

**Good policy and practices of cultural mapping, planning, and impact assessment
to support policy implementation – European context**

Nancy Duxbury, PhD
duxbury@ces.uc.pt

FINAL REPORT
15 April 2020

Executive summary

1. Introduction

2. Background to current culture and urban policy context in Europe

- 2.1. General trends in cultural mapping, planning, and impact assessment
- 2.2. Challenges in cultural mapping, planning, and impact assessment

3. Case studies

- 3.1. STEPS Pilot: Lisbon, a project of the Intercultural Cities (ICC) programme, Council of Europe
- 3.2. Paris-Métropole – *Une cartographie culturelle de Paris-Métropole* (2011)
- 3.3. The Citizen's Atlas of London
- 3.4. City of Espoo, Finland – EspooCult
- 3.5. City of Leeds, England – Leeds Culture Strategy (2017-2030)

4. Policy recommendations

5. Conclusions

References

Appendix A – Overview of European frameworks influencing 'culture and urban policy'

Appendix B – Cultural planning programmes from Cultural Development Network, Australia

Good policy and practices of cultural mapping, planning, and impact assessment to support policy implementation – European context

EXECUTIVE SUMMARY

This report presents and reflects on selected good practices in European cities that demonstrate ways in which cultural mapping, cultural planning, and cultural impact assessment can contribute to policy development and implementation for more sustainable and just urban development. The desk review for this study considered good practices that are highlighted within European networks and programmes as well as urban cultural policy research that has identified principles and guidelines or good practice cases. The report is also informed by international trends observed in the areas of cultural mapping, planning, and impact assessment. The importance of participatory and citizen-engaged approaches to cultural policy is transversal in leading contemporary urban cultural policy. Because of the transversal nature of citizen engagement and meaningful participation, it has not been a focus in this review but rather seen as a necessary component of the underlying cultural policy development and governance platform.

While cultural mapping, cultural planning, and cultural impact assessment are related, they are typically researched and enacted as separate fields. Further attention to their interconnections is needed to leverage their potential since they each play important strategic roles in integrating cultural dimensions within more sustainable and just urban planning. In all three areas, a shift from a focus on the artistic and cultural sector and creative industries to incorporating, adding on, or focusing on citizens/residents can be observed. This shift provides a dynamic opportunity for jointly examining and advancing these fields conceptually and in practice.

Cultural mapping, typically positioned as a precursor to a cultural planning process, has been traditionally focused on the identification, documentation, and articulation of cultural assets in a territory, mainly tangible but increasingly complemented by intangible cultural assets too. While this knowledge-gathering process remains important, over the past decade, ‘cultural DNA mapping’, a broader analysis to characterize the connection between culture, territory, and the people who live there has emerged. The focus of cultural mapping is increasingly centered on the people who are resident, living, and interacting within a territory, and it is their knowledges, experiences, movements, and memories that become integral to defining the cultural assets and meanings of the territory.

Cultural planning, as ‘planning for culture’, has been traditionally focused on support and enabling infrastructure for arts organizations, the cultural sector, and/or creative sector/economy development. In comparison, citizen/resident-focused cultural planning, or ‘planning culturally’, offers a ‘culturally sensitive’ approach and encourages a more integrated and holistic framework to thinking through and enacting public decisions and actions. The citizen/resident-focused approach recognizes and gives value to the participatory cultures of residents and, consequently, can help foster pluralistic and locally distinctive cultural expressions, creation dynamics, and ‘lived’ cultures-of-place.

The mainstream perspective on **cultural impact assessment** focuses on assessing the multifaceted values and *impacts of cultural activity*: economic, social, cultural, environmental, etc. An alternate, emerging perspective focuses on the *cultural impacts of all public plans, policies, decisions, and actions*. While the latter approach has been primarily developed in Indigenous territories, it aligns with contemporary discussions about culture dimensions of sustainable development, as well as concerns with the cultural health, vitality, and sustainability of all cultures. In a multicultural urban context, the design and implementation of a locally-resonant cultural lens and impact assessment process on all public policies and public decision-making processes promises to be a useful tool to inform and guide planning and policy towards more sustainable and just development trajectories.

Despite the widespread recognition of cultural mapping, cultural planning, and cultural impact assessment, both conceptual and operational challenges continue to be evident internationally. Underlying the challenges in all three areas are issues of professional and system-wide openness to considering culture(s), challenges of meaningfully managing both qualitative and quantitative findings, and working with intrinsically pluralistic and subjective perspectives and insights. Challenges of incorporating citizen participation in inclusive and comprehensive ways also underscore all three areas at both operational and systemic/process levels. Furthermore, integrating cultural considerations in the broader systems of urban planning, policy, and development may challenge the scope of traditional systems and reinforce questioning of how urban planning can work with incremental modes of development more aligned with community sustainability planning approaches.

This report presents five initiatives that provide insights for advancing approaches to practices of cultural mapping, planning, and impact assessment in the context of urban and cultural policies:

STEPS Pilot: Lisbon, within the Intercultural Cities (ICC) programme, Council of Europe. The STEPS project aimed foster community cohesion through participatory mapping of cultural heritage. Members of the community were given the role to identify those material and immaterial cultural assets that are a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. The general coordination and initiation of the process was ensured by the Municipality, with strands of the work led by different civic organizations in partnership.

Paris-Métropole – *Une cartographie culturelle de Paris-Métropole (2011)*. This research project, commissioned by Paris City Hall, produced a series of maps and studies on the Paris-Métropole region. The project built innovative databases gathering information previously scattered on the web, which allowed a deeper vision of different culture sectors and produced a more global perspective on the metropolitan area and its offer in terms of shops, cultural facilities, and socio-economic profiles. Eighteen dimensions were mapped and combined, through which three *ambiances* – ‘Art de Vivre’, ‘Bobo’, and ‘Underground’ – were identified and mapped, providing a new way of perceiving and understanding the metro urban area and its cultural niches.

Citizen’s Atlas of London. This ongoing creative mapping project was developed by the Livingmaps Network and brings together community-based localized mapping initiatives involving a range of community groups and using a series of participatory and creative methodologies. The Citizen’s Atlas strategically focuses on engaging communities living in 33 “Opportunity Areas” that the City of London identified for urban growth and development in the *London Infrastructure Plan 2050*. The challenge of the Citizen’s Atlas is to engage current residents to present proposals for how they would like to see their area developed in the future, articulating a grassroots-based alternative vision and information base ready to inform and engage with any proposed developments.

City of Espoo, Finland – EspooCult. Informing CultureEspoo 2030, the city’s strategic cultural policy, EspooCult is a comprehensive research and scenario-development project that intertwines two dominant narratives (with background research evidence): the roles of culture in city and citizen well-being and development, and the importance of cross-administration cooperation and cross-sectoral networking. The latter narrative reflects the efforts still necessary to integrate culture within broader municipal planning systems. The strategic frameworks and systematic research informing this challenge provide solid beginnings for formulating integrative approaches.

City of Leeds, England – Leeds Culture Strategy (2017-2030). An extensive community-engagement and discussion process enabled the Culture Strategy to be co-produced with the residents, artists, and businesses of the city. Culture was defined broadly, aiming to place it at the heart of the city’s narrative and to embed culture across all policy areas. A Culture Strategy Delivery Plan was then co-produced

with various community groups and city actors, with participants deciding to focus on supporting the producers of culture (widely conceived). The co-produced model highlights how change also means letting go of old systems, processes, and decision-making mechanisms, which takes time.

On the basis of analysis and reflections on these case studies, six policy recommendations for advancing culture mapping, cultural planning, and cultural impact assessment are offered. This is followed by a few reflective comments in a concluding section.

Appendix A provides an overview of the main European frameworks and programmes that aim to inform and influence urban cultural policy and practice. Complementing this European focus, Appendix B provides information on three cultural planning programmes developed by the Cultural Development Network, Australia, to address the need of municipalities in Australia for more systematic approaches to cultural planning and cultural impact assessment: Framework for Cultural Development Planning, Schema of Measurable Cultural Outcomes, and the 'WhiteBox Planning Outcomes Platform'.

1. Introduction

This report aims to present and reflect on selected good practices in European cities that demonstrate ways in which cultural mapping, cultural planning, and cultural impact assessment can contribute to policy development and implementation for more sustainable and just urban development. The desk review for this study considered good practices that are highlighted within European networks and programmes such as Intercultural Cities, UCLG European Pilot Cities, and European Capitals of Culture as well as urban cultural policy research that has identified principles and guidelines or good practice cases. Complementing this, information requests were sent to various European colleagues who are researching and working with municipalities on cultural planning to suggest European cities with notable good practices in this area. Finally, the report is informed by international trends observed in the areas of cultural mapping, planning, and impact assessment.

The importance of participatory and citizen-engaged approaches to cultural policy is transversal in leading contemporary urban cultural policy, with many ‘good practice’ case studies focusing on this aspect. As Pier Luigi Sacco and Alessandro Crociata (2013) have noted, “If culture has to acquire a real relevance in long-term development options, ... only approaches that are proactive and participatory enough may be socially sustainable — because they fuel the virtuous circle of social legitimization” (p. 1692). These authors also argue that the key to a credible policy option for culture as a leading development driver rests with “establishing an intrinsically motivated and firmly empowered community commitment to active, purposeful participation in cultural life” rather than the instrumental value of culture for the pursuit of non-cultural goals, such as economic development or urban rejuvenation (p. 1695). Because of the transversal nature of citizen engagement and meaningful participation, it has not been a focus in this review but rather seen as a necessary component of the underlying cultural policy development and governance platform.

Section 2 provides a background to current urban cultural policy in Europe from two perspectives. First, it provides a general overview of general shifts in cultural mapping, cultural planning, and cultural impact assessment. This is followed by a brief review of key challenges that continue to be faced in these areas of practice internationally. Section 3 presents five case studies that represent an array of contemporary practices in different urban contexts in Europe, three focusing more on cultural mapping, and two focusing more on cultural planning. The cases are situated in Lisbon, Portugal (neighbourhood scale); Paris-Métropole, France (city-region scale); London, England (33 districts/communities within the city); Espoo, Finland (city scale); and Leeds, England (city scale). Section 4 presents a set of policy recommendations derived from this research and Section 5 sets out the conclusions of this study.

Appendix A provides an overview of the main European frameworks and programmes that aim to inform and influence urban cultural policy and practice, briefly discussing three main contexts: 1) national cultural policy models and traditions, 2) European policies and programmes (including the Council of Europe’s Intercultural Cities programme, the European Cities of Culture programme, and the Cultural and Creative Cities Monitor programme, now extending to the Cultural Gems project), and 3) ‘horizontal’ inter-city networking and translocal learning processes and programmes (focusing on the European Pilot City programme of the United Cities and Local Governments’ Committee on Culture).

Complementing this European focus, Appendix B provides information on three cultural planning programmes developed by the Cultural Development Network, Australia, which are unique internationally: Framework for Cultural Development Planning, Schema of Measurable Cultural Outcomes, and ‘WhiteBox Planning Outcomes Platform’. These programmes provide frameworks and

support systems to address the need of municipalities in Australia for more systematic approaches to cultural planning and cultural impact assessment, and may be of value internationally.

A caveat to this research: While interesting initiatives have been identified, it is difficult to ascertain how the projects influenced their policy-systems and contexts, or even whether the follow-up actions mentioned in reports later occurred. In this regard, while good practices are documented and analyzed, it is important to note that these are snapshots in time and longer trajectories are rare.

2. Background to the current culture and urban policy context in Europe

2.1. General trends in cultural mapping, planning, and impact assessment

While cultural mapping, cultural planning, and cultural impact assessment are related, they are typically researched and enacted as separate fields. Further attention to their interconnections is needed to leverage their potential since they each play important strategic roles in integrating cultural dimensions within more sustainable and just urban planning. Furthermore, in all three areas, a shift from a focus on the artistic and cultural sector and creative industries to incorporating, adding on, or focusing on citizens/residents can be observed (see Figure 1). This shift provides a dynamic opportunity for jointly examining and advancing these fields conceptually and in practice.

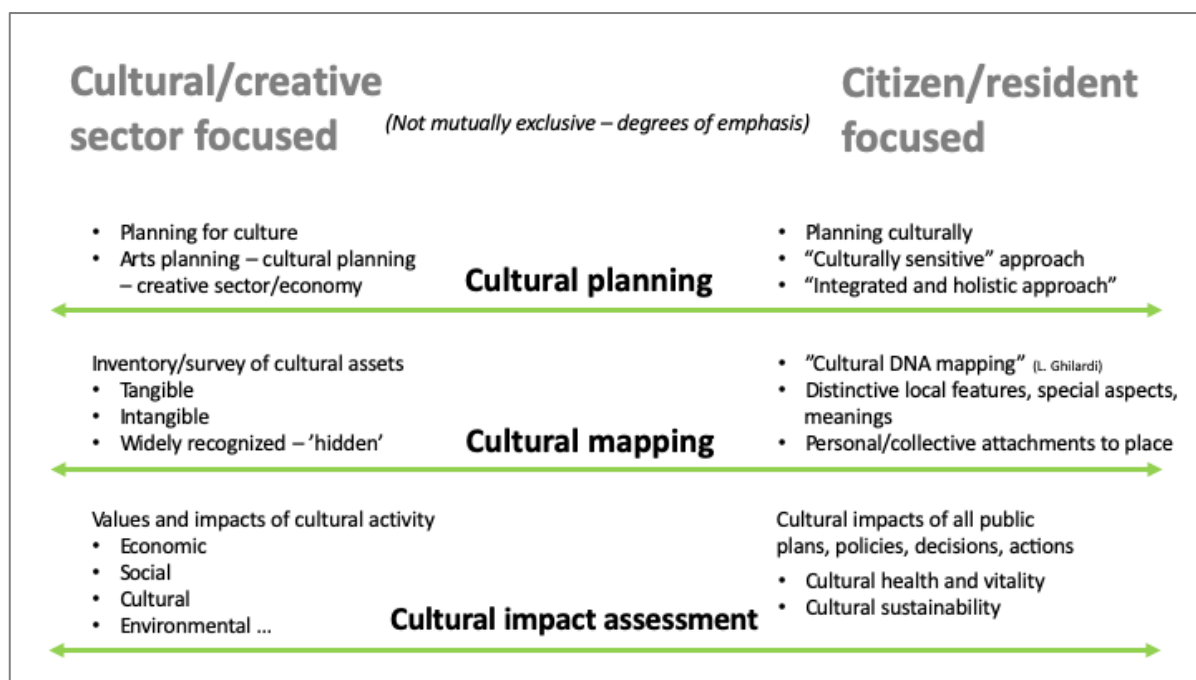
Cultural mapping, typically positioned as a precursor to a cultural planning process, has been traditionally focused on the identification, documentation, and articulation of cultural assets in a territory. These inventories or surveys of cultural assets have mainly documented tangible cultural assets, increasingly complemented by intangible cultural assets (especially traditions that are potential candidates for a UNESCO Intangible Cultural Heritage designation). These cultural assets include widely recognized venues and organizations as well as those more 'hidden' and known mainly within a particular community. While this knowledge-gathering process remains important, over the past decade, extending beyond such inventory-mapping work, a broader analysis to characterize the connection between culture, territory, and the people who live there has emerged. Called 'cultural DNA mapping' (promoted by Lia Ghilardi), this broader approach helps bridge mapping of the cultural assets of a place with strategic planning processes. Cultural DNA mapping complements a trend in cultural mapping that aims to identify distinctive local features, special aspects, and meanings of a place – both aim to articulate what is meaningful and 'special' about a place. Importantly, the scope of contemporary cultural mapping processes goes beyond mapping assets to also examine and articulate personal and collective attachments to a place. In the process, the focus of the cultural mapping process becomes increasingly centered on the people who are resident, living, and interacting within a territory, and it is their knowledges, experiences, movements, and memories that become integral to defining the cultural assets and meanings of the territory. Thus, cultural mapping as a platform for fostering social connections and public discussions has become increasingly central to its practices.

Cultural planning, as 'planning for culture', is traditionally focused on support and enabling infrastructure for arts organizations, the cultural sector, and/or creative sector/economy development. In this work, arts or cultural sector organizations, agencies, and creative companies are the primary object of the planning and support, with the quality of life of citizens often included as an underlying rationale but typically not an explicit 'chapter' in the planning. In comparison, citizen/resident-focused cultural planning, or 'planning culturally' for a territory, is more about incorporating cultural assets and considerations (widely defined) within a broader planning context. This offers a 'culturally sensitive' approach and encourages a more integrated and holistic framework to thinking through and enacting public decisions and actions, often in the context of a strategic

planning process. While both approaches are valuable in urban planning contexts, as the citizen/resident-focused approach becomes more recognized and integrated into urban planning processes, it can provide recognition and give value to the participatory cultures of residents and, consequently, could help foster pluralistic and locally distinctive cultural expressions, creation dynamics, and ‘lived’ cultures-of-place.

Cultural impact assessment can be viewed from two perspectives. The more mainstream and wide-spread perspective focuses on assessing the multifaceted values and *impacts of cultural activity*: economic, social, cultural, environmental, etc. An alternate, emerging perspective focuses on *cultural impacts of all public plans, policies, decisions, and actions*. While this latter approach has been primarily developed in the context of Indigenous territories to date, it aligns with contemporary discussions about culture dimensions of sustainable development, as well as concerns with the cultural health, vitality, and sustainability of all cultures. In a multicultural urban context, the design and implementation of a locally-resonant cultural lens and impact assessment process on all public policies and in public decision-making processes promises to be a useful tool in informing and guiding planning and policy towards more sustainable and just development trajectories.¹

Figure 1. Shifts in cultural mapping, planning, and impact assessment



2.2. Challenges in cultural mapping, planning, and impact assessment

Despite the widespread recognition of cultural mapping, cultural planning, and cultural impact assessment, both conceptual and operational challenges continue to be evident internationally. Addressing these challenges through public and civic leadership to advance policy and planning frameworks, to implement experimental public programmes and pilot projects, and to communicate with other cities to spread the knowledge of these practices, their results, and tactics to address the challenges remains important. This section provides a brief overview of key conceptual, operational/know-how, and process/system-related challenges (outlined in Figure 2).

¹ While heritage impact assessments are relatively common in contexts of planning, to date this framework has not been widened to incorporate other cultural elements; nonetheless, practices already established in heritage policy and planning contexts may act as stepping stones in this process.

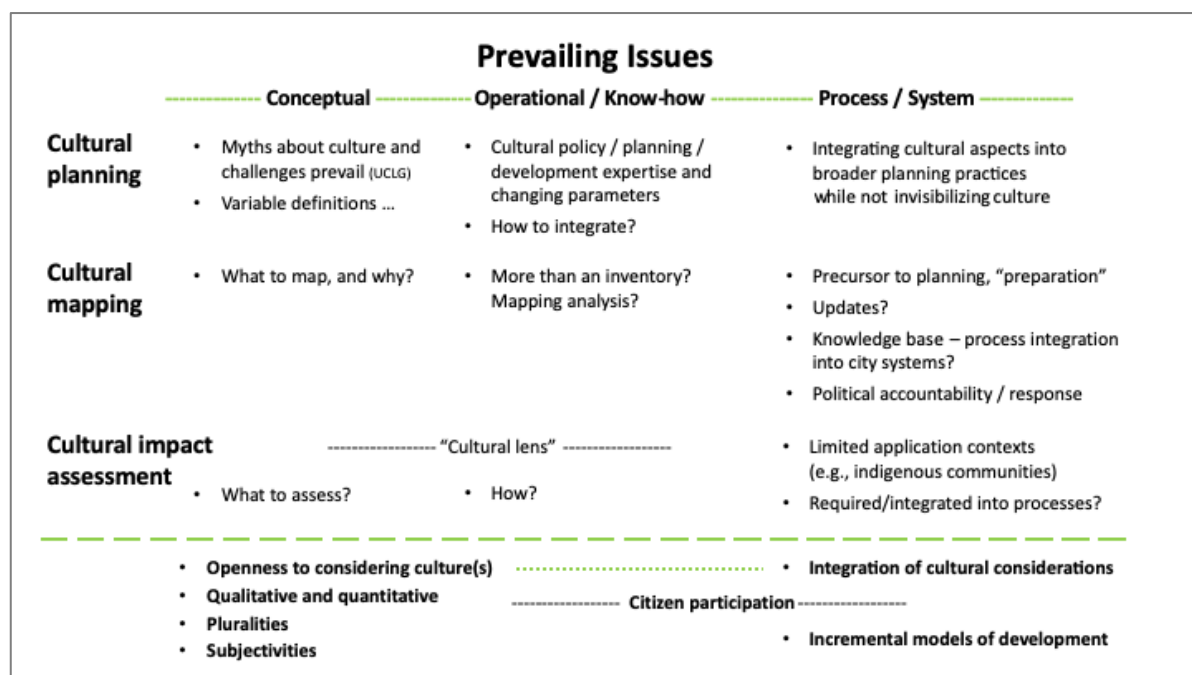
Cultural mapping, as a research and analysis exercise, must be grounded in sound considerations of what to map, and why. At an operational level, while numerous cultural mapping toolkits now exist, the focus to date has largely been on the mapping process itself. Yet the rich process of cultural mapping produces much more than an inventory. Further attention must be directed to analysis of the findings uncovered through this process, as well as appropriate communication to different publics and follow-on uses of the mapping data revealed. Related to this, as mentioned above, cultural mapping is commonly viewed as a precursor to planning, a ‘preparation’ stage to gather information, and rarely do cultural mapping projects plan for regular updates. At a system level, challenges exist in ‘absorbing’ the rich knowledge base that is created into planning and policy processes, an issue of process integration into city systems. This is coupled with issues of political accountability and required responses to the outcomes of these cultural mapping processes. As citizen participation is increasingly a central aspect to the nature of the information gathered, this is accompanied by civic expectations for political reception and public action based on the findings, but political consideration and take-up of the results is not necessarily guaranteed when mapping projects are conducted as one-off projects that are not fully integrated into broader policy and planning processes.

In **cultural planning**, myths about planning for culture prevail (see, e.g., Duxbury, Hosagrahar, and Pascual, 2016), and variable definitions of culture complicate policy-making contexts. At an operational level, recognition of cultural policy/planning and cultural development expertise may still have to be justified and explained, and the shifting parameters of practice (as outlined previously) also challenge this expertise. A key question is how to integrate culture with other fields, which requires cultural planning expertise as well as addressing issues of receptivity by professionals in other fields. At a system level, the challenge is integrating a cultural dimension into broader planning practices while not invisibilizing culture in these broader processes.

Cultural impact assessments that focus on the cultural impacts of public decisions and actions complements this movement to integrate cultural concerns within broader planning contexts and aligns with growing calls internationally for the implementation a cultural lens on all public plans, policies, decisions, and actions. However, to date application practices have been largely focused on Indigenous communities with only limited attention to date on how to develop and apply in broader urban contexts (Partal and Dunphy, 2016; James, 2014). Conceptually, a prevailing issue is what to assess – identifying, among various dimensions of culture, what is resonant and key to consider in particular local contexts, while also fostering broader development discussions to inform and advance this work internationally. Related to this are operational issues of how to measure and to apply. More broadly are issues of integrating such a practice within broader planning and policy processes in mandatory and systemic ways.

Underlying the prevailing challenges in all three areas are issues of professional and system-wide openness to considering culture(s), challenges of meaningfully managing both qualitative and quantitative findings, and working with intrinsically pluralistic and subjective perspectives and insights. Challenges of incorporating citizen participation in inclusive and comprehensive ways also underscore all three areas at both operational and systemic/process levels. Finally, the integration of cultural considerations in the broader systems of urban planning, policy, and development may challenge the scope of traditional systems and reinforce a questioning of how traditional urban planning can work in concert with incremental modes of development that are more aligned with community sustainability planning approaches.

Figure 2. Prevailing issues in cultural mapping, planning, and impact assessment



3. Case studies

The shifts and trends noted above are enacted step-by-step in numerous contexts, incrementally evolving knowledge and practices in these fields. The link of cultural mapping, cultural planning, and cultural impact assessment with broader urban policy and planning processes is an integral aspect of reinventing and advancing more sustainable and just urban development. As noted above, this work often plays out in challenging situations and arenas – while the advancement of cultural considerations within city policy and planning systems is a wide-spread exercise, the introduction and implementation of new paradigms, perspectives, and approaches continues to be challenging. Nonetheless, today this is an international exercise. Case studies of policies, planning mechanisms and tools, and pilot projects and experiments in one context can serve as inspiration, stepping stones, and guides for practices in other contexts.

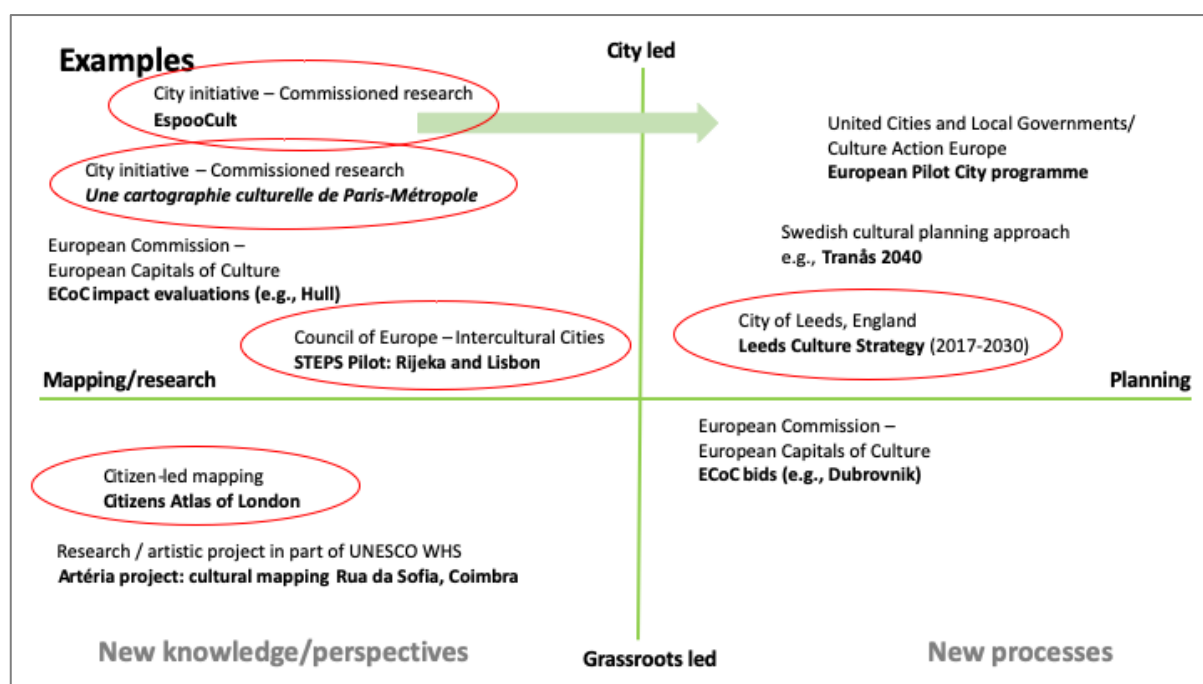
During the research phase of this report, an array of interesting initiatives was identified from different European countries and organized into two categories: (1) initiatives more focused on cultural mapping and research, relating largely to the development of new knowledge and perspectives; and (2) initiatives more focused on cultural planning, relating largely to the development of new processes (see Table 1). These cases were then roughly organized on two axes: horizontally, *mapping/research – planning* and, vertically, *City-led – grassroots-led initiatives* (see Figure 2). From the examples compiled, five initiatives were selected that provide insights for advancing approaches to practices of cultural mapping, planning, and impact assessment in the context of urban and cultural policies:

- STEPS Pilot: Lisbon, within the Intercultural Cities (ICC) programme, Council of Europe
- Paris-Métropole – *Une cartographie culturelle de Paris-Métropole* (2011)
- Citizens Atlas of London
- City of Espoo, Finland – EspooCult
- City of Leeds, England – Leeds Culture Strategy (2017-2030)

Table 1. List of mapping/research and cultural planning examples

Category	Project type and name	Brief description
Mapping/ research	City initiative – Commissioned research Une cartographie culturelle de Paris-Métropole	Developing new categories of cultural mapping (<i>scenes/ambiances</i>) on a regional scale
	Council of Europe – Intercultural Cities programme STEPS Pilot: Rijeka and Lisbon	Participatory mapping of cultural heritage for social cohesion
	Citizen-led mapping Citizens Atlas of London	Supporting network of citizen mappers located in ‘opportunity areas’ of London 2050 infrastructure plan
	Research/artistic project in part of UNESCO World Heritage urban district Artéria project: Cultural mapping Rua da Sofia, Coimbra	Gathering local shopkeepers’ cultural memories, aspirations, and ideas for future
	European Commission – European Capitals of Culture (ECOC) ECOC impact evaluations (e.g., Hull City of Culture 2017 evaluation of impact)	Assessment of cumulative impacts of cultural activities/initiatives organized within an ECOC year, required for all cities winning the designation
Planning	City initiative – Commissioned research EspooCult research project +	Developing a knowledge base for cultural planning and integrating culture in a growing city
	City cultural strategy and action plan City of Leeds, England Leeds Culture Strategy (2017-2030)	Comprehensive, participatory development of a Cultural Strategy (2017-2030) and a series of projects that contribute to a Culture Strategy Delivery Plan (2018-2023)
	Swedish cultural planning approach e.g., Tranås 2040	Informed by a national cultural planning network that launched a Swedish cultural planning laboratory in 2015, involving 11 municipalities
	European Commission – European Capitals of Culture ECOC bids (e.g., Dubrovnik)	Bidding process provides opportunity to highlight culture in city development, and to articulate and propose how to address cultural/citizens’ issues
	United Cities and Local Governments/Culture Action Europe European Pilot City programme	Cultural policies for sustainable urban development – participatory local process, assessment, and translocal learning

Figure 3. Cultural mapping/research and planning initiatives, considering city-led -- grassroots-led dimension



3.1. STEPS Pilot: Lisbon, a project of the Intercultural Cities (ICC) programme, Council of Europe

The Council of Europe’s Intercultural Cities (ICC) programme has analyzed cities that manage diversity as an asset, and has developed an approach to migrant/minority integration called Intercultural integration. The intercultural policy framework supported by the ICC is based on the idea that “a sense of belonging to an intercultural city cannot be based on religion or ethnicity, but needs to be based on a shared commitment to a political community. Accepting that culture is dynamic and that individuals draw from multiple traditions is one of the main operational points of the ICC’s framework” (CH Toolkit). More than 130 cities are part of the ICC Network. ICC supports cities in reviewing their policies through an intercultural lens and developing comprehensive intercultural strategies. The programme has developed a set of analytical and practical tools to help local stakeholders through the various stages of this process. Here, the STEPS cultural heritage mapping project (2016-2018), a thematic initiative on ‘Cultural heritage and diversity’, is presented.

The **STEPS project**: “Participatory cultural heritage mapping at a neighbourhood scale,”² was a two-year project (December 2016 to December 2018) that aimed to develop and test a methodological framework for the use of heritage at the local level. Through an evidence-based research process, indicators were proposed to measure the impact of participatory approaches to cultural heritage as a resource for community development and cohesion. In other words, the project objective was to foster community cohesion through participatory mapping of cultural heritage (not to incorporate cultural mapping within cultural/urban policy systems).

The project involved three main steps:

- Heritage-Mapping and needs assessment in relation to community cohesion;
- Network mobilization, training, and heritage-based strategic planning; and

² <https://www.coe.int/en/web/interculturalcities/cultural-heritage-and-diversity>

- Developing of perception change indicators and monitoring of results through an initial and final survey.

Two cities of the ICC network from the EU28 countries were chosen through an open Call for Proposals (Feb. 2017) to pilot the process. The cities of **Rijeka (Croatia)** and **Lisbon (Portugal)** were selected to pilot this methodology to map shared cultural heritage, and “to demonstrate how a local intercultural approach to heritage sector focusing on the idea of place making can allow a city to actively open up the urban identity to all communities, thus increasing trust, mutual recognition, interaction and ultimately social cohesion through an identity inclusive to all.” As a result of this testing, a step-by-step methodology was developed and validated by all the partners at the end of the project.

STEPS promoted the idea of **participatory mapping of cultural heritage**, where members of the community were given the role to identify those material and immaterial cultural assets that are a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions:

Through participatory mapping, community members collectively create visual inventories of their own community’s assets. They negotiate what can be listed in the inventory. This results in a map of those heritage assets that make up the pluralist identity of the community. Assets can include built, as well as intangible heritage features (traditions, practices, knowledge and expressions of human creativity), anything that people who live and work in the territories feel it is significant to them, in line with the Faro principles.

This process facilitates an understanding of what these features mean to individuals and how they impact each other. Moreover, the group gains insight into the specific value granted to community assets by different community members.³

The project’s theoretical framework was based on the idea that sense of belonging is fostered by three factors: recognition and inclusive representation; improved democratic participation and social inclusion of all participants in negotiating the meaning and making decision about the common cultural heritage; and negotiation of a shared vision for the future of the community accommodating pluralistic voices.

A report/handbook from the project⁴ presents the project and lessons learned, and outlines a participatory process to map shared cultural heritage. The focus is on providing advice for others who may wish to replicate/adapt this project. It notes **why the process of participatory cultural mapping was central to the project’s objectives**:

Participatory mapping of cultural heritage by a diverse group of residents has the cardinal virtue of exposing to view the cultures of others and giving them legitimacy. It contributes to processes of recognition that create the conditions for a better shared existence in cities.

Cartography has always been the right medium to express tacit knowledge of resources and their cultural significance. When it is started by the local administration, as it is the case in STEPS, it represents a strong message that everyone can have a saying in negotiating what cultural heritage is.

The mapping process also adds a dimension of mutual knowledge and is instrumental for the discovery and disclosure of diversity existing within the urban area even in places that might look non-diverse at first sight. The mutual knowledge of this diversity fosters inter-community

³ Council of Europe – STEPS project: <https://www.coe.int/en/web/interculturalcities/cultural-heritage-and-diversity>

⁴ Toolkit (EN): <https://rm.coe.int/steps-the-role-of-cultural-heritage-in-enhancing-community-cohesion-pa/1680971cbd>

dialogue. It helps people understand one another and to recognise one another as equally worthy. ...

... the very act of capturing detailed local knowledge about all of the areas represented on a given map requires the input of the people who live, work, and play in each portion of that map. Stated simply, everyone has expert knowledge about their own personal part of the territory. ...

A pivotal notion in participatory mapping is that it should not only collect narratives, but trigger a discussion on the search for a common thread to develop a shared vision for the future, based on the enhancement of the local heritage and on the wishes of local people.

This vision is a collective construction, made of the collective stories and representations, supported by people memories of the past, experience of the present and, above all, imagination of the future. Therefore it reinforces belonging, communality and the sense of place. (ICC – STEPS Project, [2018])

Figure 4. STEPS handbook



The project report also offers a list of **lessons learned and recommendations** based on the experiences of the two pilots – Reijka and Lisbon (see Table 2).

Table 2. STEPS project: Lessons learned and recommendations

Type	Lessons learned / recommendations
Conceptual	Particular attention should be paid to shifting the paradigm from <u>understanding cultural heritage</u> not as a set of objects but as a set of resources identified by the community as of value to be kept for future generations, including practices and traditions and the web of meanings that reinforce belonging and communality and are part of place-making.
Process	<u>Engaging people with different backgrounds</u> in heritage mapping is pivotal to map and leverage the biggest possible set of heritage assets – to do so, it is important to work in partnership with associations and other actors that represent and have access to different public. Because of the different publics it is necessary to preliminary work on <u>building trust</u> between the different partners and mappers. Trust building has to continue throughout the entire project.
	Because of the different publics involved, it is also important to <u>devote time to building intercultural capacities</u> in the group and to make sure everyone is understanding the same thing when mentioning concepts like ‘cultural heritage’, ‘sense of belonging’, etc.
	If they want to gain from a real participatory process, local authorities and all the other partners need to be committed to <u>create an environment</u> that put people on equal foot by working on confidence building, avoiding stereotypes, and recognizing the role and expertise of each person involved in the process.
	Local authorities also need to make a clear and resolute <u>political commitment</u> both before and after the mapping and to be engaged at each stage of the process (partnership setting, outreach to the mappers, mapping and strategic planning level). As mentioned before, the power of the involvement of local authorities is to send a strong message that everyone can have a saying in negotiating what cultural heritage in the city is.
	It should be made sure that all the actors involved understand and agree that <u>participatory mapping is not a product but a process</u> and that should be <u>regularly replicated</u> in order to keep cultural heritage alive, include newcomers to the community and renegotiate the shared vision. (ICC – STEPS Project, [2018], slightly edited)

STEP Pilot: Lisbon (Portugal)⁵

In Lisbon, the participatory mapping process was initiated by the Department of Social Rights of the Lisbon Municipality (together with a strong partnership involving actors on the ground) to create and facilitate opportunities for migrant community members to participate as active agents to shape the common narrative of the neighbourhood, as well as to create an opportunity to foster interaction between different stakeholders and representatives of various communities. The process aimed to strengthen the impact of the *Gabinete de Apoio aos Bairros de Intervenção Prioritária – GABIP* (Support Office for Priority Intervention Neighbourhoods) which was created in the Almirante Reis Borough to counteract the unregulated growth, matched with overwhelming increase in tourism and gentrification that was putting the social fabric of the neighbourhood at risk. The participatory mapping process was viewed as both a way to nurture interactions between long term/majority Portuguese and migrant background communities and to address the lack of social practices that merged distinct cultural heritages or regularly brought together people with different backgrounds.

Figure 5. Lisbon STEPS map (1 of 2 maps)



Members of the local partnership were mobilized by the Municipality before initiating the process and took part in designing the action. They were selected because of their knowledge and experience which shaped the contribution they were able to bring to the process. While the general coordination and initiation of the process was ensured by the Municipality, during the partnership setting process it was agreed that single strands of work were going to be led by different partners on the basis of their particular competences. The process undertaken is presented in the STEPS report.⁶ The map created by the Lisbon partnership is available as a PDF here: <https://rm.coe.int/map-lisbon-steps-project/16808edcf5>

Following the pilot, ICC reports that the city administration was developing the project further and was planning to repeat the process in the schools of the Almirante Reis area, as well as in the public leisure centres (not confirmed). Post-pilot, some of the mappers were reemploying the methodology in other locations. The report notes that one of the mappers, originally from Aleppo (Syria), after returning to Aleppo, started mobilizing people around cultural heritage using the STEPS methodology and his experience from Lisbon.

⁵ The Lisbon pilot engages more with development dynamics and challenges of the city and is thus the selected case study presented here. In Rijeka, the participatory mapping process was initiated by Rijeka 2020, the agency jointly founded by the City of Rijeka and the Primorje-Gorski Kotar County for the purpose of planning and managing the programme of the European Capital of Culture 2020. In Rijeka, the goal of the process was to strengthen local communities by developing interpersonal relationships and increasing the frequency and qualities of cultural activities where people can come together. Online map produced by the Reikja partnership is available here: <https://27susjedstava.com>.

⁶ <https://rm.coe.int/steps-the-role-of-cultural-heritage-in-enhancing-community-cohesion-pa/1680971cbd>

3.2. Paris-Métropole – *Une cartographie culturelle de Paris-Métropole (2011)*

From January 2009 to January 2011, an interdisciplinary, international team (commissioned by Paris City Hall) conducted research to produce a cultural map of Paris-Métropole. Through more than 50 new maps, qualitative and quantitative analyzes, as well as a documentary, the project aimed to offer a perspective on the metropolis of Paris today, but also tools to understand what will be the Paris of tomorrow. The final report is a compilation of articles and maps (196 pp.) that appears to be aimed to an academic or specialist audience. The following text is taken from the report, translated from French and lightly summarized.

Method. To begin, the team developed a large base of data of cultural infrastructure/venues that contribute to the definition of an "urban atmosphere". Issues from public data: (1) the level of data aggregation was too high (aggregated at the municipal level) to allow the team to determine the geographic limits of access to the venues; (2) the level of precision of this database was insufficient as the categories were too general to be able to indicate how a category contributes to the ambiance of a neighborhood. To address these shortcomings, the project built (with webcrawler software) innovative databases gathering information previously scattered on the web (in numerous festival guides, general city council and town hall sites, yellow pages, etc.). These databases supplemented the already existing information and allowed a global vision of the different culture sectors, refining the perception of the cultural environment in which the facilities are located.

In parallel with the construction of the databases, cartographic work produced more than 50 maps of different aspects in Greater Paris, which produced a more global perspective on the metropolitan area and its offer in terms of shops, cultural facilities, and socio-economic profiles. The data were analyzed using a coding system, which was integrated into the mapping software to allow for the creation of statistical tables.

After mapping the 18 dimensions which are the basis of the *ambiances* (see Study I), the dimensions were combined to identify and map three ambiances: 'Art de Vivre', 'Bobo', and 'Underground' (see Study 2).

The three types of cartography as well as databases and coding served as a starting point to a series of articles and analyzes. The analyzes were mainly oriented around three axes:

1. Analysis of cultural development in Paris Métropole according to *ambiances*
2. Analysis of metropolitan democracy through *ambiances*
3. Socio-economic analysis of *ambiances*

Conclusions. Among an array of detailed analyses, the study presented three overarching conclusions, under the following headings:

1. From what already exists: The Paris-Métropole is as much to see as to do

At the base of metropolitan development, there is a will and a constraint: political will to plan and build the future city must be informed by precise knowledge of the terrain, updated over time, and new means to perceive transformations – the 'ambiances', not just snapshots. While the APUR's information on intramural Paris remains an invaluable reference, nothing like this exists for Greater Paris and this project sought to fill this void. [It is unclear whether any system was put in place to update the project's databases and maps on a periodic basis.]

2. Polycentricity and polymorphism: Cultural atmospheres resist any central logic

Among major cultural facilities, intramural Paris continues to dominate the metropolitan region, which provides a starting point, not a problem to be solved. The large venues were not found to be what Ile-de-France residents are looking for. The researchers contend that they also aspire to an ambiance, a certain *je ne sais quoi* which makes us love the neighborhood that we choose to live in, to go out. From this point of view, the Paris-Métropole is not structured on the center-periphery model, but consists of a multiplicity of ambiances which follow the rivers and the course of history, and attach to the socio-economic profile of a neighborhood. Far from being a united city (united under the 'crown' of culture in its center), Paris turns out to be polymorphic, and polycentric: an archipelago logic. The distinction is no longer north-south (right bank / left bank) as in intramural Paris, but east-west, which corresponds more to the course of the Seine and Marne. To map metropolitan Paris from the angle of ambiances is therefore to disorient the gaze, to upset the common perspective.

3. Sustainable development: The Paris-Métropole is a life of cultural niches which are sometimes fragile but flourishing

Such an analysis does not pretend to question the importance of large venues, but it starts from the observation that their construction is neither always possible nor always enviable from the point of view of the experience of inhabitants. This provides an opportunity to discover new means of sustainable development, for neighbourhoods and their inhabitants. Recognizing the ambiance of a neighborhood can lead to smarter micro-investments and more targeted subsidies that are more likely to have a real impact on the neighborhood. In this sense, each ambiance is an ecological niche, fragile both in space and in time. An 'underground' ambiance has a very short life expectancy compared to an 'art of living' ambiance which can characterize a neighbourhood for centuries. Yet who can still imagine a metropolis in the 21st century without its 'underground' or 'sore' neighborhoods? Would not such a city be a museum city, without 'culture' exactly? We must then be able to recognize the ambiances and be able to act accordingly. (translated from report)

Following the Paris study, the team was contacted by other regions and cities in France, while the international team began similar analyzes in Spain, Portugal, Canada, and Asia.⁷

3.3. The Citizen's Atlas of London

The Citizen's Atlas of London is an ongoing creative mapping project bringing together community-based localized mapping initiatives involving a range of community groups, using a series of participatory and creative methodologies. The Citizen's Atlas is being developed by the Livingmaps Network, a network of researchers, community activists, artists, and others with a shared interest in the use of mapping for social change, public engagement, critical debate, and creative forms of community campaigning. The network was established in 2013 to track the legacy impact of the 2012 Olympics on local communities.



CITIZENS ATLAS OF LONDON

The Citizen's Atlas strategically focuses on engaging communities living in 33 "Opportunity Areas" that the City of London identified for urban growth and development in the *London Infrastructure Plan 2050*. These areas are described as including brownfields land, underdeveloped in terms of

⁷ Despite emailing the project coordinator, I have not been able to confirm what followed this study, and whether it inspired new policy/actions within Paris-Metropole.

infrastructure, and available as locations for directing future growth and development of the city. The communities who currently live in these areas do not play into the City's spatial planning vision. The challenge of the Citizen's Atlas is to engage residents that usually are not involved in politics to map out their town both today, and present proposals for how they would like to see it developed in the future, articulating a grassroots-based alternative vision and information to be ready to engage with or inform the developer-led proposals to come along.

In this context, and with limited community consultation when these areas were identified for the plan, The Citizen's Atlas of London aims to produce a toolkit which could be used by a variety of groups, viz schools, youth projects, community organizations, and campaign groups; and to develop an online platform will host multimedia material produced by a network of local groups through workshops. This material would explore visions of London's past, present and future, and would be focused around specific issues and themes to be investigated through a variety of counter-mapping methods. The project is supported by a programme of public lectures by leading figures in radical urbanism who have focused their work on London's democratic transformation. Later on, these lectures will form the basis for a book of essays and specially commissioned thematic maps that will be published to accompany the online atlas.

Recently, in accordance with searching for support for these grassroots-led activities, the Livingmaps Network decided to focus the next phase of this project around youth, developing a proposal for a Young Citizen's Atlas of London: "Putting Yourself on the Map." This currently involves running a workshop programme for teachers and youth workers, who will then use the toolkit to deliver participatory mapping projects with youth in a number of the "opportunity areas" where there is a high incidence of youth violence and crime (Livingmaps Network website).

The initiative has also led to reflections on the relationship between critical cartography and the struggle for a just city. For example, Phil Cohen, a member of the Livingmaps Network, has written and presented about various topics in this thematic, including the creation of a "cartographic commons" based on approaches to "connecting personal and political geographies" (2017, pp. 1, 8) and "the limits and conditions of Citizen Social Science in supporting struggles against gentrification and the privatisation of public space and amenity" (2014, no page). In pursuing these lines, he considers the "pedagogy of participatory counter-mapping" to advance critical cartography today, referencing Paolo Freire's writings and the work of the Centre for Urban Pedagogy in New York⁸. The tension between the desire to validate locally situated structures of feeling and knowledge and the need to construct a space of critical reflection or 'deconstruction' permeates this mapping work.

3.4. City of Espoo, Finland – EspooCult

The City of Espoo is a rapidly growing city located on the outskirts of Helsinki. CultureEspoo 2030, the city's strategic cultural policy, was approved by city council in 2015. It sets out a series of megatrends and city development stages as starting points for city policy, contextualizes culture as integral to fostering the development of the envisioned 'City 3.0' (see Figure 4), and explicitly relates culture to objectives of a "sustainable and innovative city." It also identifies ways in which the city bureaucracy must adapt to the expected social changes, including making residents' voices heard, promoting cross-administrative co-operation, and recognizing the city's changing identity, noting that culture and cultural heritage form "the DNA of the city" (p. 14) and that culture is linked to the sustainable well-being of citizens. The strategy explicitly recognizes the follow-up actions are cross-administrative in nature and also require commitment from different sectors. Overall the city cultural strategy aims to gain a wider role for art and culture in the city's development.

⁸ The Center for Urban Pedagogy (CUP) website: <http://welcometocup.org>

Figure 6. The City 1.0, 2.0, and 3.0 compared (Source: Charles Landry, in *CultureEspoo 2030*)

The City 1.0	The City 3.0
<ul style="list-style-type: none"> • Typical in the 1960s to the 1980s • The city is like a large factory, siloed and divided into sectors • Development is conditioned by the economy, infrastructure and organisations • There is low tolerance for experimenting and failure • The relevance of aesthetics is small • Culture audiences are mainly the elite 	<ul style="list-style-type: none"> • There is a desire to use the collective creativity and intelligence of the residents in designing the city • Experiencing things is important • The city as an organism in which cross-administrative co-operation is the way of working • Space for trial and error: the only way to success • Entrepreneurship, creative and innovative economic thinking are encouraged: start-up culture • Cultural and physical spaces in which people can express their creativity are created: a so-called third space outside of the home and workplace • Different forms of pop-up culture are supported • Different ways of participation are sought and utilised, and residents are encouraged to get actively involved in decision-making • Culture in different places, such as the streets, cafés, pop-up events • People are no longer just passive consumers but rather participate in the making of culture
The City 2.0	
<ul style="list-style-type: none"> • From the 1990s onwards • Science parks and high-tech industry play a large role • Collaboration and partnership thinking rises • Characterised by urban design • The city's spirit and image are created with physical structures, such as skyscrapers and other impressive works of architecture • Awareness of the importance of the creative economy grows: culture is starting to be seen as a competitive tool • The residents are customers and consumers of culture 	

To develop a knowledge base to inform this strategy, the City's Department of Culture commissioned Cupore (the national cultural policy research agency in Finland) to conduct a comprehensive series of studies about cultural services and the cultural profile of Espoo, and to use this data to formulate different future scenarios and problem solving-models for the Department of Culture in Espoo. The project is called *EspooCult*. The stages of the research findings were communicated in attractive 'fact sheet' booklets, intended for municipal and public readerships (Jakonen et al., 2018a, 2018b; Karttunen et al., 2019, 2020). The fact sheets have addressed the links between culture, the city's overall strategy, and citizen's quality of life, intertwining two dominant narratives (with background research evidence): the roles of culture in city (and citizen) well-being and development and the importance of cross-administration cooperation and cross-sectoral networking. Fact Sheet 2 made the latter theme its main focus, noting that people and organizations operating in the field of culture can open up new perspectives and thus may serve as a resource for other sectors, and yet culture "is scarcely addressed in the plans and actions of the cross-sectoral development programmes" (Jakonen et al., 2018b, p. 1).

In reviewing Espoo's cultural strategy and background research highlights, the entire exercise appears to be a good example of a contemporary cultural policy framework and the development of a comprehensive base of knowledge and analysis for moving forward with cultural development action

plans and actions. Cultural participation is linked to the realization of cultural rights and inclusion in society, the well-being of individuals and communities, and the development of an inclusive and accessible city that recognizes and respects diversity (Karttunen et al., 2019, 2020). Weaknesses in the current situation are identified by a respected external research agency. The dominant narrative about cross-administrative cooperation reflects the efforts still necessary to integrate culture within broader municipal planning systems, and the strategic dedication of this cultural research demonstrates a significant effort being put forward to alter traditional silos to more integrated municipal planning and services delivery systems.

The final report from this research is scheduled to be published in May 2020 (the executive summary will be published in English). The next stage will be to use the insights, suggestions, and conclusions of the studies to work to promote cross-administrative collaboration towards mainstreaming culture into broader city systems, which is not easy, and requires good communication and cross-sectoral cooperation. Challenges include the multiple ways in which culture is defined, which can vary in the context of different agendas, and obtaining support and collaboration to advance the cultural strategy and its aims. Currently, it is difficult to forecast how the city government will take up the research, and how successfully it will integrate culture within its planning systems. However, the strategic frameworks and systematic research informing this challenge provide solid beginnings for formulating integrative approaches.

3.5. City of Leeds, England – Leeds Culture Strategy (2017-2030)

The initial context for the development of the Leeds Culture Strategy was a bid for European Capital of Culture (which later evaporated due to Brexit), the expiration of the city’s existing Culture Strategy, a climate of austerity, and the need to align it with the city council’s overall vision for 2030. An initial scan of policies of the city revealed that “culture was largely omitted from the city’s future plans, sitting apart from what it considered to be its core business” (Buchan, 2017a, no page). In interviews with members of the culture sector, Leanne Buchan, a consultant tasked to develop the new Culture Strategy, learned that they unanimously felt that culture was not valued, supported, protected, or understood and that the new Culture Strategy needed to “demonstrate and support culture’s contribution to the range of agendas in the city from mental and physical health and well-being, education and economy to urban regeneration, social inclusion and support and development for children and young people” (Buchan, 2017a, no page). This launched a city-wide conversation with “with people who might not consider themselves to be cultural or interested in culture” (Buchan, 2017a, no page).

The Leeds Culture Strategy 2017-2030, adopted by Leeds city council in July 2017, was “the first of its kind in Leeds having been co-produced with the residents, artists and businesses of the city” (Priestly, 2018, p. 2), developed through two years of workshops, conversations, debates, and intense discussions. Since its adoption, the Cultural Strategy received national and

Figure 7. EspooCult Fact Sheet 4



Figure 8. Leeds Culture Strategy promotion



international recognition as a best practice example and model for co-producing the future cultural policies of a city (Priestly, 2018; see also Buchan, 2017b).

Stage 1 of the development process (18 months) was called “Conversation”:

The co-production process began with more than 200 interviews with cultural sector representatives over six months. This was followed by a year of meetings, focus groups, presentations and workshops in the community, along with online and social media activity. This included migrant groups, people with learning disabilities, LGBT forums, black and minority ethnic communities, business clubs, health and wellbeing service providers, city council teams, faith leaders and the voluntary sector. More than 2,000 people took part. (Buchan, 2017b, no page)

Overall, Stage 1 featured 1,500 groups, workshops, meetings, and discussions as well as a blog hosting discussions, comments, and opinions (Culture Strategy - Executive Summary). Stage 2 (6 weeks) was called “Consultation” which entailed obtaining feedback on a draft of the Culture Strategy. Contributors to the development of the Strategy came from a range of sectors: culture and art; community groups; heritage; health and well-being; faith groups; third sector; students, children, and youth; Leeds City Council (including a range of committees and boards); and open channels.

In the Strategy, culture is defined as “what we do and who we are, encompassing a broad range of actions and activities which have the capacity to transform, challenge, reassure and inspire, giving a place and its people a unique and distinctive identity.”⁹ The Strategy aims to broaden the role of culture in Leeds, “placing it at the heart of the city’s narrative, embedding culture across all policy areas”¹⁰, and focusing on the specific issues and challenges that the people of the city identified as relevant and pertinent to them. The values, aims, and objectives set out in the Strategy address this broader scope for culture within city development.¹¹ The City acknowledges that there will likely be some resistance to the idea in various cities, as the Strategy is “essentially about inspiring a change ... Moving towards a co-produced model means letting go of old systems, processes and decision-making mechanisms, which takes time” (Buchan, 2017b).

Implementing the Strategy began with a series of pilots from April 2017. Initial priorities were placed on ensuring that neighbourhood plans have a stronger focus on cultural activity, and creating a new cultural infrastructure plan encompassing community-based venues (allotments, leisure facilities, community centres, or parks) as well as traditional venues. It is envisioned that a rolling program of projects over the next 13 years will bring together a range of city departments and community partners to deliver new solutions to address the city’s challenges. Buchan (2017b) presents an example of how the Culture Strategy will be enacted:

Leeds has a target to create 70,000 new homes. Currently there is no local planning guidance to suggest that the existing culture of a place should be considered in new housing development. The Culture Strategy will ask all new developments to have a cultural statement detailing the existing culture of a place and how this will be reflected in the new development, before planning permission is granted. ... By starting with the culture of a place and building health, housing, the economy and education around it, the strategy will ensure that the unique character of each local area is maintained and celebrated.

⁹ https://assets.leedsulturestrategy.co.uk/assets/downloads/FINAL_Executive_Summary.pdf

¹⁰ <https://leedsulturestrategy.co.uk/culture-strategy/>

¹¹ https://assets.leedsulturestrategy.co.uk/assets/downloads/FINAL_Executive_Summary.pdf

The Culture Strategy included a recommendation to continue the “co-produced approach” used in developing the strategy when creating an associated Culture Strategy Delivery Plan (to cover the period 2018-2023). This process, complementing ongoing work that was already taking place – “much of which is undocumented or operating below the radar, created by people, just getting on with it” – aimed to “reflect what is already happening, create space for the things that need to happen and keep empowering people to tell their own story of cultural development, owning, sharing and contributing to their own projects with support from the city.”¹² The Delivery Plan seeks “to share ideas, energy and resources and empower people to create and enjoy the cultures that are relevant to them, as opposed to creating a top-down, predictive and restrictive plan for our city’s future” (Priestly, 2018, p. 3). The design and delivery of the strategy will be iterative and flexible to respond to the changing world around us and to adapt the strategy if needed.

This Delivery Plan began with the idea of a brief and a process for how it can be added to and authored by anyone who wants to. An open workshop held in 2018 discussed the nature of this platform and its role.¹³ A second workshop focused a brief for the kind of platform that could support a co-produced Delivery Plan, with a focus on something that supports those who are creating culture as opposed to a platform for the promotion of cultural activities. In parallel, to support the Strategy a series of projects were also developed, led, or supported by the Culture & Sport Development Team of the municipal government. The projects are outlined online¹⁴, with contact people listed, but this information is not updated, so follow-up progress on each project is not easily accessible. It is difficult to find current information (after 2018) on the Leeds Culture Plan. Leeds City Council’s *Best Council Plan 2018/19 -2020/21*, Culture is identified as one of the city’s 7 priority areas. The section on Culture notes that the Culture Strategy Delivery Plan was still in process at time of publication. However, the City’s website directory of services does not include ‘culture’ and the website developed to launch the Delivery Plan co-production process has not been recently updated.

Notably, this work has dovetailed with Leeds’ participation in the UCLG Pilot City Programme (see Appendix A). A self-assessment exercise conducted in Leeds was reported by UCLG in March 2018 (UCLG, 2018b). Among the conclusions in the self-assessment report, it was noted that the adoption of culture across policy areas in Leeds is a work in progress:

Whilst good practice exists across both civil society, large organisations and the municipality the general view across both groups is that it is project focused rather than a consistent behaviour. Culture is not widely adopted across policy areas with many projects operating a short term view and reliant on funding and time limited programmes and much of the city’s success reliant on highly motivated individuals and an ad hoc approach to cultural development. (UCLG, 2018b, p. 25)

Key learning points (from the Leeds Culture Strategy development process):

- Invest in the conversations up front in terms of time and effort: this will pay dividends in ensuring the strategy has a broad ownership.
- It can be difficult to find the right people to gain access to community groups. If groups include vulnerable people it may take three or four meetings to build trust before you can talk about the strategy.
- Ensure there are champions for the project at all levels of the council, councillors and officers. (Buchan, 2017b)

¹² <https://leedsculturestrategy.co.uk/culture-strategy-delivery-plan/>

¹³ “The workshop was attended by 38 people, a mix of artists and independent cultural practitioners, established cultural organisations, community representatives and politicians.” (<https://leedsculturestrategy.co.uk/building-a-delivery-plan-workshop-1/>)

¹⁴ <https://leedsculturestrategy.co.uk/tag/projects/>

4. Policy recommendations

On the basis of analysis and reflections on the case studies presented in this report, the following policy recommendations for advancing culture mapping, cultural planning, and cultural impact assessment are offered:

- In the design of any cultural mapping project, the forecasted mechanisms of take-up of the findings by local authorities and agencies should be established. Local authorities need to make a clear and resolute political commitment both before and after the mapping and to be engaged at each stage of the process (partnership setting, outreach to the mappers, mapping and strategic planning level).
- Cultural mapping projects should be planned and structured to emphasize the participatory processes of mapping, from which substantial value is generated, and the mapping should be regularly replicated to keep cultural heritage and knowledges alive in a context of public sharing, to include newcomers to a community, and to renegotiate the shared visions of a community.
- Technology-enabled mapping projects can develop and combine diverse types of data which can be analyzed to reveal new insights on the cultural niches and dynamics of an urban region. However, in order to use these insights in monitoring and planning the city, these techniques and processes should be replicated at regular intervals to enable a longitudinal better understanding and tracking of socio-cultural urban dynamics and change.
- Citizen-led grassroots cultural mapping projects can generate meaningful resident involvement and engagement in envisioning and planning their city, but need resources to sustain this work. Both local authorities and civic practitioners need to be sensitive to navigating the tension between the desire to validate locally situated structures of feeling and knowledge and the need to construct a space of critical reflection or 'deconstruction' that permeates this mapping work. The importance of both dimensions must be recognized as aspects of value in these participatory processes.
- Culture, as a transversal dimension in city life and development, can be used as a 'front line' theme to alter traditional silos and to encourage more integrated municipal planning and services delivery systems. However, significant efforts and high-level support are required to advance narratives and practices of cross-administrative cooperation, and to integrate or mainstream culture into broader city systems. In these efforts, credible external expertise, good communication, internal champions (at all levels of the municipality, both city councillors and officers), and sustaining the change efforts over time are necessary components.
- A culture strategy that aims to place culture at the heart of the city's narrative and to embed culture across all policy areas can be co-produced with residents, artists, and businesses of the city through an extensive and participatory community-engagement and discussion process. Municipal authorities must acknowledge, encourage, and empower changes resulting from such a co-produced model, which may mean overcoming resistance and letting go of old systems, processes, and decision-making mechanisms.
- Cultural impact assessment, as an underdeveloped field of both research and practice, requires additional targeted efforts to advance meaningfully, including assessing leading conceptual frameworks and public practices underway internationally, cross-fertilizing these

insights and approaches, and strategically developing the next phase of experimentation and implementation, with trials embedded in diverse real-life urban contexts. These efforts should be rooted to values embedded in the SDGs and informed by efforts to advance assessments of the impacts of cultural activity (see Appendix B), to examine the cultural impacts of other public policy actions (Partal and Dunphy, 2016), to assess cultural sustainability in urban contexts (e.g., James, 2014), and to learn from the value-based cultural policy efforts of other cities such as Gothenburg and Malmö (Sweden). Key in this work will be to establish agreed definitions of culture and cultural impact and to validate tools, including measurement frameworks and indicators (see Partal and Dunphy, 2016).

5. Conclusions

Despite growing recognition of cultural mapping, cultural planning, and cultural impact assessment, both conceptual and operational challenges to mainstreaming culture in city policy and planning systems continue to be evident internationally. However, initiatives are being designed and advanced in various locations that aim to integrate the lived cultures of citizens in cultural planning frameworks and to integrate culture into the broader systems of urban planning, policy, and development. These efforts are supported by comprehensive research projects and/or extensive strategy co-production processes with citizens, civic organizations, and businesses.

Definitions of culture are widening and aim to be more inclusive for all citizens, but many of the resulting cultural programmes, indicators, etc. may then revert mainly to ‘traditional’ scopes of cultural activity and organizations. Countering this tendency may require stronger conceptual and political backing, which might be bolstered through references to anchoring concepts like cultural rights, as well as sustainable and just urban development. Subthemes that emerge from the cases is to grasp opportunities to advance, and to link to broader initiatives and frameworks.

Two dominant narratives are becoming intertwined: the roles of culture in city (and citizen) well-being and development, and the importance of cross-administration cooperation and cross-sectoral networking. It is highly challenging to move institutional operations towards a more cross-administration and collaborative framework that explicitly incorporates culture, but this seems to be the front-line battle in urban cultural policy and planning today (broadly defined and understood as a transversal dimension), using it as a lever in broader institutional change and in order to bring it more centrally into the boarder policy and planning processes. But change is challenging, incorporating both the adoption of new mindsets and practices as well as overcoming resistance and the letting go of old systems, processes, and decision-making mechanisms, and takes time.

Public participation beyond consultation is essential for any public policy, strategy, or planning process to have resonance and traction, and resource limitations require the development of collaborative partnerships for actions to advance. Commissioned research can provide sound expertise and innovative perspectives on a situation, but significant efforts must be incorporated for the research to be able to be taken up within governmental systems.

In the cases reviewed for this study, two main terrains for advancement are observed: intra-governmental systems and civil society–governmental collaboration. There is a need for comprehensive research into cultural plans/strategies and mapping methodologies, to see how far they have changed things on the ground, what happened afterwards, what the ongoing challenges are in all these areas of implementation. There is also a need for comprehensive research into civil society–governmental collaboration in the cultural sphere, going beyond governance of the cultural sphere to advance the place of culture in broader city policy and planning processes. Citizen actions can highlight and address shortcomings in ‘official’ systems but need resources to act – more examples

of municipalities working in concert with civil society initiatives could advance these practices, enabling, enriching, and empowering processes of cultural mapping, cultural planning, and cultural impact assessments to meaningfully contribute to building more sustainable and just urban development.

Finally, it is important to note that, internationally, the area of cultural impact assessment remains much less developed than the areas of cultural mapping and cultural planning, especially in relation to the *cultural impacts of all public plans, policies, decisions, and actions*. There has been limited research in this area and there are few instances of local authorities implementing policy frameworks and programmes (see Partal and Dunphy, 2016). Significant targeted efforts will be required to move ahead meaningfully, linking both research and practice, but the moment is timely for such an initiative. Cultural impact assessment aligns with contemporary discussions about culture dimensions of sustainable development as well as concerns with the cultural health, vitality, and sustainability of all cultures. In a multicultural urban context, the design and implementation of a locally-resonant cultural lens and cultural impact assessment process on all public policies and public decision-making promises to be a useful tool to inform and guide planning and policy towards more sustainable and just development trajectories.

References

- Buchan, L. (2017a). Culture strategy for Leeds (2017-2030). Available: <https://www.leannebuchan.com/leeds-culture-strategy-20172030>
- Buchan, L. (2017b). Developing a cultural strategy through a co-production model at Leeds City Council. Local Government Association. Available: <https://www.local.gov.uk/developing-cultural-strategy-through-co-production-model-leeds-city-council>
- City of Espoo. (2015). *CultureEspoo 2030*. Available: https://www.espoo.fi/materiaalit/kulttuuri_ja_liikunta/verkkolehti/culture-espoo-2030/
- City of Espoo. (2018). The Espoo story [the city's overall strategy]. Available: https://www.espoo.fi/en-us/city_of_espoo/Decisionmaking/The_Espoo_Story
- City of Gothenburg. (2015). *The City of Gothenburg cultural programme*. Short version 2.0. Gothenburg: City of Gothenburg.
- City of Leeds. (2017). A new culture strategy for Leeds 2017–2030. Available: <https://leedsculturestrategy.co.uk/culture-strategy/>
- City of Leeds. (2018, May 15). How do we build a Culture Strategy Delivery Plan? Available: <https://leedsculturestrategy.co.uk/culture-strategy-delivery-plan/>
- City of Leeds – Leeds City Council. (2017). *Best Council Plan 2018/19 – 2020/21*. Available: <https://www.leeds.gov.uk/docs/BCP%2018-21%20whole%20plan%20FINAL.pdf>
- Cohen, P. (2014, October 23). Our kind of town? Citizen social science, participatory mapping and the struggle for a just city – v2. Backdoor Broadcasting Company – Academic Podcasts. Available: <https://backdoorbroadcasting.net/2014/10/phil-cohen-our-kind-of-town-citizen-social-science-participatory-mapping-and-the-struggle-for-a-just-city-v2/>
- Cohen, P. (2017). Our kind of town? Critical cartography and the struggle for a just city. *Livingmaps Review*, Spring, 21 pp. Available: <http://livingmaps.review/journal/index.php/LMR/article/view/44/75>
- Cultural Development Network. (2019). *WhiteBox: Outcomes Planning Platform*. Available: <https://culturaldevelopment.net.au/whitebox/>
- European Commission. (2019). *Cultural and Creative Cities Monitor*. Available: <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/docs-and-data>
- European Commission. [2019]. Cultural Gems [website]: <https://culturalgems.jrc.ec.europa.eu>

- European Union. (2020). European Capitals of Culture [website]: https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en
- Dunphy, K. and Smithies, J. (2018a). *Framework for Cultural Development Planning*. Melbourne: Cultural Development Network. Available: <https://www.culturaldevelopment.net.au/planning>
- Dunphy, K. and Smithies, J. (2018b). *Outcome Schema for Cultural Engagement*. Melbourne: Cultural Development Network. Available: <https://culturaldevelopment.net.au/outcomes/about-measurable-outcomes/>
- Duxbury, N. (2015). European cities as cultural projects: Where is culture in urban sustainability policy? In S. Hristova, M. Dragičević Šešić, and N. Duxbury (eds.), *Culture and Sustainability in European Cities: Imagining Europolis* (pp. 69-85). London: Routledge.
- Duxbury, N., Hosagrahar, J. and Pascual, J. (2016, February). *Why Must Culture be at the Heart of Sustainable Urban Development?* Policy Paper commissioned by Committee for Culture, United Cities and Local Governments. Available: http://www.agenda21culture.net/sites/default/files/files/documents/en/culture_sd_cities_web.pdf
- Garcia, B. and Cox, T. (2013). *European Capitals of Culture: Success Strategies and Long-Term Effects*. Study conducted for the European Parliament – Policy Department B: Structural and Cohesion Policies. Available: [https://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/513985/IPOL-CULT_ET\(2013\)513985_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/513985/IPOL-CULT_ET(2013)513985_EN.pdf)
- Intercultural Cities Index [website]: <https://www.coe.int/en/web/interculturalcities/index-results-per-city>
- Intercultural Cities – STEPS Project. (2018?). *The Role of Cultural Heritage in Enhancing Community Cohesion: Participatory Mapping of Diverse Cultural Heritage*. Council of Europe. Available: <https://rm.coe.int/steps-the-role-of-cultural-heritage-in-enhancing-community-cohesion-pa/1680971cbd>
- Jakonen, O., Renko, V., Ruusuvirta, M. and Sokka, S. (2018a). *Culture and City Development*. EspooCult Fact Sheet 1. (Translation: S. Heiskanen and Cupore team.) Helsinki: Center for Cultural Policy Research Cupore.
- Jakonen, O., Renko, V., Ruusuvirta, M. and Sokka, S. (2018b). *Culture and Cross-sectoral Cooperation*. EspooCult Fact Sheet 2. (Translation: S. Heiskanen and Cupore team.) Helsinki: Center for Cultural Policy Research Cupore.
- James, P. (2014). *Assessing the Cultural Sustainability*. Barcelona: Committee on Culture, United Cities and Local Governments. Available: http://www.agenda21culture.net/sites/default/files/files/documents/en/newa21c_paul_james_eng.pdf
- Karttunen, S., Kurlin, A., Ruusuvirta, M., Lahtinen, E. and Karri, S. (2019). *Participation in Cultural Events and Creative Leisure Activities in Espoo*. EspooCult Fact Sheet 3. (Translation: S. Heiskanen and Cupore team.) Helsinki: Center for Cultural Policy Research Cupore.
- Karttunen, S., Lahtinen, E., Ruusuvirta, M., Kurlin, A. and Karri, S. with KEA European Affairs (2020). *The road to an inclusive city: Cultural diversity, participation and accessibility*. EspooCult Fact Sheet 4. Helsinki: Center for Cultural Policy Research Cupore.
- Livingmaps Network. (2018). Citizen's Atlas of London [12-minute video]. Available: <https://www.youtube.com/watch?v=KaDJF4CSXKo&feature=youtu.be>
- Livingmaps Network. (2020). Current projects [website]: <https://www.livingmaps.org/projects2> (includes brief description of The Citizen's Atlas of London)
- Littoz-Monnet, A. (2012). Agenda-setting dynamics at the EU level: The case of the EU cultural policy. *Journal of European Integration*, 34(5) (07/01), 505-522.
- Palmer/Rae Associates. (2004a). *European Cities and Capitals of Culture. Study prepared for the European Commission, Part 1*. Available: https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/library/palmer-report-capitals-culture-1995-2004-i_en.pdf
- Palmer/Rae Associates. (2004b). *European Cities and Capitals of Culture – City Reports. Study prepared for the European Commission, Part II*. Available: <https://ec.europa.eu/programmes/>

[creative-europe/sites/creative-europe/files/library/palmer-report-capitals-culture-1995-2004-ii_en.pdf](https://www.creative-europe.eu/sites/creative-europe/files/library/palmer-report-capitals-culture-1995-2004-ii_en.pdf)

- Partal, A. and Dunphy, K. (2016). Cultural impact assessment: a systematic literature review of current methods and practice around the world. *Impact Assessment and Project Appraisal*, 34(1), 1–13. <http://dx.doi.org/10.1080/14615517.2015.1077600>
- Priestly, S. (2018, July 2). Leeds Culture Strategy and 2023 Capital of Culture Update. Report to Inner North East Community Committee – Chapel Allerton, Moortown, Roundhay Wards, Leeds. Available: <https://democracy.leeds.gov.uk/documents/s177983/Culture%20Strategy%20and%202023%20Capital%20of%20Culture%20Update%20190618.pdf>
- Rius-Ulldemolins, J., Pizzi, A. and Rubio, J. A. (2019). European models of cultural policy: Towards European convergence in public spending and cultural participation? *Journal of European Integration*, 41(8), 1045-1067. Available: <https://www.tandfonline.com/doi/full/10.1080/07036337.2019.1645844?scroll=top&needAccess=true>
- Sacco, P. L. and Crociata, A. (2013). A conceptual regulatory framework for the design and evaluation of complex, participative cultural planning strategies. *International Journal of Urban and Regional Research*, 37(5), 1688–1706.
- Sawyer, S. W. (Coord.). (2011). *Une cartographie culturelle de Paris-Métropole* (2011). Final report of 'Paris 2030' project. Team at American University of Paris and the Magistère d'Aménagement de Paris-1 Panthéon-Sorbonne. Team members: F. Beaucire, T. Clark, X. Desjardins, C. Ferial, R. Fleetwood, J. Lukawski, M. Jaffre, A. Raby, M. Rouet, and B. Schiff.
- UCLG. (2015). *Culture 21: Actions – Commitments on the Role of Culture in Sustainable Cities*. Barcelona: UCLG. Available: <http://www.agenda21culture.net/documents/culture-21-actions>
- UCLG. (2018a). *Culture in the Sustainable Development Goals: A Guide for Local Action*. Barcelona: UCLG. Available: https://www.uclg.org/sites/default/files/culture_in_the_sdgs.pdf
- UCLG. (2018b). *Review of Leeds' Culture 21: Actions Self-Assessment*. Barcelona: UCLG – Culture Committee. Available: http://www.agenda21culture.net/sites/default/files/files/cities/content/informe_leeds-eng.pdf

APPENDIX A – Overview of European frameworks influencing ‘culture and urban policy’

‘Culture and urban policy’ in Europe is influenced by three main contexts: 1) national cultural policy models and traditions, 2) European policies and programmes, and 3) ‘horizontal’ inter-city networking and translocal learning processes and programmes. The historical trajectories of urban cultural policy models themselves (articulated through academic research and writings) also play a framing role.

1) National cultural policy models and traditions

Rius-Ulldemolins, Pizzi, and Rubio (2019) outline six categories of **national models of cultural policy** among European countries:

- 1) *Liberal Model* – Great Britain, Ireland
- 2) *Central-Western European Model* – Austria, Belgium, Germany, The Netherlands, and Switzerland
- 3) *Nordic Model* – Denmark, Sweden, Norway, and Finland
- 4) *South-Western European Model* – France, Portugal, Italy, and Spain
- 5) *Central-Eastern European Model* – Estonia, Latvia, Lithuania, Poland, The Czech Republic, Slovakia, Slovenia, and Hungary
- 6) *South-Eastern European Model* – Romania, Bulgaria, Croatia, and Greece

These national/regional models influence the nature of state investments in cultural infrastructure, both physical venues and major organizations/agencies, as well as policy trajectories and expectations, and generally tend to ‘set the scene’. For the purposes of this study, it is important to note that these different cultural models continue to influence policy trajectories at the national and subnational levels as context. However, as Rius-Ulldemolins et al. (2019) argue, EU-promoted European convergence in public policies (Littoz-Monnet, 2012) “casts doubt on the survival of different cultural policy models” over the longer term (p. 34). This process of gradual convergence plays out through European Commission funding programmes as well as European-level research, city-exchange programmes, and city-indexing initiatives that inform urban cultural policy and practices.

2) European policies and programmes

At the European level, European cultural, urban, and development policies are influential as sources of policy reference as well as funding for initiatives. In terms of European urban policy and culture programmes – key political contexts are the national ministers of EU member states with responsibilities for urban development, meeting under the auspices of the Council of Europe or the European Union; and the European Commission, through various EU policy, reports, and funding programmes.¹⁵

Within the European policy context, three programmes that directly aim to inform and influence urban cultural policies and practices are highlighted here: the Council of Europe’s Intercultural Cities (ICC) programme¹⁶, the European Cities of Culture (ECoC) programme, and the Cultural and Creative Cities Monitor (now extending to the Cultural Gems) programme.¹⁷

¹⁵ For further details, see Duxbury (2015).

¹⁶ <https://www.coe.int/en/web/interculturalcities/about>

¹⁷ Also notable is Creative Europe, the European Commission’s framework programme for support to the culture and audiovisual sectors (https://ec.europa.eu/programmes/creative-europe/node_en). Creative Europe includes the European Cities of Culture programme, but mainly focuses directly on the cultural and creative sector rather than urban cultural policy. Among other European programmes, those relating to infrastructure investment also have been used for cultural

Intercultural Cities

The Council of Europe's Intercultural Cities (ICC) programme has analyzed cities that manage diversity as an asset, and has developed an approach to migrant/minority integration called Intercultural integration. Although it is a European programme, it operates as a network of cities. The intercultural policy framework supported by the ICC is based on the idea that "a sense of belonging to an intercultural city cannot be based on religion or ethnicity, but needs to be based on a shared commitment to a political community. Accepting that culture is dynamic and that individuals draw from multiple traditions is one of the main operational points of the ICC's framework" (CH Toolkit). More than 130 cities are part of the ICC Network.

ICC supports cities in reviewing their policies through an intercultural lens and developing comprehensive intercultural strategies. The programme has developed a set of analytical and practical tools to help local stakeholders through the various stages of this process. A central aspect of the ICC programme is its Intercultural City Index. A thematic initiative on 'Cultural heritage and diversity', the STEPS project (2016-2018) is presented as a selected case study in this report (with a focus on the Lisbon project).

The **Intercultural Cities Index** assesses cities' performance in relation to the intercultural integration model. In the past, city assessment processes / reviews took the form of narrative reports and city profiles – a form which was rich in content and detail. However, narrative reports alone were relatively weak as tools to monitor and communicate progress. Thus, the Intercultural City Index was designed as a benchmarking tool for the cities taking part in the programme as well as for future participants.

The Intercultural City Index analysis is based on a questionnaire involving 73 questions grouped in 11 indicators with three distinct types of data. Indicators have been weighed for relative importance. For each indicator, the participating cities can reach up to 100 points (which are consolidated for the general Intercultural City Index). These indicators comprise: commitment; education system; neighbourhoods; public services; business and labour market; cultural and civil life policies; public spaces; mediation and conflict resolution; language; media; international outlook; intelligence/competence; welcoming and governance. Some of these indicators (education system; neighbourhoods; public services; business and labour market; cultural and civil life policies; and public spaces) are grouped in a composite indicator called "urban policies through the intercultural lens" or simply "intercultural lens".

Comparisons between cities is strictly indicative. It is based on a set of formal criteria related to the intercultural approach in urban policies and intended only as a tool for benchmarking, to motivate cities to learn from good practice. The individual city reports (available online) include comparisons with other cities and suggest programmes of other cities that might be useful to look at to improve practices in certain areas. As an external assessment and benchmarking programme, it brings together information on a wide array of possible projects, events, facilities/centres, and programmes¹⁸ that may be of interest to individual cities to improve their practices.

European Cities of Culture (ECOC)

The European Capitals of Culture (ECOC) initiative was developed in 1985 and has, to date, been awarded to more than 50 cities across the European Union. The initiative is designed to highlight the richness and diversity of cultures in Europe, celebrate the cultural features Europeans share, increase European citizens' sense of belonging to a common cultural area, and foster the contribution of culture to the development of cities.

development purposes, but the focus in this report is on programmes that are directly aimed towards informing and influencing 'culture and urban policy'.

¹⁸ The ICC database of good practices is online here: <https://www.coe.int/en/web/interculturalcities/good-practice>.

European Capitals of Culture are formally designated four years before the actual year. The application process is as follows:

Six years before the title-year, the selected host member states publish a call for applications, usually through their Ministry for Culture. Cities interested in participating in the competition must submit a proposal for consideration. The submitted applications are reviewed against a set of established criteria during a pre-selection phase by a panel of independent experts in the field of culture. The panel agrees on a short-list of cities, which are then asked to submit more detailed applications. The panel then reconvenes to assess the final applications and recommends one city per host country for the title. The recommended city will then be formally designated as European Capital of Culture.¹⁹

Up until 2019, the European Commission annually published an evaluation report on the outcomes of the European Capitals of Culture of the previous year. For the Capitals post-2019, the cities themselves will carry out their own evaluation and send it to the Commission by the end of the year following that of the title. Furthermore, there have been major studies produced on successful strategies and impacts of the ECoC designations (e.g., Palmer/Rae Associates, 2004a, 2004b; Garcia and Cox, 2013).

The national bidding process provides an opportunity and incentive for all candidate cities to highlight the roles of culture and the distinctive aspects of their city and put forward strategic ideas for building on these features and transforming the city into the future, with wide citizen participation increasingly central in these processes. In this way, ECoC provides an incentive and platform for advancing the status of culture and cultural planning in all of the bidding cities. Furthermore, designated cities are responsible for implementing a complex programme and evaluating local impacts, which has, over time, developed comprehensive approaches to assessing the impact of the ECoC designation and its associated activities.

Cultural and Creative Cities Monitor (and Cultural Gems)

The Cultural and Creative Cities Monitor is a database and web tool developed by the European Commission's Joint Research Centre (JRC), to monitor and assess the performance of 'Cultural and Creative Cities' in Europe vis-à-vis their peers using mainly quantitative data describing:

- *Cultural Vibrancy* – the cultural pulse of a city in terms of cultural infrastructure and participation in culture;
- *Creative Economy* – how the cultural and creative sectors contribute to a city's employment, job creation, and innovative capacity; and
- *Enabling Environment* – the tangible and intangible assets that help cities attract creative talent and stimulate cultural engagement.

The second edition of the Cultural and Creative Cities Monitor (2019) covers 190 cities in 30 European countries (the EU-28 with Norway and Switzerland), 22 more than the 2017 edition. Inclusion in the Monitor is based on the following criteria:

- 98 cities which have been or will be European Capitals of Culture (ECoCs) up to 2019, or which have been shortlisted to become an ECoC up to 2023;
- 33 UNESCO Creative Cities (including the most recent winners in 2015) – excluding overlap with the ECoC; and
- 59 cities hosting at least two regular international cultural festivals running until at least 2015.

The quantitative information is captured in 29 indicators relevant to 9 dimensions reflecting 3 major facets of the cultural, social and economic vitality of cities (see Figure 9).

¹⁹ https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en

The qualitative component includes key facts and manifestations of cities' cultural and creative assets to illustrate and complement the quantitative evidence. These touch on features ranging from the main cultural sites, artistic institutions or live events to the development of policy strategies and infrastructure (e.g. funds, tax incentives, creative incubators, fab labs) that demonstrate a city's commitment to supporting culture and creativity.

Figure 9. The quantitative dimensions of the Cultural and Creative Cities Monitor

29 Indicators		9 Dimensions		3 main facets	
1	Sights & landmarks		1.1 Cultural Venues & Facilities	Cultural Vibrancy	
2	Museums & art galleries				
3	Cinemas				
4	Concert & music halls				
5	Theatres				
6	Tourist overnight stays				
7	Museum visitors				1.2 Cultural Participation & Attractiveness
8	Cinema attendance				
9	Satisfaction with cultural facilities				
10	Jobs in arts, culture & entertainment		2.1 Creative & Knowledge-based Jobs	Creative Economy	
11	Jobs in media & communication				
12	Jobs in other creative sectors				
13	ICT patent applications				2.2 Intellectual Property & Innovation
14	Community design applications				
15	Jobs in new arts, culture & entertainment enterprises				
16	Jobs in new media & communication enterprises				2.3 New Jobs In Creative Sectors
17	Jobs in new enterprises in other creative sectors				
18	Graduates in arts & humanities		3.1 Human Capital & Education	Enabling Environment	
19	Graduates in ICT				
20	Average appearances in university rankings				
21	Foreign graduates				
22	Foreign-born population		3.2 Openness, Tolerance & Trust		
23	Tolerance of foreigners				
24	Integration of foreigners				
25	People trust				
26	Accessibility to passenger flights		3.3 Local & International Connections		
27	Accessibility by road				
28	Accessibility by rail				
29	Quality of governance				3.4 Quality of Governance

Cultural Gems

The Cultural Gems project is a spin-off of this index, launched in December 2018. It is an open source web app, conceived by the European Commission's Joint Research Centre, to map cultural and creative places in European cities. Cultural Gems includes data on selected cultural venues from OpenStreetMap, and information provided by European cities, universities, and other public and private organizations. 'Participating cities' are mentioned which are intended to facilitate local-level additions to the map of their city, but only three are profiled at the time of this research.

Cultural Gems is designed to foster:

- *Data collection* – to collect and make visible the cultural vibrancy of European cities, highlighting even the most hidden cultural and creative places;
- *Harmonized categorization* – to extend the categories it makes available to capture unusual and unconventional cultural and creative places; and

- *Cities network* – to strengthen bridges between European cities, fostering common challenges and knowledge exchange.²⁰

It is also intended to link this cultural information with the realm of tourism, as indicated by its FAQ “What does Cultural Gems offer to visitors?”.²¹

At an early development stage, Cultural Gems’ intention to cultivate local-level engagement to contribute both points of interest and city stories is not yet realized.

3) ‘Horizontal’ inter-city networking and translocal learning

European cities are networked in a wide variety of ways. At a political level, there are meetings, programmes, and other initiatives advanced by various associations of cities (e.g., Eurocities), as well as statements and activities of the Council of Europe’s Congress of Local and Regional Authorities. Individual cities also connect through specific research, innovation, and knowledge-sharing projects on a wide variety of topics.

A prominent international network, **United Cities and Local Governments**, and its **Committee on Culture** in particular, has played a key role in advancing inter-municipal cultural policy networking and peer-to-peer learning to advance the design and operationalization of cultural policy by local governments. For the UCLG, the development of local/regional cultural policy is contextualized by the concept of culture as a fourth dimension of sustainability and including culture in localizing the SDGs. The challenge of operationalizing culture within sustainable cities has been addressed by conceptual and policy-oriented publications, advocacy efforts during the SDG and UN Habitat III development processes, and programmes to enable cities to learn from one another’s practices and efforts in different contexts. A framework of principles and actions has been articulated to guide this work²², and processes of learning, capacity building, and connectivity have been designed to inform/train local governments (and community partners) in this implementation.

European Pilot City programme

Through the programme ‘Culture in Sustainable Cities. Learning with Culture 21 Actions’, cities become ‘Pilot Cities’ of Agenda 21 for culture and participate in a process of learning, capacity building and connectivity, based on the principles and actions of *Culture 21 Actions* (UCLG 2015). Two branches of the programme were developed and launched in 2015: the Global Pilot City programme and the European Pilot City programme (jointly devised with Culture Action Europe). At January 2020, the programmes indicate 29 participating Pilot Cities (17 European, 12 international).

The initial Pilot Cities Europe programme selection included the cities of Gabrovo, Galway, Izmir, Lisbon, Maastricht, Namur, Swansea, Terrassa and Timisoara. The programme’s workplan (presented in an information document²³) runs between 26 and 28 months, depending on the city’s availability and needs. It includes an initial analysis, a profile that is made public online, the development of a network of stakeholders, the organization of “participative dialogues with local citizens,” peer-learning exchanges, and monitoring of ‘pilot measures’ to address 2-3 areas where specific efforts are required (approximately 70% of the time) or 2-3 areas where relevant experiences exist (approximately 30% of the time).

²⁰ <https://culturalgems.jrc.ec.europa.eu>

²¹ <https://culturalgems.jrc.ec.europa.eu/faqs#faq03>

²² For example, the *Agenda 21: Actions* document (UCLG, 2015), and *Culture in the Sustainable Development Goals: A Guide for Local Action* (UCLG, 2018a), which provides an array of suggestions on ways to integrate the cultural dimension in the localization of the SDGs plus examples included in its good practices database.

²³ <http://www.agenda21culture.net/our-cities/pilot-cities>

The monitoring and assessment framework compares a city's cultural policies on the basis of Culture 21 Actions' "circular radar" of 9 themes:

1. Cultural rights
2. Heritage, diversity, and creativity
3. Culture and education
4. Culture and environment
5. Culture and economy
6. Culture, equality, and social inclusion
7. Culture, urban planning, and public space
8. Culture, information, and knowledge
9. Governance of culture.

The public nature of this evaluation and monitoring (both locally and virtually) provides incentivization to implement such measures in a timely manner. Furthermore, the cost of participating in this programme is borne by the municipality, so it represents an investment of local resources to advance its cultural policy practices.

APPENDIX B – Cultural planning programmes from the Cultural Development Network, Australia

As a complement to the European cases identified in this report, an initiative from Australia may be an interesting reference. This appendix presents a summary review of the three inter-linked initiatives of the Cultural Development Network (CDN) in Australia: Framework for Cultural Development Planning, Schema of Measurable Cultural Outcomes, and ‘WhiteBox Planning Outcomes Platform’. These frameworks and support systems address the needs of municipalities in Australia for more systematic approaches to cultural planning and cultural impact assessment.

Framework for Cultural Development Planning

The *Framework for Cultural Development Planning* initiative offers a planning framework to enable a consistent approach and terminology for cultural development professionals across city councils in Australia. The resource provides a series of activities to create a Cultural Development Plan. It is intended to contribute to more effective practice in cultural development planning, and in so doing, to assist council staff to achieve better outcomes for their communities. Informed by contemporary approaches to planning and governance, and drawing from ideas about evidence based-planning, the Framework recommends a planning process that is integrated with the rest of Council’s planning activity. It is underpinned by six key principles: based on values, directed towards goals, focused on outcomes, informed by evidence, underpinned by a theory of change and respondent to evaluation. It does not direct or specify activities that individual councils should be involved in, but only the process of deciding what these activities should be, based on goals of the council, the evidence base, community needs and available resources. It suggests who should write plans and when they should be written. (For details, see Dunphy and Smithies, 2018a.)

Schema of Measurable Outcomes

The CDN cultural planning Framework is complemented by CDN’s *Schema of Measurable Cultural Outcomes*. The Measurable Outcomes have been developed to facilitate measurement of outcomes of cultural engagement, including arts participation, using a systemized approach. This enables organizations to understand how effective they are being in achieving their objectives, thus contributing to evidence-based practice.

The Measurable Outcomes are organized into five categories: Cultural, Social, Economic, Environmental, and Governance. Each is presented with a full description, the theory underpinning the outcome, activities and processes contributing to this outcome, recommended evaluation measure, and references. (For details, see Dunphy and Smithies, 2018b.)

Policy Domain: Cultural

- Creativity stimulated
- Aesthetic enrichment experienced
- Knowledge, ideas and insight gained
- Diversity of cultural expression appreciated
- Sense of belonging to a shared cultural heritage deepened

Policy Domain: Social

- Wellbeing (physical and/or mental) improved
- Sense of safety and security increased
- Social connectedness enhanced
- Social differences bridged
- Feeling valued experienced

Policy Domain: Economic

- Professional and/or practice capability increased

- Employment-enhancing skill development facilitated
- Individual economic wellbeing increased
- Local economy supported

Policy Domain: Environmental

- Positive sense of place (built and/or natural environment) enhanced
- Understanding of ecological issues increased
- Natural world valued
- Motivation for environmental stewardship increased

Policy Domain: Governance

- Access to beneficial networks and other resources increased
- Agency and voice enabled
- Sense of civic pride enhanced
- Positive future inspired

WhiteBox: Outcomes Planning Platform

<https://culturaldevelopment.net.au/whitebox/>

Integrating the previous tools, *WhiteBox* is an online, outcomes planning tool that enables better planning, execution, and evaluation of cultural activities. The system was developed from over four years of practice and research by the Cultural Development Network in conjunction with local government, state and commonwealth arts funding agencies, and independent producers. *WhiteBox* responds to the problem of a lack of consistent measures and understanding of the outcomes of cultural activity.

WhiteBox presents an ‘8-Step Activity Workflow’ that reflects what cultural managers already do, organized into 8 stages that all activities share, including identification of outcomes, an evidence base, and a theory of change. The 8-Step Activity Workflow together with the Schema of Measurable Outcomes ensure clear evaluation and consistent measures. Data collected in *WhiteBox* is able to inform future practice and is aggregable for reporting and benchmarking. When tallied regionally, *WhiteBox* data can provide a wider picture of inputs, outputs, and outcomes across the cultural sector.

WhiteBox’s 8-Step Activity Workflow:

- Is focused on identifying and measuring the impact of cultural activities across the five public policy domains of cultural, social, economic, environmental and governance;
- collects and builds a library of evidence-based activities and research to support a theory of change approach to delivering an activity that will directly address the identified goals of the organization;
- provides users/managers with an initial set of 28 accessible and consistent evaluation methods, with further combinations being trialed;
- aggregates data from across the system or within a program or organization to provide consistent monitoring and governance; and
- will communicate with other corporate systems i.e. scheduled marketing, traffic management providing numbers attending, dates, location etc.

Together, these resources offer a comprehensive step-by-step guide to support cultural development staff in approaching planning, using an evidence-based outcome-focused approach. The system is currently in a trial phase (i.e., not yet wide-spread in its use).