



# KULTUR PIXI

Cultural planning in praxis

CULTURE PIXI NO. 1

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## Spotting the creative actors



Introduction to **cultural planning**  
Introduktion til **kulturplanlægning**



Horizon Amba in collaboration with  
Interreg IIIA project: Cultural Identity,  
Cultural Mapping and Planning in  
the region of Øresund



[www.kulturplan-oresund.dk](http://www.kulturplan-oresund.dk)



### In this issue:

- The need for new planning methods
- Culture-borne renewal
- Cultural planning
- Cultural mapping
- Cultural strategies

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is created and defined. So, when we talk about cultural planning, we base it on a very broad anthropological definition of "culture" as a way of life. In this definition, "culture" has a material and a symbolic value. It includes art, but also urban design, leisure and entertainment infrastructure of the place, its history and cultural heritage, and all the creative activity that feeds the current cultural industry.

### Why a broad cultural context?

Culture is linked to society, and it is in the urban context that the two phenomena have

become increasingly intertwined over the last few decades.

The next sections of this guide illustrate the changes that currently affect cultural policy in the Western world, and the links between cultures, quality of life and urban development.



*The Lowry Centre, Salford Quay, Greater Manchester*

### Cultural mapping

- ◆ Identifies, scans, and counts resources
- ◆ Involves different kinds of practice, values, meanings, and records.
- ◆ Is the basis for planning and development of:
  - ◇ Cultural heritage strategies
  - ◇ Initiatives of culture and cultural heritage tourism
  - ◇ Culture and creative enterprises
- ◆ Identifies strengths, weaknesses, opportunities, threats

## The value of culture

In recent years, there has been a growing recognition of the importance of the cultural sector for the economy of cities and of the many direct and indirect ways in which the presence of cultural institutions and activities brings multiple benefits, particularly in terms of promoting the image of the cities.

Cultural activities, both traditional and new, create meaning because they are about expressing, celebrating, and achieving something. They give body to the identity and values of a place. They express local characteristics

and can shape social cohesion.

Culture is associated with a high quality of life. Thus, the marketing of a place tends to focus on cultural services, on the presence of artists and creative people, and cultural enterprises in general. In this manner – by helping with creating positive images – the cultural sector has a direct positive effect on outside investments.

The role of culture in tourism is central – cultural and natural experiences are the main reason why a visitor visits an area. Tourism offers

are now increasingly focused on what is unique in a place.

Tourism is one of the main sources of economic growth for some countries, regions, or cities. International indicators suggest that tourists are less and less interested in "touristy" destinations but are more interested in the unique environment and cultural heritage of places as well as cultural, ethnic, and historical aspects.

Cultural tourism represents on average 6-8% of GDP in Europe; so, a good cultural tourism strategy can contribute significantly to

economic growth. Simultaneously, this has secondary effects by improving the quality of cultural resources of the cities.

There is a lot of literature (developed over the last twenty years) showing that spending on cultural activities has a multiplier effect with a factor of 1.5 on average for income and employment in the context of local economies. People, who visit well-known cultural venues

like the theatre, galleries, museums, cinemas, and festivals, spend money on public transport or taxis, on meals, on related publications, etc. This provides significant medium to long term effects on the local economy in terms of employment, income, and national product.

#### **Development of cultural industries**

A broader and more strategic theme than just the traditional focus on the

"economic return of art" is the recognition of the key role played by the development of the current cultural industries, from publications to TV, video production and design.

The cultural industry is said to be the fourth or fifth fastest growing sector in developed economies of the world – next to financial services, information technology, pharmaceutical manufacturing, biotech, and tourism.

## Culture-borne renewal

The growing interest in culture, consumption and image in urban development strategies is well documented. Cities with different economic functions in the European hierarchy have since the late 1980s used cultural policy to improve and develop their internal and external images. In some cases cultural policy becomes a kind of marketing of the place, where cities are in competition with each other by claiming their ownership to old masters, fine architecture, rock events, football teams and symphony orchestras.

This is happening because cities under the influence of increased globalised competition and liberalisation of the market for investments and capital movements have become more innovative and conscious of creating a positive image that can be transferred into more jobs for the local economy. As David

Harvey puts it: cities need culture to "attract capital", and the "sense of culture" of a city must increasingly be said to be a key attraction for new knowledge-intensive firms.

In this model, cultural activity is seen as the catalyst and engine for innovation. The cultural activity often has a high public profile and is often cited as the sign of innovation. Cultural activity is often the design, construction or reuse of a building or buildings for public use (in the UK, for example, the Tate Modern in London or the Lace Market in Nottingham), or venues for creative enterprises and the recreation of open spaces (for example, festivals, parades, and large events), or the creation of cultural spaces or neighbourhoods. Although this culture driven form of renewal has so far been the preferred model for repositioning metropolises and large cities on a global

scale, questions have been raised about how sustainable such a development is over time.

### Cultural mapping

- ◆ Creates basis for
  - ◇ Preservation of identities
  - ◇ Symbolic marking of places
  - ◇ Expression of collective memory
  - ◇ Consolidates sites (local) in the space of movements (global)

Manuel Castells, The Informational City

Doubt has in particular been raised about, whether comprehensive development projects have the capabilities to reflect the special thing in the local and seriously accelerate a virtuous circulation, where economic, social and creative development go hand in hand.

## Culture-led innovation: the themes

The main problem around large cultural projects, (e.g., Neighbourhood Renewal) is the fact that local cultures are "packaged" to appeal to potential outside investors. By doing this, special local styles of urban life are absorbed into the progressive renovation of city centres. In other cases, town centres have been developed as places for tourism and cultural consumption, while surrounding areas have been left with their old functions as commuter towns with a few worn out leisure and cultural qualities.

This post-modernization of urban space has resulted in an urban renewal guided by short-term and property interests; with an urban scenario characterised by David Harvey as "voodoo towns" where urban centres

### Cultural mapping

- ◆ Encourages and requires
  - ◇ Citizen-based participation and power
  - ◇ Tools that are controlled and refined by local communities
  - ◇ Strategic partnerships for cultural development locally

Colin Mercer, 2005

are used to cover up the slow

decay of everything around centrum.

An additional danger is the trivialisation of both cultural production and cultural space. In this scenario, people in "similar" cities endlessly consuming the same standardised product (the same exhibition, the same cultural event touring from city to city and drinking coffee from the same cappuccino bars).

This tendency to use culture for innovation runs parallel to a general concern in Western societies that globalisation processes may bring cultural policies as part of national projects at risk. The argument put forward in this debate is mostly about the fact that economic and political power is increasingly transferred to international, commercial networks in a global "space of flow" (Castells, 1989) and thus creates a problem of legitimacy.

Whereas cultural policies in Europe in the latter part of the twentieth century emerged in nation states legitimised by the emerging development of democratic policies, the nation state today appears as an "imagined society" that legitimised by reference to a collective identity, meaning and purpose (Anderson, 1991)

– and which is constantly challenged by identity, meaning and purpose of a series of other "imagined societies".

These "cohesive social groups" (as French sociologist Michel Maffesoli calls them) replace vertical and hierarchical political models with a fragmentary patchwork of different ethnic, social, orientations and lifestyles. The Problem is – despite this myriad of aspirations and practices – that national and supranational institutions continue to operate through hierarchical departments that are often distant from dynamics and democratic practices of local areas. Thus, inclusive, transparent, and accountable forms of delivery mechanisms are needed in the governance of cities. Especially, the politicians are turning towards integrated approaches to culture and local areas. Their argument is that they must be backed up by all the different parts of the local quality of life agenda for local cultural plans to be effective. Strategists are increasingly also concerned with questions such as: who does this public culture cater to? Whose values does it represent in a world of mobility and constantly changing social and cultural bonds?

The assumption is that art and culture should not be seen only as products to be consumed, but also as processes and systems that are a part of the local community. In other words: cultural planning should be

about citizenship, when culture becomes strategic in its connections with business, communication, identity and civil society. This guide suggests that cultural planning should be seen as a possible alternative to both cultural

policy driven urban renewal strategies and traditional cultural policies (see McNulty, 1991; Mercer, 1991, 1996 and 2002; Bianchini, 1990 and 1997; Ghilardi, 1997 and 2001).

## Cultural planning. A definition

Cultural planning as a methodological approach has emerged over the last fifteen years as a way of enabling policy makers to think strategically about the use of local cultural resources in relation to a wide range of public responsibilities of public authorities. By linking culture and other aspects of economic and social life, cultural planning can be used to create development opportunities for the whole local community.

When you approach a definition, it is important to emphasise that cultural planning is not "planning culture", but a culturally sensitive, anthropological understanding of urban planning and policy (Bianchini and Ghilardi, 1997). While cultural policies have a sectoral focus, cultural planning focuses on the possibilities of the entire local community

Unlike traditional cultural policy, which is still based mainly on aesthetic

definitions of 'culture' as 'art', cultural planning is built on a broad definition of cultural resources, which consists of the following elements:

- ◆ Art, media activities and institutions
- ◆ Youth cultures, ethnic minorities, and other 'interesting groupings'
- ◆ Cultural heritage, including archaeology, gastronomy, local dialects, and customs.
- ◆ Local and external notions and perceptions of a city, including the ways they change over history and how they are perceived by different population groups; e.g., children, certain ethnic groups or the elderly.
- ◆ Nature and the man-made environments, including public and open landscapes.
- ◆ The diversity and quality of leisure, cultural, dining and entertainment facilities and activities
- ◆ Local environment and institutions for intellectual and scientific

innovation, including universities and private research centres

- ◆ The supply of local products and skills within crafts, production, and services, including local food products, gastronomy, and design traditions.

The main purpose of this new way of thinking is to see how these cultural resources can contribute to the integrated development of an area, whether it is a local area, a city, or a region. By putting cultural resources at the centre of strategy development, two-way relationships can be created between these resources and any public policy – in fields such as economic development, housing, health, education, social services, tourism, urban planning, architecture, urban landscape design and cultural policy.

Cultural planning therefore exceeds the separation between the public and private sectors, between different institutional

perceptions, and different types of knowledge and professional disciplines. As a result, cultural planning can encourage creativity and innovation in cultural production in the form of, for example, intercultural cooperation between artists and researchers, and cross-border cooperation between different cultural forms. This culturally sensitive way of thinking stems from a tradition of radical planning and humanistic management of cities that gained prominence in the 1960s with Jane Jacobs at the forefront. Jane Jacobs argued that cities are products of our own activities and actions ("artefacts"), and that problems in managing them arise because the planners can only accommodate diverse practices of a city into categories, one at a time.

Jacobs saw the city as an ecosystem consisting of physical-economic processes that interacted with each

with a study of the resources in such a natural region, whose ingredients was work-people-place, as well as a



other in a natural flow. In the development of his idea of the city as a living system, Jacobs indirectly acknowledged his debt to the Scottish biologist and philosopher Patrick Geddes, who in the beginning of the 20th century imported the idea of the "natural region" from French geography. Geddes believed that planning had to begin

study of the human impacts and the resulting complexities of the cultural landscape. The idea of an area as a living ecosystem made up of diverse resources that need to be explored and recognised by the local community before strategies can work, is very much in line with the idea of implementing cultural planning strategies.

## Cultural planning. The ingredients

In many European cities today, there is a growing recognition of the importance of local cultural resources. For example, in 2002 the UK Government encouraged all local authorities to develop a Local Cultural Strategy (LCS), which is designed to mainstream cultural resources into the local economy, education, environment, tourism, social and health policies. The LCS was not mandatory for local authorities but was included as part of the Best Value settlements.

Studies of what these local cultural strategies were based on, show that there is an overwhelming emphasis on meeting given goals, and not nearly enough emphasis on exploring informal activity and the needs and desires of both individuals and groups in civil society (regarding this issue, a more detailed discussion of UK cultural strategies is included in the later review of

current practices in cultural planning). Consequently, most



of these strategies have become no more than empty exercises. Furthermore, very few cities have an accurate understanding of their image, not only now but also historically. This is important, because three to four hundred year old perceptions can still have a resonance and be used to develop precise cultural initiatives and promotion strategies for a city. Researching local images means studying their multifaceted components,

from jokes and "common wisdom" to songs, movies, literary presentations, mythology, and media coverage.

As well as being inherently "anti-democratic", this tendency counteracts focus on the past and present places as culturally similar – the need of cities to generate innovative solutions and economic opportunities for its inhabitants.

Cultural planning has been developed to address such issues. As a precondition for action, cultural planning strategies require an understanding of both the dynamics of a place and how people perceive their surroundings.

This entails that you must direct greater attention to people's life experiences, emotions, and well-being than to infrastructure and buildings. This approach to cultural planning has two characteristics:

- Cultural mapping
- Cultural strategy structure

## Cultural mapping. Cultural strategy

**Cultural mapping** is a prerequisite for identifying, channelling and then utilizing potentials. It involves conducting a wide-ranging mapping of opportunities based on exploring the special cultural advantages of a given place: for example, how a place is designed, how the place feels, how it perceives itself based on its local

culture. Such wide-ranging mappings of the local culture can provide vital information to policy makers and planners on the best way to meet local needs more effectively and maximise the opportunities. Supporting and linking these resources in inter-agency and inter-sectoral collaboration is also an important part of any cultural plan.

### **Cultural strategy structure**

Potential resources must be placed in a time frame, where actions that may act as effective catalysts are identified. Places that successfully use cultural plans take controlled risks. They have strong but developed leadership and a clear idea of where they are going.



**Much more attention needs to be paid to people's life experiences, emotions, and well-being than to infrastructure and buildings.**

## Mapping of local cultural resources

Cultural mapping is an overview of resources of a place. It must be implemented before a cultural strategy can be defined. The mapping can best be done by using quantitative and qualitative methods. The tables below summarise the proposed mapping methodology. As the tables show, the mapping must accommodate the symbolic, the

environmental, the social, The task of cultural mapping can be carried out using a variety of tools; for example, creative skills of the artists, anthropological, ethnographic educational, cultural, and political sphere. In this way, mapping can be an opportunity for the community to participate in the creation of strategies by freely expressing needs and

expectations. Thus, the mapping technique can ultimately also help to address cultural discrimination and exclusion.

Quantitative data	Population profile	Ethnic groups and immigrant community profiles	Nature and man-made heritage profile	Existing cultural facilities and – institutions	Tourism and leisure profile	Artist profile	Art related business profile	Cultural Industries Profile
<b>Outputs</b>	Analysis of statistic and demography	Analysis of trends and statistics plus geographical assessment of groupings	Assessment of number, location, access, and level of use	Assessment of number, location, access, and level of use	Analysis of trends, participation patterns and assessment of numbers, location, access, and level of use. Festivals and events.	Analysis of data about people, who are involved in artistic activity per subsector	Type of activity, number and size of enterprises, number of employees, type of market. Concentration level and geographical distribution	Same as art-related occupational profile, but also analysis of groupings

Qualitative knowledge	The spirit of the place	Local cultural events	Cultural groupings	Strategy audit	Needs analysis Production chain analysis	Assessment of potential strategic partners
<b>Outputs</b>	Analysis of what that gives a place its identity and character. For example, analysis of local tourist brochures, traditional literature, songs, Marketing material about the site	Capture the invisible values, beliefs and mythologies that shape every aspect of culture. Analysis of the local history, objects, monuments, and their significance. Analysis of the local area aspirations and perceptions of the area.	Analysis of special ethnic and interest groups, who characterise an area, but also analysis of formal and informal networks and associations. Participation levels and topics in relation to access.	Analysis of existing policies and strategies related to the cultural sector in the broad sense. This may include urban strategies, economic strategies, cultural heritage and cultural business strategies, and local plans. Analysis of possible correlations between policies are also important.	Analysis of specific needs in the cultural sector. Analysis of access and constraints. This step of the mapping also involves an assessment of the stage of the local cultural production chain is at, from potential to distribution, reception, and marketing.	Identification of partners and interest groups, who can be involved in drawing up a local strategy.

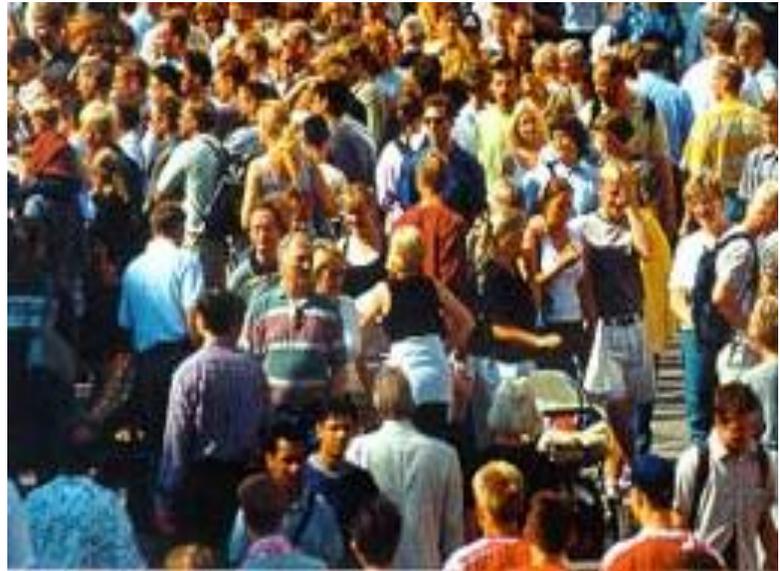
The task of cultural mapping can be carried out using a variety of tools; for example, creative skills of the artists, anthropological, ethnographic research methods, or methods drawn from modern participant-involving urban planning.

What is important in uncovering resources of a place is that the process is transparent, democratic, and inclusive. Last but not least, the mapping process must be completed with the development of a strategy –

and must not end up as an empty academic exercise. Otherwise, expectations may be created which can create resistance among those who will benefit most from the mapping, if they are not followed up by action.

## Structure of the cultural strategy

Any strategy development process is complex and time-consuming. It involves different skills and expertise, and it usually takes a good while from starting point to the implementation. A cultural planning strategy is a process that is built on both consensus and leadership. And as such, it probably follows different patterns, depending on the local conditions, aspirations, and resources. There are several stages, the strategy must go through before it is complete. Here is a proposal for the tasks included, together with the time needed to complete each task.



### **Step 1: Preparation (2-3 months)**

This involves the formation of an interested partner group that will lead the formulation of the purpose, clarify the objectives, allocate funds, and develop the strategy. Ideally, the partner group should include representatives from local authorities (both elected politicians and civil servants), but also representatives from the various local organisations operating in the cultural, educational, social, and voluntary sectors. The members of the partner group will need to perform different roles (such as project makers, researchers, strategic thinkers, coordinators, financial advisors, creative consultants, etc.) and must come from different disciplines and administrations dealing with everything from art and creative businesses to economic development, planning, urban regeneration, and community development.

### **Step 2: Consultation and study (3-4 months)**

This is the basic mapping stage, which must follow the techniques described previously.

### **Step 3: Analysis (2-3 months)**

Both the responses and the results of the survey must be analysed when the cultural mapping has been completed. At this stage, key themes will be identified (e.g., resources and specific characteristics of the cultural sector as well as gaps, barriers). Specific community needs, aspirations and perceptions will also be identified.

### **Step 4: Establishment (2-3 months)**

It is at this stage that the strategic dilemmas will surface. Any mapping (if it is thorough) will bring issues to be discussed in the partner group. Some of the dilemmas that commonly need to be addressed include whether to focus on the city centre or the periphery, whether to promote flagship projects or community programs, or to encourage cultural production through infrastructure improvements and incubator programs rather than investing in high-profile short-term projects aimed at attracting large numbers of tourists. The discussion of the themes emerging from the cultural mapping will lead to the formulation of an outline strategy. The outline must be approved by both the elected politicians and the members of the partner group.

### **Step 5: Consultation (2-3 months)**

The outline strategy will then be circulated for consultation both internally within the administration and externally among local interest groups. Key local cultural organisations and media should also be involved to ensure that the paper is widely circulated.

**Step 6: Completion and launch (2 months)**

This phase consists of re-editing and adding to the outline when all responses have been collected. Once the final version has been approved by elected politicians and a summary of the strategy has been published to the public, it is ready to be implemented. However, having a document does not mean that the strategy is completely set, since there will be continuous adjustments. The key to a successful strategy is to ensure a degree of flexibility so that new priorities, aspirations (or new legislation) can be introduced. It is also at this stage that future monitoring mechanisms are discussed so that the strategy can stay on track. To be successful, the strategy must be based on cooperation with – and count on the enthusiasm of – a wide range of people and organisations in the city or region. Hopefully, support for the strategy process has already been gained during the cultural mapping process, but a high-profile launch of the cultural planning process will further send a positive signal of change to those who may not have been involved in the process from the start.

## Principle

A cultural planning strategy is only as good as its mapping. This is a process of "getting to know" resources of a place and then attach this knowledge to new initiatives and partnerships that can create additional value for the potential. So, the first principle of a cultural planning strategy is to be based on needs, aspirations and potentials of the different interest groups present in a city or a region. It is therefore central to the strategy to ensure a meaningful local dialogue. Thus, ensuring a sense of shared ownership.

To be successful (and ultimately competitive), a cultural planning strategy must also seek to challenge existing perceptions of the culture of the place and be guided by a distinctive local vision that calls for "access for all".

A cultural planning strategy must be built on a comprehensive point of view, and it should not be bound by responsibilities of a particular management or committee. It should create connections to other existing incorporated areas and plans and seek to build bridges between different local interest groups. Thereby avoiding duplication

of tasks, new energy is added, the design of strategies and new innovative ideas can be explored and implemented. A cultural plan is the result of a process and requires active participation from various local actors. Due to this, cultural planning is vastly different from the bureaucratic task solution that some politicians and planners until now have mistakenly associated with cultural policy. The next article examines practical implementations in diverse cultural contexts and geographical locations within and outside Europe.

## Cultural planning - current actions

The perception of cultural planning found in the United States (since 1970s) and Australia (since the mid-1980s), is still relatively uncommon among European "policy-makers".

Whereas in the United States the term can be traced back to the civil society programs of the New Deal and a strong tradition of community arts centers, in Australia it is associated with community cultural development in the 1980s and to the local autonomy that is delegated by federal government systems to the local authorities, which therefore could run their independent cultural development programmes.



*The Arnolfini Gallery in Bristol*

The work of Partners for Liveable Communities includes examples of, how it has been implemented in the United States. Partners for Liveable Communities (PLC) is an international network of more than 1000 organisations

that work on improving local communities via economic development, social equity, and quality of life. This occurs through publications, networking, leadership training and technical aid. PLC works on creating realistic strategies and creative programs for its members. Since the early 1990s, PLC has developed a series of initiatives to show how stakeholders – arts and cultural institutions and individual artists and artisans – can become valuable resources and agents of change to solve social and economic problems.

Application of cultural planning requires a concentrated effort supported by partnerships, and PLC has chosen to work with small-scale initiatives in geographically contained urban areas. The approach of PLC is based on the assumption that in highly worn out areas the need to show immediate results is so pressing that there is often no time to build large partnerships capable of operating beyond local boundaries. Overall, the size of projects of PLC is beneficial to the organisation, which continues to grow and learn from the implementations.

As a result of a general cut in public funding for culture,

cultural research, and its implementation in Europe over the last half decade, there is an increasing emphasis on the economic importance of arts and cultural activities. Policy considerations have mostly focused on developing cultural industries, building a modern communications infrastructure, and developing cultural tourism, with a particular emphasis on employment and balance of payments effects through increased circulation of cultural products between the countries.

However, there have also been some attempts to develop more integrated cultural plans. Especially, the UK is a good place to visit to see some interesting policy initiatives.

As one of the countries that has experimented a lot with culture-led regeneration during the 1980s, the UK has over the recent decade continued research into integrated policies designed to enhance the quality of life in local community.

Especially, the current Labour government is keen to encourage local authorities to develop cultural strategies aimed at ensuring better integration of diverse cultural services. In June 1999, the

Department for Culture, Media, and Sport published the pamphlet "Local Cultural Strategies: Draft Guidance for Local Authorities in England", which invited all local authorities to develop a cultural strategy to be completed by 2002.

Although the term "culture" in this guide includes all the public services provided by local authorities have traditionally been responsible (arts, sports, libraries, museums, cultural heritage), the guide also recommended politicians and planners to focus on local community needs, expectations, and aspirations, and thus extended the importance of "culture" significantly.

As Department for Culture, Media and Sport formulated it: "We think that culture includes both an inclusion strategy and the need to think beyond traditional boundaries, administrations and services. What matters is that the overall purpose of promoting cultural condition of the area is achieved. (DCMS, 2000, 2.4).

If this is the case, it might seem like the time for cultural planning has arrived, at least in a political context. Yet there are a few themes that arise from the British cultural strategies, and which mostly revolve around the obstacles that arise in partnerships, created to achieve the broad

DCMS agenda – often in metropolitan areas with a weak cultural cohesion. In these areas, the local political culture is often weak and the many partnership organisations are designed to build bridge between administrations and sectors of local authorities, which lack the time to develop a common learning before they are expected to deliver. Cultural strategies become rather banal and culturally non-specific in many cases.

Additionally, strong focus on results and "getting the things done" often means that cultural practices on the floor are ignored or not found to be relevant to the overall purpose of bringing a locality into the national (and international) cultural arena. This lack of attention to the unique local cultural resources and networks brings up the argument of legitimacy back into the foreground, along with a need for more inclusive models of practice (like the ones the Cultural Planning Guide introduces).

A successful example of such integrated model (referring explicitly to cultural planning) is Bristol Cultural Development Partnership (BCDP).

Bristol Cultural Development Partnership was established in 1993 between Bristol City Council, Bristol Chamber of Commerce and local cultural

organisations such as South West Arts with the purpose of creating a body responsible for developing a long-term strategy for cultural development in the city. Since then, BCDP has developed a few innovative projects such as the annual short film festival Brief Encounters, the creation of the Watershed Media Centre, and the Arnolfini gallery of contemporary art, which has played a crucial role in the development of the harbour area.

Bristol is the leading city in the Southwest of England and a centre of excellence in aerospace, education, financial services, media, modern technology and arts and culture. Today the city is a major player in the European arena. At the heart of all this the objective has been to promote the quality of life to all citizens of the city. Sustainability is a key principle in transport and business sectors of the city, and arts and culture are being used to redefine the identity of Bristol for its own residents and to attract guests.

The long-standing partnership between the public and private sectors has played a key role in this success, on the same level as the establishment of the BCDP. The partnership continues to disseminate new projects (from larger projects to

smaller initiatives), which are part of a long-term strategy with a focus on linking urban development with economic development.

The example from Bristol is certainly a natural progression in movement towards the implementation of local authority services across sectors and administrations that are engaged in culture and urban development of the United Kingdom. However, there are several challenges that need to be addressed. Recently Kate Oakley expressed that: "We need to create locally accountable, knowledge-heavy organisations that have the financial base and political muscles to create change, but also have the ability to learn to understand these changes and link them to local needs." (Oakley, 2003)

The idea of putting culture at the centre of local development to create better conditions for citizenship is also seen in the recommendations from the Scottish Culture Commission in their analysis of Scottish Cultural Strategy. The Commission (which has just completed a one-year analysis of the Strategy) recommends the

establishment of local public-driven cultural planning partnerships as a means of providing cultural rights and cultural recognition to all Scottish citizens. If implemented, the partnerships can provide concrete evidence of the capacity of cultural planning to achieve results in areas as diverse as urban renewal as well as social and human capital development. It is therefore important that the Interreg IIIA project: Cultural identity. Cultural mapping. Cultural planning in the Øresund region follows developments in Scotland over the next year.

In other places in Scandinavia, they are also developing pilot strategies. In Sweden, the Kronoberg County Council is developing a pilot cultural strategy involving the six municipalities in the Småland region. The purpose of the strategy is to raise the local cultural profile through a mix of "incubator", training, and marketing. The strategy will also include efforts to improve the quality of life in the region with the aim of attracting more media companies and creative people to the area. A key aspect of the strategy is the ongoing mapping of local

resources and the establishment of a partnership group (composed of key people from each municipality – from political life, cultural institutions, public administrations, volunteer organisations, etc.) The Partnership Group shall identify a set of targeted action plans to be implemented when the mapping is completed. Additionally, the group should formulate a new vision for the region for the next 10 years.

In the Swedish context, this "regional" approach to cultural development represents an exciting new approach, and a model that can be applied also at the urban level. For example, in Malmö they are already working on parts of the cultural planning. After mapping the cultural diversity of the city, Development administration of Malmö municipality is launching a series of development programs for creativity and entrepreneurship, i.e., several arts events and a design festival. The overall purpose of these initiatives is to use culture as a catalyst to create better opportunities for young people, who choose to live in the city.

From a presentation by Brian Michell, Indian YMCA, London

### Creative Futures Southey Owlerton, Sheffield

#### Actions to make a difference...

- Recruit and train local people - increase their capacity and understanding
- Always meet communities on their own ground and their own terms
- Listen + make sure you understand people's concerns
- Use artists to work with people on developing their vision, exploring problems + solutions
- Let residents share in making decisions

### Creative Futures Southey Owlerton, Sheffield

#### Real Community Planning



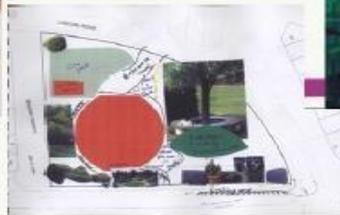
### Creative Futures Southey Owlerton, Sheffield

#### Engaging communities?



### Creative Futures Southey Owlerton, Sheffield

#### So you get from this...



### Creative Futures Southey Owlerton, Sheffield



To this...



### Creative Futures Southey Owlerton, Sheffield

#### Impossible to reach young people?



Well, culture can...



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## CULTURE PIXI

Information leaflet on cultural planning in practice.

CULTURE PIXI is a series of short introductions to the work of cultural planning. The intention is to present key concepts and ideas about the implementation of new culture-based practices in society, organisations, and professions.

CULTURE PIXI is developed and produced by Horisont-amba in collaboration with Frederiksborg county and the Interreg III project: Cultural Identity, Cultural Mapping and Planning in the Øresund Region:

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