [well-documented evidence](#) on the impact of culture and heritage on individual health and wellbeing. In line with this, all three projects and two programmes actively target outcomes within this area. As these wellbeing benefits generally accrue through engagement with the cultural assets themselves, several outcomes are yet to be realised at the point in time of this evaluation, as several projects are not yet operational.

All three major capital projects actively plan on monitoring the wellbeing benefits associated with their work.

- learning and community programmes remain central to both Theatr Clwyd and the Football Museum of Wales, which in turn benefit participants through learning, social and wellbeing outcomes.
- Theatr Clwyd also aims to support the local community and deliver social outcomes related to youth engagement and justice, wellbeing, as well as actively combating isolation.

- The Football Museum of Wales also intends to make the communities and residents of Wrexham happier, healthier and wealthier.

CELF and the Football Museum of Wales intend on monitoring the wellbeing benefits they generate through self-reported scores on health and wellbeing outcomes of individuals who visit these sites.

Similarly, both the Transformation Capital Grants Programme and CELF also aim to improve wellbeing outcomes. Two grants have also begun to display limited emerging outcomes within this area:

- The MonLife Heritage Museum Collection evidence some qualitative evidence of positive wellbeing associated with the upgrading of collection facilities at Chepstow and Shire Hall museums. It has also delivered targeted art and wellbeing sessions for children.
- information associated with The Llanerchaeron Villa Collection Store also indicates that it would have witnessed increases in staff and visitor satisfaction through improved management processes, as well as community and school sessions. This also highlights the potential impact of the capital works on not only visitors of sites, but staff who work at sites as well.

Overall, the CCG actively aim to contribute towards wellbeing outcomes, several of which will be realised as projects become operational over time.

4.3 Planned future evaluation activities

This report provides an evaluation of the CCG during the early stages of its implementation progress. The evaluation therefore focuses on the outputs and outcomes measured through project-level documentation produced to date to provide an initial view of emerging impacts associated with the CCG. Given the early stages of several projects, many of the impacts may only be visible in the medium to long term. As such, several projects have listed their approaches to monitor and evaluate their projects. This section outlines the approaches towards future planned evaluation activities across the CCG planned currently.

The review of documentation indicates that future planned evaluation approaches vary across the CCG portfolio. Two broad types of future evaluation and monitoring activity were identified:

- **Planned formal evaluation activities:** this includes Project Implementation Reviews (PIRs), interim reports, final reports and Post Evaluation Reviews (PERs). These are planned or expected for the three major capital projects (Theatr Clwyd, Football Museum of Wales, and CELF).
- **Project-level monitoring of KPIs:** this includes mandatory end-of-project reporting, ongoing monitoring of KPIs through feedback mechanisms such as visitor surveys, and the collection of grant-specific quantitative information. This form of monitoring applies across all projects and programmes within the scope of this evaluation.

4.3.1 Planned formal evaluation activities

The documentation reviewed for this evaluation identifies two broad forms of planned future evaluation activity across the CCG portfolio: (i) formal evaluation activities and (ii) project-level monitoring of KPIs. The nature of these approaches varies across the CCG and broadly reflects the scale and type of projects funded. Broadly, all projects/programmes regardless of their scale, currently or plan to monitor internal KPIs to some extent. However, the larger-scale projects generally possess more structured and formalised evaluation frameworks in place as opposed to the smaller-scale grants within the Transformation Capital Grants Programme and the Collections Management Capital Improvements Programme.

For the larger CCG projects, evaluation approaches are typically outlined through benefits realisation plans, which identify specific benefit areas and associated performance measures. These plans map intended benefits to monitoring mechanisms, which may include monthly project reporting, monitoring of KPIs such as visitor attendance and footfall, public surveys, quarterly reporting, media monitoring, and periodic economic impact assessments. These monitoring activities are generally planned over longer timescales (up to 10 years in some instances), which reflects the long-term nature of the benefits expected to be realised from these major capital investments. In addition, these projects are subject to a range of formal review processes, including Project Implementation Reviews (PIRs), interim reports, final reports, and Post-Evaluation Reviews (PERs). Typically, PIRs take place shortly after the completion of capital works, while PERs are undertaken at least 12 months after the facility becomes operational to allow sufficient time for benefits to begin to materialise. These processes also involve reporting to multiple stakeholders, including the Welsh Government Culture Division and external bodies such as the National Lottery Heritage Fund (NLHF), Arts Council of Wales (ACW), and the National Library of Wales (NLW). Hence, the larger cultural capital projects typically have more formal and holistic evaluation activities planned.

Project-level documentation^{Footnote⁸} across the three major capital projects outlines broad timelines for the planned PIRs and PERs. However, based on the documentation available at the time of this evaluation, the status and completion of these activities remain unclear across all projects.

- **CELF:** documentation indicates that it was possible for a PIR to take place in 2025/26, by which stage all galleries would have completed capital works and the distributed model would be fully operational. The PER framework outlined by CELF identifies short-term benefits to be initially assessed by March 2025, medium-term benefits by March 2027, and longer-term benefits from 2027 onwards.
- **Football Museum of Wales:** documentation reviewed as part of this evaluation indicates that a PIR was initially planned for 5 June 2026, with a PER scheduled for 8 June 2029, as outlined within the Full Business Case and end-of-grant interim

Footnote

⁸ These include Full Business Case (FBC) reports, Monitoring and Evaluation plans and existing interim evaluation reports.

reporting documentation. However, the exact timing of both is dependent on when museum becomes fully operational.

- **Theatr Clwyd:** documentation indicates that a PIR is proposed to take place approximately three months after the commencement of operations at Theatr Clwyd, allowing time for building snagging to be completed and for audience, participant and user feedback to emerge. A PER is proposed to take place following the first 12 months of operation.

4.3.2 Project-level monitoring of KPIs

In contrast, monitoring activities for the Transformation Capital Grants Programme and the Collections Management Capital Improvements Programme are generally focused at the individual grant level. Grant documentation indicates that recipients intend to track progress against project-specific KPIs through mechanisms such as feedback forms, visitor data, and other quantitative indicators. Projects funded through the Transformation Capital Grants Programme that have not yet produced end-of-project reports will be required to do so once project delivery has been completed. While these KPIs are often clearly defined, monitoring tends to take place on a smaller scale and is less formally structured, reflecting the proportionally smaller scale of these grants. The review of documentation did not identify plans for a wider programme-level evaluation or for the systematic synthesis of KPIs across projects within these smaller-scale grant programmes. As a result, future evidence on impacts is likely to remain primarily project-specific unless additional programme-level evaluation activities are undertaken.

5. Conclusion and recommendations

This evaluation has provided a point-in-time assessment of the CCG portfolio and the extent to which it is progressing towards its intended objectives. The CCG has supported a diverse range of projects across Wales, spanning major capital developments as well as smaller targeted investments in cultural infrastructure, collections management and organisational capacity. Collectively, these investments reflect the Welsh Government's broader commitment to strengthening cultural assets, improving access to culture, and supporting the long-term sustainability of the cultural sector in Wales.

At the time of this evaluation, the implementation of the CCG was still ongoing. While some projects have completed their capital works and are beginning to generate early outputs and outcomes, others remain in construction or early operational phases. As a result, much of the evidence identified through this evaluation relates to **emerging or intended outcomes**, with several longer-term impacts expected to materialise over the coming years as projects become fully operational and embedded within their communities.

The evaluation, therefore, provides a **snapshot of progress to date**, drawing together evidence across projects to understand how the CCG has been implemented, what outputs and early outcomes are beginning to emerge, and where evidence gaps remain. At the same time, the diversity of projects supported through the CCG highlights the **challenges of aggregating impacts** and underscores the importance of developing monitoring and evaluation approaches that balance comparability with flexibility and proportionality.

Looking ahead, there are opportunities to strengthen the evidence base on the impacts of cultural capital investment in Wales, particularly by improving the consistency of monitoring data, supporting wider CCG portfolio-level evaluation of wider impacts, and ensuring that future programmes continue to capture both the shared and project-specific benefits of these investments. The following recommendations set out a series of practical steps that the Welsh Government can consider adopting to strengthen future monitoring, evaluation and learning across the CCG.

Recommendation 1.

Identification of a core set of commonly used indicators

A first step towards strengthening future CCG portfolio-level evaluations would be to identify a **small set of core indicators** that are likely to be relevant across a large proportion of CCG projects. The aim of this exercise would be to establish a recommended pool of indicators from which projects could select those that apply to their specific context, excluding only those that are clearly not relevant.

Establishing such a core set would help create a **shared evidence base** across the CCG, enabling greater consistency in the data collected by different projects. This would in turn support the aggregation and comparison of results at the broader CCG level where appropriate, while still allowing projects to track indicators that are specific to their own objectives.

As part of this evaluation, several **cross-cutting themes** have already been identified within the logic model, which could provide a useful starting point for developing such indicators. These include themes relating to public engagement, financial sustainability, stewardship of cultural assets, organisational capacity, and community engagement, as some examples. Within these themes, a number of potential '**indicator families**' have already been identified, with examples of smaller sub-indicators listed against them. Projects could report against these shared indicator families by selecting those most relevant to their context, while also developing additional, project-specific sub-indicators where appropriate.

Developing and adopting a shared pool of such indicators would not require projects to measure identical outcomes in all cases but would help ensure that **a minimum level of comparable evidence** is generated across the CCG portfolio, despite their differences. Over time, this would support more robust CCG portfolio-level evaluation of the broader impacts of cultural capital investment in Wales. Annex B of this report provides an initial set of core indicator families alongside specific KPIs that can be adopted by projects as well.

Recommendation 2.

Implementation of a modular or theme-based indicator framework

Given the diversity in the scope, size, and type of projects funded through the CCG, a **modular indicator framework** could complement the introduction of core indicators. Under this approach, a small set of core indicators (see Recommendation 1) would support comparability across the CCG and enable aggregation of results where appropriate, while additional thematic modules would allow projects to report on outputs and outcomes that are specific to their activities.

This approach would help ensure that projects contribute to a **consistent CCG portfolio-level evidence base**, while also recognising that projects differ significantly in terms of their objectives, scale, timelines, and operational contexts. Allowing projects to select indicators from a range of thematic modules would therefore provide the flexibility needed to reflect these differences without undermining the ability to assess impacts across the CCG as a whole.

The logic model developed as part of this evaluation already provides a potential foundation for such an approach. The model identifies a set of cross-cutting output and outcome themes that apply across multiple projects, while also allowing individual projects to focus on the elements most relevant to their activities. Building on this structure could help support a more systematic and proportionate approach to monitoring and evaluation across the CCG portfolio.

Recommendation 3.

Introduction of consistent baseline measurements to assess additionality

Evidence reviewed as part of this research indicates that some projects already include baseline assessments or report outcomes in relation to pre-project levels (for example, increases in visitor numbers, collections capacity or other indicators compared with a pre-redevelopment baseline). However, this practice is not applied consistently across all projects.

For future cultural capital projects/programmes, the robustness of evaluation work could be strengthened by encouraging a more systematic approach to establishing baseline measurements for main indicators at the outset of projects. This would enable future evaluations to better assess additionality (the extent to which observed changes can be attributed to the specific capital investment) using methods such as a “before and after” comparison of outcomes and impacts. While “before and after” approaches are not as robust as quasi-experimental methods, they present a feasible and more proportionate way of strengthening insights into additionality. This can further be complemented by qualitative evidence to contextualise and sense-check any changes observed.

Importantly, this recommendation is therefore intended to inform the design of monitoring and evaluation frameworks for future grants and programmes, rather than retrospectively applying baseline measures to projects already underway.

Recommendation 4.

Standardisation of indicator definitions and measurement approaches

The review of the documents reveals that even where projects report on similar indicators, definitions and measurement approaches may differ. Providing guidance on indicator definitions and measurement methods would help improve comparability across projects. This could take the form of a simple and standardised ‘catalogue’ developed by the Welsh Government, containing potential indicators that projects could adopt in their monitoring alongside definitions. This would ensure that data collected across projects can be meaningfully compared and aggregated at the wider CCG level.

For example, several projects report indicators related to **public engagement**, such as visitor numbers or audience participation. However, these have the potential to be measured in different ways by projects, such as recording total building footfall, ticketed attendance only, or participation in specific events or programmes. Similarly, indicators relating to **digital engagement** may be recorded differently across projects, with some reporting website visits, others tracking unique users, and others focusing on engagement with digital collections or online events.

Providing guidance on how indicators can be defined and measured will help create a greater consistency in the metrics used across projects.

Recommendation 5.

Strengthening evidence on wider impacts through a centralised CCG portfolio-level evaluation

Some of the impacts identified in the logic model (e.g., wellbeing benefits, contribution to the visitor economy) are inherently difficult to measure consistently at the level of individual projects. Expecting each funded project to evidence these wider impacts independently may place an unrealistic burden or demand on projects and stakeholders, who may not have the specific knowledge or capacity to carry out such evidence gathering in as robust a manner.

As an alternative, the Welsh Government could consider complementing project-level monitoring with **periodic CCG portfolio-level evaluation activities** designed to assess

these wider impacts across the portfolio as a whole. Such work could include centrally coordinated visitor surveys, economic impact assessments and thematic evaluations across groups of projects.

Importantly, this approach would not require replacing the existing monitoring and evaluation frameworks already embedded within the projects and programmes. Current processes which include various grant application requirements, award letters, Full Business Cases, gateway reviews, and project-level monitoring frameworks provide important mechanisms for accountability and project oversight. Rather than replacing these processes, the aim would be to **harmonise certain elements of monitoring and data collection** where appropriate, in order to improve comparability and enable more meaningful aggregation of evidence across projects.

For example, centrally coordinated CCG portfolio-level evaluations could establish common approaches for measuring certain outcomes (e.g., public engagement), by encouraging projects to collect comparable baseline data and track changes in indicators (for instance, visitor numbers or audience participation) over time. Conducted alongside existing project-level reporting, this would enable the Welsh Government to develop a stronger and more consistent evidence base on the **collective public value and long-term impacts of cultural capital investment in Wales**, while avoiding disproportionate data collection burdens on individual projects.

Recommendation 6.

Apply a proportionate monitoring approach based on project scale and materiality

Given the wide variation in project size, funding levels, and organisational capacity across the CCG portfolio, monitoring requirements should continue to remain **proportionate to project scale**. This principle is already reflected to some extent in existing monitoring and evaluation arrangements, where larger-scale projects are typically subject to more extensive reporting and evaluation processes than smaller-scale grants.

As future programmes seek to improve the comparability of monitoring data across projects, it will therefore be important to balance the introduction of shared indicators with the need to maintain proportionate expectations for smaller organisations. One potential approach would be to retain **tiered monitoring expectations**, whereby smaller-scale grants focus primarily on reporting against a limited set of core indicators, while larger projects report against a broader range of indicators and thematic modules.

This approach would help ensure that smaller projects still contribute to the CCG portfolio-level evidence base through a manageable set of comparable indicators, while avoiding disproportionately burdensome monitoring requirements. At the same time, larger projects with greater resources and longer delivery timelines would be better positioned to generate more detailed evidence on outputs, outcomes, and longer-term impacts.

While applying a proportionate monitoring approach based on project scale and materiality, the Welsh Government can also consider additional factors when determining the appropriate intensity of monitoring and evaluation efforts and activities. The [Magenta Book \(2020\)](#) sets out criteria for ‘priority’ interventions that require more substantial evaluations.

These criteria typically include high-profile policies, high levels of uncertainty or risk (including possible negative consequences), high costs (where evaluations of pilots should consider the full cost of potentially rolling out the policy) and high learning potential (where even projects that are of low priority on other criteria can have a high potential for filling strategically important data gaps).

Annex A. Cultural Capital Grants logic model

1. Budgetary inputs

**Total funding across projects/programmes (financial years 2021/22 to 2025/26):
£79.86 million**

Theatr Clwyd:

- Total funding: £47.48 million
- WG Culture funding: £25.38 million

Football Museum of Wales:

- Total funding: £13.46 million
- WG Culture funding: £6.32 million

CELF (National Contemporary Art Gallery of Wales):

- Total funding: £7.79 million
- WG Culture funding: £7.79 million

Transformation Capital Grant Programme:

- Total funding: £4.43 million (10% minimum match funding contribution is required from projects themselves)

Collections Management Capital Improvements Programme:

- Total funding: £6.71 million
- WG Culture funding: £6.71 million

2. Activities

Theatr Clwyd:

- Capital redevelopment to address safety, accessibility, and ageing infrastructure
- Delivery of modernised performance, community, and public spaces
- Implementation of sustainability and carbon-reduction measures

Football Museum of Wales:

- Capital transformation of the Wrexham Museum building to create a national football museum

- Development of permanent and temporary galleries for Welsh football and local collections.
- Improvement of visitor, learning, and public spaces

CELF (National Contemporary Art Gallery of Wales):

- Establishment of a national contemporary art gallery using a dispersed partnership model
- Capital investment across partner galleries to upgrade environmental controls, security, and infrastructure
- Digitisation of national collections to support the Celf ar y Cyd digital platform and widen access

Transformation Capital Grant Programme:

- Provision of capital grants to modernise cultural facilities (local libraries, archives, and museums)
- Support for service transformation and sustainable delivery models

Collections Management Capital Improvements Programme:

- Provision of capital grants to improve collections storage and management.
- Funding of building works, equipment, and professional fees

3. Outputs (with breakdowns)

Capital improvements

- Physical infrastructure development – e.g., square metres of refurbished or newly developed space, number of new facilities created
- Environmental and technical upgrades – e.g., environmental certification achieved (e.g., BREEAM rating), installation of low-carbon heating or energy systems, installation of environmental control systems
- Collections and asset protection – e.g., square metres of collection storage created or upgraded; number of security systems installed or upgraded

Enhanced service delivery

- Service volume and provision – e.g., number of exhibitions delivered, number of theatre productions staged, number of events or workshops programmed, number of new accessible collections, number of new cultural items commissioned or created

- Service standards and accreditation compliance – e.g., achievement or improvement of Museum Accreditation standards, achievement or improvement of Archive Service Accreditation standards, number of Welsh Public Library Standards met
- Digital service provision – e.g., number of virtual events or workshops delivered, number of online resources launched, number of digital cultural assets made available online
- Service accessibility and inclusivity – e.g., number of events specifically designed for priority audiences (e.g., SEN, neurodivergent audiences), number of accessible performances (e.g., captioned, BSL)

Workforce and volunteer capacity

- Employment supported – e.g., number of full-time equivalent (FTE) posts supported directly, number of fixed-term or project posts created
- Volunteer opportunities supported – e.g., number of volunteer roles created or maintained, total volunteer hours recorded
- Workforce development and improved working infrastructure – e.g., number of staff facilities upgraded (e.g., offices, welfare areas), number of staff receiving training or upskilling opportunities

Support to sector stakeholders and communities of practice

- Support to cultural and creative producers/practitioners – e.g., number of artists or cultural practitioners receiving training or development opportunities, number of resident companies hosted, number of freelancers engaged
- Support to cultural and community partner organisations – e.g., number of partnership agreements established, number of collaborative projects delivered

Promotion of the Welsh language and culture

- Welsh-language cultural provision – e.g., number of Welsh-language exhibitions, performances or events delivered, number of Welsh-language digital cultural assets made available online
- Representation of Welsh culture and heritage – e.g., number of exhibitions, performances or events focused on Welsh history, culture or heritage, number of exhibitions, productions or programmes featuring Welsh artists or cultural practitioners
- Bilingual service delivery and institutional practice – e.g., proportion of public-facing materials available bilingually, number of job posts designated as Welsh-essential or Welsh-desirable

4. Outcomes (with breakdowns)

Increased public engagement

- Visitor numbers – e.g., total visitor numbers, repeat visitation rates, number of first-time visitors, diversification of visitor profile
- Membership and loyalty – e.g., membership numbers, membership renewal rates, number of supporter or patron scheme members
- Event and workshop participation – e.g., number of event attendees, number of workshop participants, growth in event/workshop attendance
- Educational engagement – e.g., number of school visits, number of pupils attending organised educational sessions
- Digital engagement with collections and services – e.g., digital collection views, downloads of digital resources, virtual event attendance
- Visitor experience and satisfaction – e.g., visitor satisfaction ratings, user experience survey scores

Organisation's financial performance

- Earned income performance – e.g., ticket sales revenue, retail revenue, venue hire income, membership income
- Cost efficiency and savings – e.g., reductions in energy expenditure, reductions in building or asset maintenance costs
- Income diversification – e.g., proportion of earned income vs. grant funding, number of income streams, commercial partnership income

Local economic contribution

- Visitor spend and economic activity – e.g., estimated visitor spend in the local area, average visitor dwell time, number of overnight stays associated with visits
- Employment contribution – e.g., number of jobs supported indirectly and local supply chain expenditure

Social cohesion and community connection

- Community participation and inclusion – e.g., participation by priority or underrepresented groups, participation by young people, participation from geographically diverse communities
- Community connectedness and shared experience – e.g., reported sense of belonging, reported opportunities for interaction within the local community

- Local identity and civic pride – e.g., reported pride in local cultural institutions, perception of the venue as a community asset, recognition of local culture and heritage in programming, improved place-making
- Place reputation and visibility – e.g., number of media features in regional or national outlets; number of listings in cultural tourism platforms or destination guides; number of visitors from outside the local area.

Improved stewardship of cultural and heritage assets

- Collections care and preservation – e.g., condition assessment ratings of collections, proportion of collections stored in compliant conditions
- Care and sustainable use of heritage buildings – e.g., condition rating of historic/listed buildings, buildings removed from 'at risk' registers, increased use of previously underused heritage spaces

Environmental sustainability performance

- Carbon performance – e.g., organisational carbon emissions, carbon emissions per visitor
- Energy efficiency – e.g., energy consumption per square metre, proportion of energy from renewable sources
- Resource efficiency – e.g., water consumption, waste generated and proportion recycled

Wellbeing benefits

- Mental and emotional wellbeing e.g., self-reported wellbeing scores, self-reported enjoyment and satisfaction
- Social wellbeing and belonging – e.g., self-reported reported opportunities for social interaction, self-reported reduction in loneliness, self-reported sense of belonging.

5. Impacts (long-term changes)

- Improved access to and participation in culture for people across Wales
- Make cultural assets more reflective of the diverse communities in Wales
- Bring culture closer to home
- Democratise culture
- Improve connectivity with culture
- Promote people's positive health and well-being

- Supports the delivery of the net zero all Wales plan and the Welsh Government's digital strategy
- Regenerates local community assets, provides employment and develops skills and other opportunities
- Promotes and develops the visitor economy, and the reputation and profile of our culture and heritage in Wales, the UK and internationally

Annex B. Core indicator framework to support monitoring of Cultural Capital Grants

This annex presents an initial proposed framework of core indicator families that could be used to support future monitoring and evaluation activity across the CCG portfolio. The framework has been developed based on the findings of this evaluation and the logic model developed as part of this research. While the logic model provides a primary starting point for identifying areas of outputs, outcomes and impacts, this framework was further refined and expanded based on wider evidence emerging from the documentation review and further evaluative judgement.

The proposed indicator families were selected based on an evaluative consideration of several factors, including the frequency with which particular themes appeared across projects, their likely applicability across a diverse project portfolio, proportionality and level of monitoring requirements, and their potential usefulness for supporting future CCG portfolio-level evaluation and comparability.

The following sections outline indicator families, each of which represents a broad area of outputs or outcomes that are expected to be relevant across all, or a significant majority of projects within the CCG portfolio. Within each family, a number of more specific KPIs have also been identified. In some instances, these KPIs are also likely to be broadly comparable across projects and could therefore contribute towards a more consistent CCG portfolio-level evidence base. In other cases, where comparable KPIs are less feasible due to differences in project goals, type and scale, an illustrative list of project-specific KPIs has been included as examples of measures that individual projects could adapt within their own monitoring frameworks. This annex is directly aligned with recommendation 1 of this report, which proposed the development of an initial list of core indicator families that could support greater comparability and CCG portfolio-level evaluation, while providing flexibility to individual projects to adapt indicators and individual KPIs to suit their project-specific needs.

This framework is intended to provide a practical and proportionate starting point, rather than a finalised, prescriptive or exhaustive list. Projects are encouraged to retain flexibility to develop additional indicators beyond this proposed list to align with their own objectives and specific contexts. This is particularly relevant for the larger capital projects, which may require more detailed monitoring arrangements to capture the wider range of their potential impacts, which can go beyond the core indicators proposed here.

As such, the purpose of this framework is not to replace existing project-level monitoring approaches but rather to support greater consistency and comparability across the portfolio by establishing a core set of overarching indicator families (and comparable KPIs where possible). This framework could be further refined and expanded to reflect the evolving scope and diversity of future CCG projects.

1. Physical infrastructural development

Purpose and relevance

Physical infrastructure development captures the extent to which CCG projects deliver new, refurbished or reconfigured cultural spaces and facilities. This indicator family is central to the capital nature of the grants, as physical improvements to buildings and spaces provide the foundation for many broader outputs and outcomes, including enhanced service delivery and increased public engagement.

Applicability and comparability

There are some specific KPIs that are likely to be comparable across most projects. While the type and scale of capital works vary substantially across the portfolio, most funded interventions ultimately result in the creation, refurbishment, upgrading or reconfiguration of buildings and physical space. This may include public-facing areas, collection storage, staff facilities, or other operational areas. Measuring the amount of space improved, therefore, provides a useful way to aggregate evidence on the physical outputs of capital investment while still recognising the diversity of funded projects.

Comparable KPIs

- **Square metres of newly developed, reconfigured or upgraded space:** the total floor area of spaces created or improved through the capital investment. This may include cultural, learning, community, retail, storage, operational, staff or any other type of space.
- **Number of facilities or spaces newly developed, reconfigured or upgraded:** the number of distinct rooms, facilities or functional spaces created or improved through the capital investment.

Considerations for monitoring indicators

- Where feasible, projects should provide a breakdown of total square metres and/or number of spaces by type and intended use (e.g., public-facing, learning, community, retail, storage, operational or staff space)
- Projects should distinguish between different types of physical improvement – e.g.:
 - newly developed: new space created where none previously existed
 - refurbished: existing space improved or renewed without substantially changing its layout or function
 - reconfigured: existing space altered in layout or use
 - upgraded: existing space improved through new fittings, equipment, accessibility features or technical enhancements
- To improve comparability, when reporting square metres, projects should use a consistent floor-area measure where possible, preferably net usable floor area, as this is most closely linked to the space available for cultural, operational or public use.

2. Service volume and provision

Purpose and relevance

Service volume and provision captures the extent to which cultural organisations improve, expand or sustain the services they provide to audiences, users and communities. Measuring service volume and provision helps assess how capital investment translates into an improved cultural offer, including exhibitions, performances, events, workshops, learning activities, collections access, library stock, or other forms of public-facing provision. These relate to activities enabled through the capital investment made.

Applicability and comparability

Specific KPIs within this indicator family are unlikely to be identical across all projects because service provision varies significantly by the type of institution funded by the capital grants. For example, an increased offer may be measured through new exhibitions in a museum or gallery, increased stock availability in a library, or additional catalogued and accessible material in an archive. Therefore, this should be treated as comparable at the indicator family level, while specific KPIs should be selected to reflect each project's service model.

Comparable KPIs

No single KPI within this indicator family is expected to be consistently applicable across all projects.

Illustrative project-specific KPIs

Examples of project-specific KPIs could include:

- number of additional library stock items made available following refurbishment or relocation
- number of new permanent displays delivered in refurbished gallery spaces
- number of archive catalogues completed and made available to users following investment in storage capacity
- number of public events, workshops, or community activities programmed in upgraded spaces
- number of digital cultural resources made available through the organisation's online platforms

Considerations for monitoring indicators

- Projects should define the relevant unit of service provision clearly, such as exhibition, performance, workshop, catalogue, stock item, or digital resource
- KPIs should specify the reporting period, for example, the number delivered in the first year after reopening
- Where possible, projects should distinguish between new, expanded and maintained provision

- Where the aim is to evidence additionality, and where relevant data are available, projects should compare provision before and after capital investment or explain how the investment enabled the reported service provision.

3. Employment or volunteer opportunities supported

Purpose and relevance

Employment and volunteer opportunities supported captures the extent to which CCG projects contribute to organisational capacity through paid roles and volunteering. Capital investment may create or sustain jobs directly linked to project delivery, support operational roles after reopening, or enable new and expanded volunteering opportunities. Measuring this indicator family helps assess whether funded projects strengthen the staffing and volunteer base needed to deliver and sustain improved cultural services.

Applicability and comparability

This indicator family is potentially relevant across all types of cultural organisations, although not all projects will be expected to generate employment or volunteering outputs. Its relevance will depend on the scale of the project, the nature of the capital works, and whether the investment creates new operational requirements or volunteering opportunities. Compared with some other indicator families, specific KPIs in this area are more comparable across projects, particularly where standard measures such as FTE posts and volunteer hours are used.

Comparable KPIs

- **Number of FTE posts supported:** the number of full-time equivalent posts created, sustained or directly supported by the project. This may include fixed-term project roles, operational roles linked to the funded activity, or posts required to deliver new services enabled by the capital investment.
- **Total volunteer hours supported:** the total number of volunteer hours recorded in relation to activities, services or operations supported by the project. This provides a more comparable measure than the number of individual volunteers, as volunteering patterns can vary substantially across organisations.

Considerations for monitoring indicators

- Projects should distinguish between posts created, sustained, and temporarily supported by the funded activity
- FTE should be used where possible, rather than headcount alone, to support comparability between full-time, part-time and fixed-term roles
- Volunteer hours should be recorded over a defined reporting period, such as the grant delivery period, the first year after reopening, or each financial year
- Where possible, projects should explain the link between the capital investment and the employment or volunteering opportunity reported.

4. Welsh-language cultural provision

Purpose and relevance

Welsh-language cultural provision captures the extent to which CCG projects support access to culture through the Welsh language. This includes Welsh-language and bilingual exhibitions, performances, events, interpretation, learning activities, digital resources and other public-facing cultural provision. Measuring this indicator family helps assess how funded projects contribute to the visibility and use of the Welsh language within cultural settings.

Applicability and comparability

Specific KPIs are unlikely to be identical across all projects, as the form of provision will vary by organisation type. For example, a theatre may report Welsh-language performances, a museum or gallery may report bilingual exhibitions, a library may report Welsh-language stock or activities delivered, and a digital project may report Welsh-language online resources. Comparability is therefore suggested at the indicator-family level, while specific KPIs should reflect the type of Welsh-language or bilingual provision delivered.

Comparable KPIs

No single KPI within this indicator family is expected to be consistently applicable across all projects.

Illustrative project-specific KPIs

Examples of project-specific KPIs could include:

- number of Welsh-language performances or theatre productions staged
- number of Welsh-language workshops, talks or learning sessions delivered
- number of Welsh-language digital cultural assets or online resources published
- number of Welsh-language library stock items made available to users
- number of Welsh-language creative outputs commissioned or produced

Considerations for monitoring indicators

- Projects should define the relevant unit of Welsh-language or bilingual provision clearly, such as exhibition, performance, workshop, catalogue, stock item, or digital resource.
- KPIs should specify the reporting period, for example, the number delivered in the first year after reopening, per financial year, or over the grant reporting period.
- Where possible, projects should distinguish between new, expanded and maintained provision.
- Projects should distinguish between Welsh-language provision and bilingual provision, and define what is meant by “bilingual” in the context of the KPI.

- Where the aim is to evidence additionality, and where relevant data are available, projects should compare provision before and after capital investment or explain how the investment enabled the reported provision.

5. Visitor numbers

Purpose and relevance

Visitor numbers capture the extent to which CCG projects are reaching or increasing audiences, users and communities through their physical spaces and services. Since most capital investments are intended to improve access to cultural venues, facilities and assets, measuring visitation provides a key indication of whether funded projects are attracting people to use and engage with improved cultural provision.

Applicability and comparability

There exists one specific KPI in this indicator family that is likely to be applicable across all projects, namely 'total number of visits'. While different organisations may use different terms, such as visitors, users, audiences or attendees, the underlying measure is broadly the same: the number of people physically accessing or using the funded venue, site, service or facility. While this core KPI can support CCG portfolio-level consistency, projects may also benefit from collecting additional visitor profile and engagement measures where these are proportionate to the scale, scope and audience-facing nature of their activities.

Comparable KPIs

Total number of visits: the total number of recorded visits to the funded venue, site, service or facility over a defined reporting period (e.g., one year after reopening). This should include general visits as well as visits associated with exhibitions, performances, events, workshops, learning activities or other public-facing activities.

Considerations for monitoring indicators

- A visit should be counted each time a person physically accesses or uses the funded venue, site, service or facility, with repeat visits by the same individual recorded as separate visits. This approach is generally more practical and proportionate to measure than tracking the number of unique visitors, making it more feasible for smaller grant-funded projects with limited monitoring capacity. This measure also reflects approaches already adopted within projects in the scope of this evaluation, such as the Football Museum of Wales, which measured total engagement with its pre-opening learning events by including repeat visits within its reporting.
- Attendance at events, workshops, performances, exhibitions, learning sessions and school visits should be included within the total number of visits, where these take place at or through the funded venue, site, service or facility.

- Where feasible, projects may also report supplementary indicators such as the number of unique visitors or repeat visitation rates. These should be reported separately from total visits.
- Projects may also report event/workshop attendance as a separate indicator to show the type of engagement taking place, but this should not be excluded from total visits.
- KPIs should specify the reporting period, for example, the first year after reopening, per financial year, or over the grant reporting period.
- Where possible, visitor numbers should be reported against a pre-investment baseline and tracked over time after reopening or completion.
- Projects should identify the data source used, such as ticketing systems, door counters, booking systems, library management systems, or manual counts.

6. Carbon performance and energy efficiency

Purpose and relevance

Carbon performance and energy efficiency includes improvements to the environmental sustainability of buildings and service operations through measures such as improved insulation, upgraded heating systems, energy production through renewables and improvements to the energy efficiency of facilities. In turn, these can also lead to cost-savings in the form of reduced energy use and lower utilities such as those generated from heating. Monitoring carbon performance helps assess the extent to which cultural capital investments contribute towards environmental sustainability objectives, thereby supporting a more sustainable and long-term use of cultural, creative and heritage assets.

Applicability and comparability

There exist some specific KPIs that are likely to be applicable across a large proportion of projects, particularly those relating to carbon emissions per visitor, energy consumption, and energy efficiency improvements within funded buildings or facilities. However, factors such as organisational scale, building characteristics, and the extent to which environmental sustainability formed part of the capital investment are likely to influence the range and complexity of KPIs monitored by individual projects. For example, larger cultural infrastructure projects may monitor multiple dimensions of environmental performance, including operational carbon emissions, renewable energy generation, reductions in water consumption, and the proportion of construction waste diverted from landfill. In contrast, smaller grant-funded projects may only have the capacity to monitor a more limited set of measures, such as overall energy use or organisational carbon emissions. As a result, while a core set of comparable KPIs can support CCG portfolio-level consistency, larger projects may also benefit from adopting additional, more detailed environmental monitoring measures aligned to the scale and scope of their investments.

Comparable KPIs

Examples of comparable KPIs within this indicator family can include:

- **Total energy consumption:** the total amount of energy used by the building, facility or relevant project area each financial year, usually reported in kWh.
- **Energy consumption per square metre:** total energy consumption divided by the floor area of the relevant building, facility or project area.
- **Carbon emissions:** total operational greenhouse gas emissions associated with the funded building, facility or relevant project area each financial year, usually reported as tonnes of CO₂e. Projects should specify which emissions sources are included.
- **Proportion of energy from renewable sources:** the percentage of total energy consumption supplied from renewable sources, including on-site generation or renewable energy procurement where this can be evidenced.
- **Energy cost savings:** reduction in energy or utility expenditure following capital investment, measured against a pre-investment baseline.

Considerations for monitoring indicators

- Where possible, projects should establish baseline measures prior to capital investments to understand the extent to which improvements can be attributable to the investment.
- Measurements of KPIs should clearly distinguish between the construction-phase and the longer-term operational phase. This is because construction can additionally generate short-term negative environmental impacts, which may not reflect the true long-term environmental sustainability of the organisation.
- Where possible, facilities should align on recognised environmental reporting standards such as the 'Public sector net zero reporting guide' ([Welsh Government, 2026](#)), as well as adopt similar technical monitoring capacity where possible. This will further improve the accuracy of data collected and support comparability across projects.
- All projects should specify a reporting timeframe. As a minimum, all projects should monitor their information annually to ensure comparability of data collected across projects.

7. Service accessibility and inclusivity

Purpose and relevance

Service accessibility and inclusivity include improvements to physical accessibility, digital access or the development of activities specifically targeted towards underrepresented or priority groups. Capital investments aim to not only improve accessibility through the removal of physical barriers but also to reduce barriers to participation and widen access to cultural, creative and heritage services, facilities and activities for a broader range of audiences and communities. Monitoring this indicator family will help assess the extent to

which capital, as well as other investments, have contributed towards creating more inclusive and equitable participation in the cultural offer of Wales.

Applicability and comparability

There exist several specific KPIs that are likely to be applicable across all projects. However, it is important to note that individual projects may adopt different approaches towards improving accessibility and inclusivity based on their scale, service model and audiences. For example, a theatre may focus on improving the sensory accessibility of performances, while a museum may prioritise physical improvements to improve the accessibility of collections. Comparability is therefore suggested at the indicator-family level.

Comparable KPIs

No single KPI within this indicator family is expected to be consistently applicable across all projects.

Illustrative project-specific KPIs

Examples of project-specific KPIs could include:

- proportion of service provision incorporating accessibility measures such as BSL interpreted or audio-described performances or collections.
- proportion of service provision incorporating bilingual interpretation materials.
- number of events or activities specifically designed for priority audiences (e.g. SEN audiences, neurodivergent audiences, disabled users, underserved communities).
- number of learning or engagement sessions delivered to schools or community groups.
- number of users accessing step-free or other adapted facilities following refurbishments.
- percentage of visitors reporting that facilities are accessible and welcoming.

Considerations for monitoring indicators

- Projects should clearly define the target audience and accessibility need to be addressed by their KPI (i.e. physical accessibility, sensory accessibility or others)
- Where feasible, projects should establish baseline information on accessibility to understand the scale of improvements attributable to the investments.
- Relevant KPIs can be monitored using tools such as user surveys and internal recording of MI data.
- All projects should specify a reporting timeframe. As a minimum, all projects should monitor their information annually to ensure comparability of data collected across projects.
- To ensure proportionality to organisational scale and capacity, smaller grant-funded projects should, at a minimum, meet existing regulatory requirements, such as those on the access to and use of buildings ([Welsh Government, 2017](#)).