



KULTUR PLAN

Information on cultural planning in practice

NO. 4

January 2007

SECTORAL PICKET FENCE?

Cultural planning – Planning culture



Produced by



in collaboration with



www.kulturplan-gresund.dk



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ISSN 1901-581X



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Innovation in the planning

In 2006, the Ministry of the Environment and Realdania¹ completed a major project looking at the renewal of planning - quality in the urban and local planning. Among other things, it points out that the culture of planning is decisive for how to ensure quality in the built environment. A need has been identified for exchange of experience, methodological development, and guidance on how best to use the formal planning tools in conjunction with other tools such as architectural policy, design manuals, partnership agreements, approval schemes, etc.

The report points out that there are need for a greater exchange of experience and dialogue between the municipalities. And that there is need to focus on "best practice". The dialogue with citizens and other stakeholders must also be developed, for example by ensuring a better transparency and by optimising the process.

In the light of the structural reform, it is also pointed out that interdisciplinary

cooperation in the municipal administrations must be strengthened and supported. And it is important that the lessons learned from such interdisciplinary collaborations are passed on before the new work routines are established in the new metropolitan municipalities.

Now the new planning system in Denmark has arrived, and in this issue, we have chosen to present the system from a cultural perspective, because it seems to be an angle that can contribute to innovation in the existing plan culture. And an innovative process will only get off the ground if planners and managers in other administrations are also interested in engaging with the planning process across of the administrations, they work in.

Cultural planning can be a good idea of how a new planning culture can be developed - in in harmony with the development of the city.

Cultural planning and planning culture

On 1 January 2007, the major structural reform of the public sector in Denmark came into effect. The main features of the reform are concentration in larger units (scale), centralisation (governance) and decentralisation (executive). At first glance, it could be compared to the formation of "Group Denmark" in the public sector - with the government as the board, the parliament as the board, ministries and boards as the headquarters, the regions as special divisions, and the municipalities as local subsidiaries.

Like all other mergers and restructurings, it will take some time to settle into the new structure. At this stage, it is therefore important to look at how the planning function should function, so that it is in harmony with the social and economic development trends in Danish society. For example, the growing importance of creative industries, the experience economy, population composition and settlement, new cultural pathways, etc.

So far, the planning culture, i.e., the modus operandi of planning has been very much characterised by sectoral boundaries and classical physical planning. There has been expert specialisation, each dealing with its own domain independently of other areas. For example, business development has rarely been coordinated with social sector development. Or development of the individual municipality has rarely been coordinated with other municipalities or the regional development.

This planning culture has also been reflected in the way many planning functions have been organised (and which seems likely to continue in the new structures). The organisational culture of planning has mostly been characterised by being part of the exercise of public authority and projection within each sector in terms of budgets and trends. Development is thought more as budding than innovation and creation of new platforms for growth.

We have also seen this phenomenon in connection with the discussion of a new planning practice known as cultural planning. Based on the known mental models, it has become something that is primarily about the cultural sector and to some extent the importance of culture for business within the experience economy. But cultural planning is really about a methodological approach to development across sectors, where "culture" is understood here as the ways we think and act as human beings, i.e., a methodological approach with an anthropological foundation.

Structural reform is an opportunity to handle the planning in a different way, which looks across the sectoral fences and organising in terms of new ways of creating dialogue and coherence between different stakeholders. This also requires the development of new tools to analyse and formulate strategies; and to animate new forms of cooperation between enterprises, municipalities, and regions.

Planning appropriate to the knowledge society

"The understanding of the city and the debate around the city is based on something completely different from what we planners have traditionally worked with. It is largely about city life and perceptions of life, rather than spatial planning. The new generation perceives the city in a completely different way than the older planners. The city becomes used in a different way, the city becomes perceived in a different way, and it is because of these different perceptions of the city that it is difficult to create a culture of planning."¹

Over the last half dozen years, the need to develop new forms of urban planning formulated with increasing intensity. The focal point of the discussion is traditional physical planning, where it has become clear that a much more holistic practice is needed that goes across traditional sectoral divisions and roles.

"We need a discussion of what we want with our cities, what we want for our country. A discussion that could usefully be extended to others than professionals. If you put those things on the agenda, I think there will be

1. Quote from the Danish Urban Planning Laboratory workshop June 26th, 2002 (<http://www.byplanlab.dk>)

some shifts in the planning culture and in the processes that are needed to get good results."¹

"The key to a dialogue with the citizens is to find some criteria for what is good and bad, regardless of whether we are talking about urban plans, architecture, life or function in the cities. The plan culture is about what we need to plan for, what we need to plan for, why we need to plan, how we need to plan, and when to plan our cities. It will be something self-evident. Now we have a planning system and planning legislation, and of course we plan, but the ordinary citizen perhaps needs to be involved in what it is we are using the planning

for. What do we really want with this, why do we need these plans."¹

"We have to deal with the schism between results and demands for a good process involving all operators – because involvement takes time and involvement is difficult." It is not possible to set precise rules on how to organise processes, but it is possible to describe some basic principles on how to organise processes with citizens to be successful.¹

And it is these dilemmas, among others, it is about tackling in the development of a new planning culture. Something that should be possible in the new Danish planning system – if we want it.



The Danish Plan System 2007

With the implementation of structural reform, the new 2007 plan system looks like this¹:

The state determines the overall planning framework. This takes the form of a national planning statement after each new election, an overview of state interests and in the form of land planning directives, including a land planning directive for the capital.

The regions produce a regional development plan, which is a completely new type of plan that differs significantly from previous regional plans. The regional development plan (RDP) must contain

a vision of overall development of the region in terms of structure, nature, environment, business including tourism, employment, education and culture, but will not include precise designations.

The development plan must be coordinated with the plans and strategies drawn up by the regional growth forum and the regional Employment Council. The regional development plan will be prepared in the first half of the plan period, in parallel with the municipalities preparing their planning strategies. There are obvious opportunities to

coordinate strategy work on regional and municipal level.

The municipalities plan for urban and rural development, take the overall state sector interests and visions of the Regional Council into account. This brings together the threads of the municipal plans. The municipal plan provides a framework for the content of local plans and guidelines for land use for topics that are not realised through the local plan. Finally, the municipalities local plans with more detailed guidelines for use and construction in the area.



...continued from page 2

The local plan has direct legal effect on owners and users. Among the innovations is also that the municipalities take over authority according to a variety of sectoral laws, notably in the field of nature and environment. The municipal plan will be part of administration of the municipalities of the land zoning provisions of the Planning Act, and for administration of the competences of the municipalities in accordance with the sectoral legislation, including for example nature, environment, agriculture, and fishery legislation.

With the municipal reform, the municipalities have been given a series of new degrees of freedom, and the municipalities are no longer dependent on the counties or HUR accepting development wishes of the municipality and providing the necessary planning basis. In the future, the municipalities will have the opportunity to use municipal planning strategies to "play out" in terms of both the state planning and the regional development plans.

In the future, the municipality alone will determine the distribution of urban growth between its urban communities. Designation of the municipal plan of areas for urban growth is based on an overall assessment of development in the municipality and a balancing of the various urban development options in terms of other interests, such as nature and environmental interests, traffic services and infrastructure,

afforestation, groundwater interests, agricultural interests, school structure, supply of public services, urban transformation, etc.

As the municipalities have taken over the responsibility for planning in both urban and open countryside areas, the possibility has opened other priorities and more holistic solutions.

The planning period up to 2009 will be largely characterised by a transitional period during which new cooperation interfaces need to be established and

new planning practices need to be realised.

Up to now, the state and the counties have developed and built up a cooperation and common understanding of how the state interests should be reflected in the physical planning. A major challenge is to develop a similarly fruitful cooperation between the municipalities and the state – the code word for the development of this cooperation is mutual dialogue. And important basis for the common framework is the Overview of state interests in municipal planning.

It is a prerequisite that the municipalities cooperate and discuss the issues that have general and regional character

1. From Overview of State Interests in Municipal Planning - 2009
Published by the Ministry of Environment 2006. The entire overview can be downloaded from http://www.skovognatur.dk/NR/rdonlyres/AD13E64B-2CFE-4D17-A150-986C18BBFA8B/0/Government_Interests_December.pdf
2. See more at www.plan09.dk
3. The Huey-Dewey-and-Louie-effect consists in favouring people who are similar to you (in gender, background and perception).
4. Figures on task distribution from http://www.skovognatur.dk/NR/rdonlyres/F2FE4CA4-0ECE-448B-A5BA5E81524B21F577604/FremtidensKP_SNS.pdf

The current distribution of tasks in the planning area

The Municipal Plan

The Municipal Plan consists of a main structure with general objectives for development and a framework for local planning. The Municipal Plan covers, inter alia, the following topics

Housing and business	
Public and private services	
Leisure	
Urban transformation areas	
Engineering structures, including roads and paths	
The Municipal retail structure	

The region plan

The Planning Act contains a catalogue of topics in regional planning

City zones	
Major public institutions, traffic facilities and technical installations	
Establishments with special siting requirements	
Regional retail structure, designation of relief centres, etc.	
Protection of agricultural interests	
Forest clearance areas and areas where afforestation is undesirable	
Protection of agricultural interests	
Lowland areas that can be restored as wetlands	
Areas for recreational purposes	
Areas for the exploitation of stones, gravel and other natural soil resources	
Use and protection of water resources	
Land use in the coastal zone	
Location of installations liable to EIA	

Government planning tasks

Traffic plans etc.	
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National Planning

National statement and national directives	
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Huey, Dewey, LOUIE³?... The Regional Development Plan

In accordance with Article 10a, paragraph 1 of the Planning Act, the regional councils are obliged to ensure that a regional development plan (LOUIE) is in place for the region. The regional development plan must be a tool for promoting the growth and sustainable development of the regions.

The new development plans will be the focal point of the new role of the region as regional development dynamos. The role of government in the field of planning will be to ensure that general considerations are met in the planning. The conditions for regional development plans and municipal plans need to be clarified in the legislation (Planning Act and sectoral laws).

The development plan expresses the vision of the Regional Council regarding the future development of the region across sectoral areas. The regional development plans will not contain precise designations. The regional development plan must – based on an overall assessment – describe a desirable future

development for the region's towns, rural and outlying areas, as well as for nature and the environment, as well as recreational purposes, business, incl.

The regions - dynamos and coordination

The regions must therefore develop a new type of plan, the LOUIE, which will become the focal point of the new regions in their new role as dynamos of development.

The regions will be tasked with developing regional development plans, which will be an entirely new and strategic tool covering general and overarching aspects of relevant issues for development of the region. The development plans are intended to provide a basis of inspiration and an overall umbrella for development initiatives in the region.

The development plans must contain an overall vision for development of the region in the sectoral areas of nature and the environment, business including tourism, employment, education and culture, and the

development of remote areas and rural districts of the region.

Regional development plans may, for example, include the future physical development of the region (including sustainable development considerations), the region's cultural and leisure activities and the development of natural areas for recreational purposes. Furthermore, the development plans are based on the regional business development strategies prepared by the Growth Fora.

The development plans are supported on the one hand by the regions' ability to make financial and strategic decisions and on the other by the specific powers that can ensure provision of the overall regional interests in the planning.

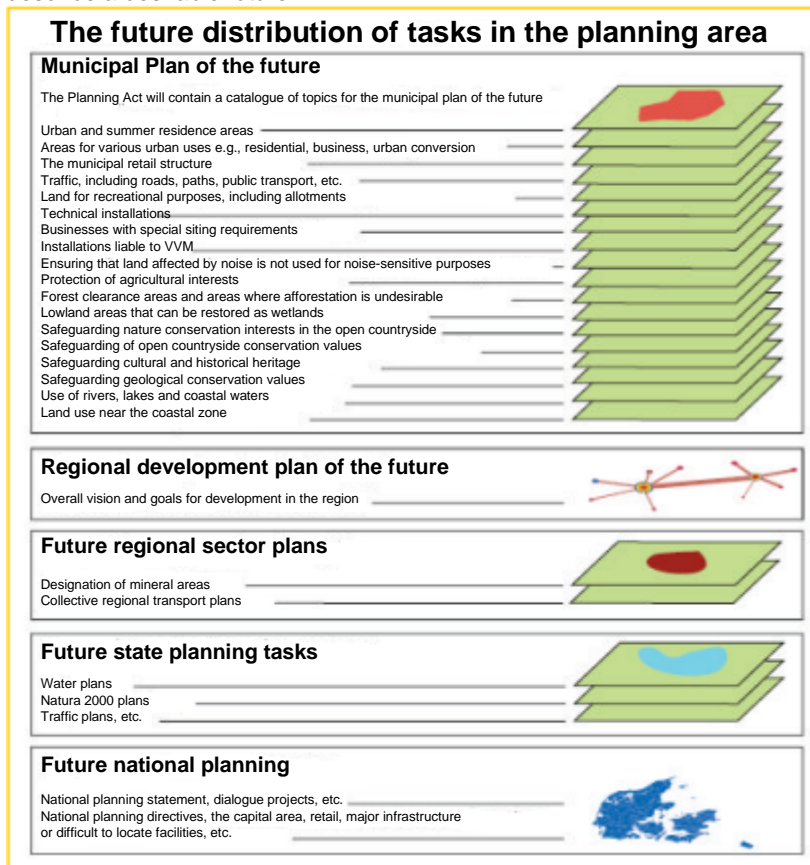
As part of the development plan, the Regional Council must prepare map appendices with signatures that for example outline urban development, including both residential and commercial, special recreation purposes and infrastructure etc. This is done as an overall designation of where it should occur, and not as precise designations

The municipalities must follow these general designations in their planning, and the regional council can object to specific planning of the municipalities, if it is deemed to conflict with the regional development plan.

The regions will have the right to be consulted regarding government initiatives in the field of planning and the opportunity to propose new planning initiatives to the State and the municipalities within the region.

The regions will have a coordinating role in connection with the municipalities input to national planning of the state. The regions will be tasked with mediating between municipalities that disagree on the planning, and to take decisions in situations where no agreement can be achieved.

Regional development plans must be prepared taking rules and frameworks issued by the State into account, for example in regional planning directives and other government planning decisions.



It is about coherence..

Growth Forum, Culture, and the Experience Economy

In each of the 5 regions in Denmark, a Growth Forum has been established.

The Growth Forum is comprised of representatives from a wide range of organisations and businesses, as well as representation from the Ministry of Industry, Business and Financial Affairs. The establishment of the Growth Forum is a part of the Business Promotion Act, which was adopted in connection with the structural reform.

The role of the Growth Forum is to:

- Prepare a strategy for business development in the region
- Develop business development activities
- Make recommendation on co-financing of business development activities to The Regional Council
- Report to the state regarding the use of EU-funds

Another part of the business policy initiative that the Growth Forum must maintain is about monitoring local and regional growth conditions. This task must be addressed in close cooperation with the national authorities and the other regional growth forums in Denmark. The intention is to set up a national monitoring system that regional growth fora can use in monitoring task.

With the Growth Forums linked to the Regional Development Plans (RDPs), the new planning system thus provides for close cooperation

The regional development plan must – based on an overall assessment – describe a desirable future development for cities, rural districts, and remote areas of the region, as well as for nature and environment, including recreational purposes, business, including tourism, employment, education and culture.

between the three layers: municipalities, regions, and the State. It also encourages cross-sectoral cooperation at various levels.



If this vision of greater coherence and cooperation is to succeed, it is essential to develop methods and forms of dialogue that can bridge the gap between the self-perceptions of the different sectors, idiosyncrasies, and traditions.

Culture and creative industries

An example could be the need for bridges between the traditional cultural sector and the creative professions. There is general agreement that the experience economy, tourism, and creative industries are growing. And that this growth must be supported by strengthening regional cooperation between business and culture and ensuring the sustainable development of creative industries of a region.

But how is such a statement perceived in the different sectors and amongst stakeholders? In the Ministry of Industry, Business and Financial Affairs' report "Denmark in the Culture and

Experience Economy", it is seen as a new common ground between the two traditional sectors "cultural life" and "business". It is even said that " from the fusion of culture and business, a new kind of economy has emerged".

But here it is only the business perspective that speaks when it is said:

An economy based on a growing demand for experiences, and which builds on the added value of creativity both in new and more traditional products and services. It is an economy that thrives on that we as consumers have got more money in our hands – money, which we are increasingly spending on leisure, culture, events, etc. The development has been driven to a large extent by technological advances such as the Internet, which enable dissemination and communication of cultural and products in a global marketplace.

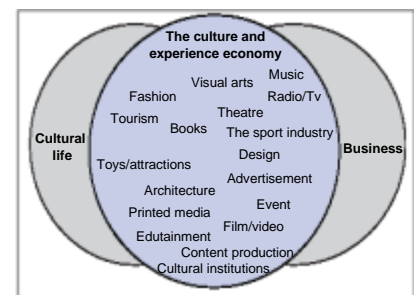
From the perspective of the traditional cultural sector, the perspective is expressed as follows:

"Culture is for all of us. Culture enriches the individual. Culture helps to articulate shared values and interpretations of life, and culture contributes to societal innovation and growth."¹

The Ministry of Culture has set three overall objectives for development:

Firstly, the quality must be put in the centre: Professionalism must be supported and promoted, and support of a constructive competition between different institutions and ensure the international dimension of the cultural life.

Secondly, the municipal reform and the development of local cultural policy priorities in and between the new municipalities must be supported: i.e., increased cooperation across



From "Denmark in the Culture and Experience Economy", Ministry of Industry, Business and Financial Affairs, 2003. (<http://www.oem.dk/>)

institutions and municipalities and across the new metropolitan municipalities, to achieve division of labour, specialisation, and better use of the resources. Thirdly, there must be efficient use of resources in the cultural field: even more municipalities will enter into cultural agreements in the future, knowledge sharing must be promoted, and new forms of cooperation and partnerships must be encouraged.

In this cultural policy perspective, there is a "management" vision that angles the perception of the cultural sector towards the business perspective. Nevertheless, it is probably a more common perception in the cultural sector that cooperation of the cultural institutions with the business sector can be broadly divided into three main categories: 1. donation 2. sponsorship and 3. partnership.

In practice, most cooperation will move across several categories: a cooperation agreement may have elements of both sponsorship and partnership and a cultural institution may have diverse types of partnerships with different companies.

Cooperation between cultural institutions and industry is by no means new - it has existed for a long time, particularly in the form of patronage, but economic and social developments have given rise to increased forms of cooperation, which from the perspective of the cultural life has likely continued to be perceived mainly as financial support for cultural activities. A wide range of organisations and networks such as CEREC - European Committee for Business, Arts and Culture continue to point in this direction³. However, as

1. A strategy for culture throughout the country, the Ministry of Culture, 2006. From Foreword by the Minister of Culture.
 2. NYX Forum. (<http://www.nyxforum.dk/default.asp?kategori1=91&id1=186&id2=188>)
 3. CEREC was established in 1991 on the initiative of the European Commission. CEREC consists of a number of national networks such as the NYX Forum in Denmark and Culture and Business in Sweden. (<http://195.167.181.214/Asp/>)

What can culture and business do?

The cultural life can achieve	Business can achieve
<ul style="list-style-type: none"> ◆ Attention and visibility ◆ An offensive profile and exciting workplace ◆ Local anchoring ◆ New development tasks ◆ Challenges and dialogue with the outside world ◆ Image care/branding 	<ul style="list-style-type: none"> ◆ Image care ◆ Visibility of the company ◆ Direct access to a new market ◆ Experiences ◆ Employee care ◆ Competence development of employees

Source: NYX Forum

the NYX Forum argues, there must be a broader interest if this type of cooperation must work⁴.

Companies will have varied reasons for engaging with the cultural life. However, there is one essential factor that recurs regardless of the nature of the collaboration: eventually, the company must benefit financially from the collaboration. This is no different with the emergence of the experience economy and creative industries.

But there is a difference to the past, as the cultural sector now in numerous ways also represents a kind of "incubators" in the creative food chain of the industry. Both in terms of creative and artistic idea development, education, and creative activity. And in terms of dissemination and profiling of the creative cities that are the prerequisite for attracting the creative workforce that is necessary for the knowledge society.

For the cultural sector, beyond the traditional financial incentive, a broader cooperation with the business

sector can provide opportunities to engage in e.g., product development, communication development and new interactions with the wider community and thereby better sense and respond to tendencies of development. An obvious example of such cooperation would be tourism, where the development of the whole attraction of the place/destination must draw on both businesses, the cultural sector and public operators in the planning system.

And this will require the public actors also to a much greater extent function as creators of both dialogue between all parties and a sense of support and responsiveness across sectors – more than just as "plan-makers" far from the reality. Cooperation across sectors requires animators.

Culture and business in the experience economy and knowledge society is also about developing creative planning processes and tools that can support the animation of the new Danish planning system.



Mental models in the planning culture

The mental model of "sector division" seems to be very hardy in planning and public administration. On the one hand it is related to our human need to categorize to manage information – we need to organise to create meaning (the work of the brain). But on the other hand, it has also had the administrative consequence that we divide the world around us according to some "boxes" or categories that can then be overseen/managed more or less isolated from each other. We even train specialists in the different "boxes", who can then handle the design and implementation within each sector.

Obviously, there is a lot of common sense in doing it this way, because it is immediately more efficient, i.e., visible coherence between input-output. And as long as the contexts are reasonably static. But when it comes to complex systems like human activity and social development, it is important never forget the whole, i.e., the impact of what we do in those different "boxes". I.e., a visible link between objectives and impact. A balance must be struck between the overall perspective and detailed expertise; at least in the planning processes.

An example of this schism could be the Danish policy on foreigners, where in the traditional efficiency assessment there is clearly a "positive effect" in the form of fewer foreigners entering Denmark. But if the impact is considered in the context of what happens to a number of foreigners in Denmark, Danish citizens married to foreigners, reputation of Denmark as an open society that can attract foreign "brain power", the impact of the policy is probably problematic in relation to a goal that Denmark should be among the leaders in a globalised world with free movement. There are no easy solutions to such dilemmas (regardless of political stance) when



efficiency and effectiveness must both have an equal place in the planning process. Therefore, there is a need to develop new mental models and practices that effectively lead to the effects, we want.

"Mental models determine how we think and act. It allows us to switch focus from one situation to another, we do not need to collect new and detailed information about a current situation, because the brain simply selects one mental model collected on a similar occasion, retrieves it and begins to use it."¹

The mental models are built over a long time. The more times a particular situation is experienced, the more we develop the mental model that corresponds to such situations. This also applies to organisations. An organisation remembers its successes and its mistakes. The more successful the organisation, the more aspects and nuances it adds to its mental model. The organisation develops a culture around its mental models.

In his foreword to the book Kolindkuren Lars Kolind writes:

"Indeed, there is convincing evidence that there are mechanisms that at some point make an organisation a victim of its own growth and success – thereby, sending it into a death spiral that eventually kills it. What were once creative and flexible organisations end up complacent and even arrogant bureaucracies. However, the big question is whether this development is inevitable. Why do top managers consistently overlook the fact that success does not last forever – and why does management cling to ways of working and business models that the outside world have accepted are obsolete for a long time?"²

When the "Dream society"³ focuses on story of the company, we often forget the internal stories and mental models that lead into the death spiral. Similarly, Rolf Jensen believes that - in the shift from the responsibility-driven, materialistic enterprise to the value-driven one - it is important to live in action with the values, in the everyday life. This also applies to planning companies...

1. Lars Kolind, Kolindkuren, 2006, p. 14

2. Kolind, p. 7

3. Rolf Jensen, Dream society, Børsen, 2006

Both books describe a number of tools for developing mental models and narrative of the company

Cultural planning – a new mental model?

In planning processes in a society in transition from industrial models to production based on information and knowledge processes, it is almost natural that there must also be a parallel shift from physical planning to new types. It will be difficult in the classical form of administration to have the necessary comprehensiveness and partner dialogue represented in a case management that is based on the legal exercise of authority in a defined hierarchy and rules.

Colin Mercer⁴ points out that a "culture shift" is underway, particularly in the developed economies in cities. Culture is being used as an engine to revitalise cities through positioning and marketing. Almost, like Rolf Jensen³ describes the companies in the experience economy.

Colin Mercer sees this culture shift as driven by two main forces: the globalisation and the "new economy", where technology, creativity, human capital, and innovative capacity are the key words. This affects the nature and structure of a site and leads to a positive reassessment of the urban values. And it is Richard Florida's "creative class"⁵ that is driving this process, representing more than 50% of the workforce in EU. This creative class lives in cities, where "social structures of creativity" are developed, i.e., a social environment open to all forms of creativity - artistic and cultural, as well as technological and economic. Cultural opportunities are a crucial factor in quality of life and attractiveness of the place. Creative cities are created.

Mercer argues that it is partly in response to these developments and partly in response to a renewed concern for the quality of life in cities that interest was generated in cultural resources as part of framework of understanding. This is what lies behind the term cultural planning, which, particularly in Anglo-Saxon

countries have now become a mandatory part of overall planning strategies at local and regional level.

When innovative ideas, concepts and practices are created, such as Cultural Planning, an "accumulated logic" also arises when new ideas are introduced and stirred in the pot. In fact, cultural planning is nothing new. It can be traced back to early in the 20th century. Mercer makes some assumptions for understanding cultural planning:

1. Planning is not a physical science, but a human science
2. Study before planning
3. Cities create citizens

Cultural planning is a difficult concept that can easily slip into being only about leisure and entertainment, and thus hide social and economic disparities. In the worst cases, it can lead to a flashy cultural centre surrounded by rundown surroundings, deserted streets, poor public transport, homeless people, and an impoverished business community.

Mercer emphasizes that cultural planning must be part of a larger strategy for urban and community development. It includes business development, urban and infrastructure, environment, social affairs, leisure, arts, etc. Cultural planners must build bridges between activities of the different sectors.

Cultural planners must build bridges between activities of the different sectors. It cannot just be put on afterwards. Cultural planning is about incorporating lifestyles, life patterns and the quality of life into planning. It is not just about streets and buildings, but about habits, desires, coincidences, and necessities – people, work, and place.

Planning is the organizational foundation from which all other functions flow from. Therefore, in Mercer's opinion, it is far too important

to be left solely to planners as we know them.

The last key concept, Mercer includes in the model of cultural planning is cultural resources. The very concept of culture is understood differently in many parts of the world, but cultural planning must pragmatically take as its starting point that culture is what is considered culture by those who participate in it.

This is therefore close to the anthropological concept of culture as a "way of life". Cultural resources are thus about all the manifestations of life in a place. And thus, about respecting differences. Otherwise, vital elements of a dynamic culture will be marginalised.

Cultural planning must be able to relate to the role of traditional arts resources, but it must also be able to accommodate a development logic such as. Cultural tourism strategies, creative business development, leisure and recreation areas, urban development, and neighbourhood design, etc. And it must create connection between all these.

Finally, cultural planning needs to be based on the principle of consultative mapping of cultural values. The is what is called cultural mapping. But whatever we call it, the point is that we cannot plan until we know what is, and what their potential is. Mapping before planning!

A cultural mapping includes both quantitative and qualitative studies of cultural resources and cultural needs. And should be seen as an ongoing process involving the parties – not as a single event in relation to a time of the case processing.

The previous disconnect between culture and planning has served us poorly in the last decades and will be disastrous in the new knowledge and experience economy.

Cultural planning and creative urban development

Urbanisation is increasing and cities have always been characterised by shaping and reshaping economy of the surroundings. Thus, it is a crucial function for the city both to trade with and find substitutes for imported goods and services. Herein lies the key to the development of economic life through innovation and by extension of expansion we import substitution¹.

Import substitution through innovation and creativity is growing in the context of increased global economic relations. Firstly, because a growing exchange of goods helps to make the local or regional economy more robust and ensure efficient transfer of knowledge, etc. Secondly, import substitution helps to ensure self-sufficiency and autonomy in the local cultures. This has always been the case, but it is even more so now, when what is produced and exchanged are more images and symbols created by cultural and communication companies than traditionally produced products.

Value creation of the cities is thus much more than just economic activity in the narrow sense. The also involves social, cultural, and environmental value creation. However, these are much more difficult to get hold of than the narrow economic value creation, which is relatively one-dimensional. Mercer has proposed a matrix model for understanding urban value production: Urban Value Production Matrix².

The matrix is built according to Porter's classical value chain³, whose 5 steps form the horizontal axis. The value chain is here modified by Charles Landry because of his comparative analysis of the cultural industries⁴. The vertical axis is divided into 5 areas, which form part of the Integrated Local Area Planning model⁵.

Neither the linear logic of the value chain (horizontal axis) nor that of plan domains (vertical axis) can function independently of each other. The value chain provides the dynamics,

but very little content. And the planners can give you content, but without the developmental dynamics. By using the matrix, Mercer believes that we have a good tool for an effective and proactive urban resource management.

The matrix is a kind of thinking machine and indicator checklist that provides planners the opportunity to think strategically and across sectors. For example, in the sector model, streets, parks and gardens are only part of the technical and environmental administration, but from a cultural production point of view, the same streets, parks and gardens can become raw material in a film setting, a venue for a concert, skateboarding or showcasing visual art, and so on.

The point is that the matrix is a kind of coherence logic, in strategic and integrated form, that can orient planners about the complex and multi-faceted production of urban values.

Urban Value Production Matrix					
	1. Beginning Pre-production Inbound logistics	2. Production Creating Operations	3. Circulation Outgoing logistics	4. Delivery Marketing Sales	5. The audience Consumption After-sales service
1. ECONOMY	❖ Quality of life as a workforce/ attraction of companies	❖ Competencies ❖ Adaptability	❖ good distribution and access line ❖ physical and virtual capacity	❖ Over-the-counter marketing ❖ Retailer mix and -diversity	❖ Healthy, wealthy, wise citizens as consumers
2. SOCIAL	❖ Educated and competent workforce	❖ Quality of life ❖ Coherence in society	❖ Social network ❖ Soft infrastructure	❖ Interpretation, understanding (creating meaning), pathways	❖ Diversity in consumption ❖ Consumer awareness
3. CULTURE	❖ Interactive environment ❖ Citizen participation ❖ Creative infrastructure	❖ Soft infrastructure ❖ Creative infrastructure ❖ Capacity development	❖ Creative infrastructure ❖ The exchange vitality and dynamics	❖ Cultural institutions and spaces ❖ Communication platforms	❖ Symbol economy ❖ Understanding of diversity in tastes and lifestyles
4. INFRA-STRUCTURE	❖ Development of "Mixed use" ❖ "Development of Adaptive Use" ❖ Transport planning	❖ Immediate proximity ❖ Access ❖ Channels for exchange	❖ Channels for exchange ❖ Room for transactions	❖ Physical plan/zone themes ❖ Access ways	❖ Exceeding baseline and exchange possibilities
5. ENVIRONMENT	❖ Attractiveness ❖ Lifestyle environment	❖ Balance/equilibrium ❖ Sustainability	❖ Sustainable exchange relations and transactions	❖ The city as a stage ❖ Animation ❖ The public space	❖ Sustainable consumption

3 different models of culture and planning

You cannot directly plan for what will happen, because urban development is about creating conditions/frameworks of existence for innovation and creativity. And this will often presuppose that there is several ingredients present which cannot be put into a master plan.

Therefore, the need for a shift in mental models is not because traditional planning alone cannot generate innovation and creativity. It is rather that it is too closed and narrow, within its own practices, to create connections with the other domains. Almost like it applies to neural networks in the brain.

CREATIVE CITIES	CULTURAL-PLANNING	CULTURAL POLICY PLANNING
Creative centre	Geographically defined	Sector based
Experience	Broad, anthropological definition of culture	Narrow, humanistic cultural definition
Creative capital	Cultural resources	Art/Cultural Heritage
Culture Driven economic strategy	Culture as development factor	Development of arts/cultural life
Tolerance Talent Technology	Diversity	Homogeneity
The creative class	New, non-hierarchical movements – ways of life	Traditional cultural producers
Planning at culture	Planning with culture	Planning by culture
American/Global	Australian/English	Nordic/European tradition

Source: Dorte Skot-Hansen, 2006

The Danish cultural researcher Dorte Skot Hansen has drawn up the above table, which illustrates the correlation between some of the concepts that include culture and planning: Creative Cities, Cultural Planning and Cultural Policy Planning.

As can be seen, 'creative cities' relate to the economic sphere, where culture is seen as a necessary factor both to produce experiences and for attracting labour (the creative class), which is both producers and consumers.

Immediately, the 'creative cities' model is probably easier for planners (including those in the cultural sector) to understand, because it can be understood as simply increasing the importance of the cultural sector – and simply producing more culture because demand is increasing.

"The conditions for urban development have for a number of years changed. This is partly due to changes in the structure of the industry with production moving abroad, Danish growth in creative industries, product development, research, and service industries. There is increased competition for well-educated workers who want to live in or near major urban areas.⁶

The greater mutual understanding between the economic model of 'creative cities' and the cultural model of 'cultural policy planning' has already given rise to an increased interest in each other⁸.

The problem for planning is simply that the same mental models remain, where sectors can continue in their current self-understanding and just must deal with new "inbound and outbound distributions" in the value chain. Thus, the possibilities to ensure diversity in the community (across sectors) is very difficult.

And it is in this perspective that the model of 'cultural planning' comes into play. Not to replace the other models, but to create a broader and deeper coherence in the planning process. Cultural planning will should include both 'creative cities' and 'cultural policy planning' – but with the quality of life for all and diversity as a focal point⁹. But there is a need to develop more knowledge about how cultural planning is implemented in municipalities and regions – and to develop more tools, methods, and training to support or replace narrow, sector-based practices.



1. From Jacob's book: Cities and the Wealth of Nations, 1986. From Colin Mercer: Cultural Planning for Urban Development and Creative Cities, 2006, p. 13
2. Mercer, 2006, p. 17
3. Here from Mercer, 2006, p. 15. See also e.g., http://www.valuebasedmanagement.net/method_s_porter_value_chain.html
4. Mercer, 2006, p. 15
5. See more about Integrated Local Area Planning here: <http://www.alga.asn.au/publications/index.php?id=12a1619b050e85490485f8558d95c0db>
6. Renewal of the planning, June 2006. (www.realdania.dk)
7. From Dorte Skot-Hansen's presentation can be found at www.kulturplan-oresund.dk
8. See page 7
9. There are initiatives in several places, for example in Region Skåne (<http://www.skane.se/>)

Mapping before planning

This issue of Culture Pixi focuses on the new Danish planning system 2007 – seen from a cultural planning perspective.

In all planning it is necessary to identify the starting point and opportunities. This is true in the new Danish planning system. And that goes for cultural institutions, for businesses, for education, etc. Without good mapping, no proper planning.

Therefore, an essential aspect of developing planning culture is also to develop new mapping tools that reflect the new fields (such as "creative cities") and the values to be lived out in everyday life (such as inclusive dialogue, cooperation, diversity).



In this issue, not many tools are presented, neither for mapping nor for strategy selection, but in the first 3 issues have presented a number of tools such as Web-based questionnaire of Project Culture Plan, which can be found at www.kulturplan-oresund.dk. Or Municipality Mapping Package of Horisont-amba, which gives a picture of creative businesses of the municipality (leaflet available at <http://www.horisont-amba.dk/>).

A future issue will present education of the master's degree that the project has helped to develop together with Roskilde University Centre and the Lund

University.

More tools and methods need to be developed if cultural planning is to be implemented as a model in the Danish planning system. There are many future project challenges here.

To further inspire the tools section, here are a couple of interesting links:

About the development of the company/organisation:

- ◆ **The Kolind cure** – <http://www.kolindkuren.dk/>
His book of the same name (Lars Kolind, 2006) presents 7 tools that can be used for the analysis phase, establishing the foundations, translating values into the daily life of the organisation, and the transformation process.

About experience economy in Danish:

- ◆ **The Emotion Factory** – read review by Flemming Olsen, Director of Children and Culture, Municipality of Herlev, at http://www.kulturforvalterne.dk/media/Anmeldelse_af_bog.doc. The book tells in different scenes, where especially chapter 4 on management is tool-oriented and can be seen in the context of the animation function of cultural planning (By Jacob M Lund et al, 2005, Publishing house of Børsen)
- ◆ **Dream society** – <http://www.dreamcompany.dk/>
In the book, Rolf Jensen discusses 10 steps into the experience economy – adding an experience dimension to company and its products.



KULTUR PIXI

Information leaflet on cultural planning in action.

KULTUR PIXI is a series with short introductions to the work with cultural planning.

The intention is to present central terms and ideas about the implementation of new culture-based practices in society, organisations, and industries.

KULTUR PIXI is developed and prepared by Horisont-amba in collaboration with the Capital Region of Denmark, the Regional Development Group and the Interreg IIIA project: Cultural Identity, Cultural mapping and planning in the region of Oresund:

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NO. 4 – January-February 2007
Cultural planning –
Planning Culture

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ISSN 1901-581X

Editors of this issue:
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Retail price: 50 DKK