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# INTEGRATED APPROACHES TO CULTURAL AND PLACE DEVELOPMENT:
# THE CULTURAL PLANNING MODEL

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## Changing Urban Context

We are living through a new globalised economic geography of place characterised by the following trends:

- **Dissociation of cities from national context**

- **Re-centralisation of the city as part of enterprise culture**

# Changing Urban Context

From the mid-1980s to present day

**The Impact of Neo-Liberal ideologies and economic policies**

**The need to respond to urban economic restructuring**

**New emphasis on heritage and culture as tools within strategies for:**

**Urban re-branding and urban regeneration**

**Physical renewal**

**Cultural tourism**

**Examples: Glasgow, Bradford, Liverpool, Rotterdam, Dublin, Frankfurt, Bilbao, Montpellier, etc.**

## Changing Urban Context

In essence...

- Imagery and place marketing important

- Quality of life, quality of urban design, cultural capital, knowledge and skills as factors of attraction for a city

– City centre developments/Urban Renaissance Plans

– Overall, increased convergence of the economic and cultural dimensions

– **Culture is increasingly** 'the business of cities'

Economically and symbolically rejuvenated city centres with agglomerated business, culture and entertainment activities have become part of 'urban renaissance' strategies across Western Europe (and beyond)

Central to the vitality of the new city spaces are the social identities, lifestyles, and consumption practices of managerial, professional and service classes.

**This is an urban and cultural renaissance based on wealth creation associated with consumption.**

The economic and cultural vitality of cities is increasingly founded on the provision of consumption spaces.

## Culture-led Regeneration

**In some cases what happens is. ..**
**Local cultures are packaged** to appeal to investors and visitors, and 'distinctive' urban lifestyles and cultural resources disregarded, or absorbed into gentrification of city centres.

**Banal places and anywhere-ville (Augé's non places)**

**The same experience everywhere**

**Cities become Theme Parks (Hannigan's Fantasy City)**

**Spatially, socially, economically, culturally fractured cities**

# Are you thinking what I'm thinking?

What the planners and civic leaders want:

**Bigness!!**

Big sites need big solution, big buildings need big developers, the result is that projects rarely happen and often they are delayed by economic cycles.

Cities and small towns alike can be victims of **quick fixes.**

Deeply rooted in history…

turned towards
the future

# A Branding Decalogue...

1) vote into power a politician that is good looking

2) Foster a genuinely cool musical star or group and promote them internationally as a symbol of your city

3) Spend as much of as possible of your budget on the local football team (ensure one player is good looking enough to model Calvin Klein underwear!)

4) Put the word out that your country (or city) is now the celebrity vacation/tax-shelter destination of choice Etc…etc...
(Cindy Gallop, branding expert)

# UK Culture-led Rivitalisation...

## Cultural Quarters - Drinking Streets

The Drinking Chain
Increased numbers of licensed premises
Increased size/capacity of such premises
Increased competition between venues
Increased concentration of alcohol-based E/NTE venues.
Expansion of restaurants chains to serve hungry night customers….etc….

Result:
 CONCENTRATION OF ENTERTAINMENT VENUES AND THE EROSION OF **FUNCTIONAL DIVERSITY** (plus disorder and crime)

**Gentrification and affluent living** concentrate around city centres with dereliction at the fringes.

**Not sustainable** because of social exclusion due to:

Too much emphasis on **consumption**. Risky because local government no control over flows of visitors…

**Quality of jobs** generated by this type of development is often low.

**Social exclusion** conflicts, poverty of aspirations and violence.

## Meanwhile…in Cultural Policy Land….

Commodification/privatisation of culture

Increasing competition in 'experience' market

Danger of supply-led development: too much emphasis on consumption

Need for constant renewal (short-product life-cycle)

Unstable, open and complex policy environment (consumers, policy actors, competitors)
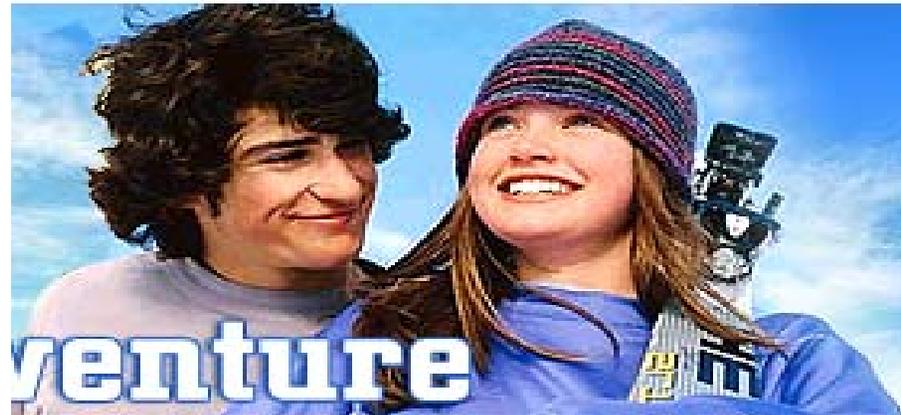
**The end of culture as public good?**

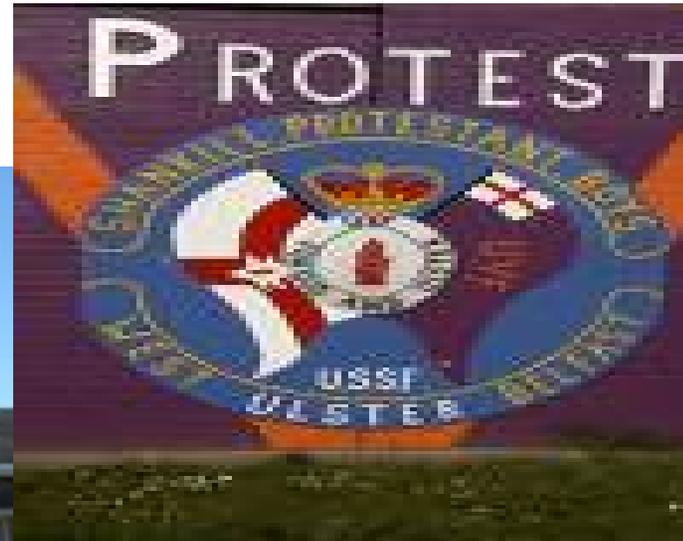# Wish you were here...

# Culture for some ...

# Culture for others...

# Culture for others...



Chronicle / Kat Wade

# Culture for others...

# Culture for others...

## Need for new Urban Cultural Policy Tools

**How did the Cultural Planning model develop in Britain? In the early 90s we argued that:**

There was a need for new policy tools capable of linking

• Culture, place and economic  development

• Cultural resources and quality of life

• Production and consumption

• Local distinctiveness with diversity (the new, and the 'other')

• Culture, governance and citizenship

## Need for new Urban Cultural Policy Tools

**We also were aware that….**
**The new policies needed to:**

- Focus on the local 'distinctive' resources and dynamics
- Be 'organic' and based on local needs and aspirations
- Adopt a culturally sensitive approach to place making
- Be transparent and creative in using consultation tools
- Be delivered through team-work and partnerships

Learning from examples of implementation in North America and

Australia,

We called this new policy approach

**Cultural Planning**

Cultural planning is the strategic and integral planning and use of cultural resources in urban and community development

But also, **Cultural Planning as a 'culturally sensitive' approach to local development.**

# The Cultural Planning model

The cultural planning approach will have at its core the cultural resources of a place feeding into all aspects of local development in the following way:

**Roots in:**

Patrick Geddes, (Scottish biologist) *'Planning has to start with a survey of the resources of such natural region (whose ingredients are Folk-Work-Place), and of the human response to such a natural region'* (1925)

Jane Jacobs: *'The city is as an ecosystem composed of physical-economic-ethical processes interacting with each other in a natural flow'* (1965)

**Also in good practice from North America (since the 1970s) in:**

**Community arts**
**Neighbourhood regeneration**
**Participatory arts initiatives**

## North America

During the past 30 years, **Partners for Livable Communities** – a non-profit organisation working to promote quality of life, economic development and social cohesion.

Implementation of Cultural Planning strategies to show arts as a means of fostering community pride and cultural identity.

Small-scale initiatives rooted in geographically contained urban zones (why?)

## Australia

1990, Brisbane Cultural Development Strategy, which first outlined the logic behind cultural planning and guaranteed a wide circulation of the model among policy-makers keen to develop a framework for the strategic development of their community's culture

1992, The Joondalup Cultural Plan

1993, the policy framework Cultural Development in South East Queensland;

1995, publication by Arts Queensland and the Australia Council of the *Cultural Planning Handbook* (Grogan, Mercer, Engwicht).

A strategic approach can result in:
• More relevant planning and provision of services
• More resource sharing leading to the provision of a wider range of programmes
• Better utilisation and coordination of scarce resources
• Greater access to information and expertise
• Enhanced creative problem solving and innovation

(from: '*A Cultural Planning Guide for Local Government*', by Kins and Peddie for  The Community Arts Network WA, 1996)

# Cultural Planning for us

### Characteristics:

• **Clear understanding of local communities' different   components**

• **Community involvement (through various forms of consultation and  participation)**

• **A process rather than a product (ongoing)**

• **Artists at the centre of the process**

• **Joined up thinking at micro- level on an 'ad hoc' basis (bottom-up politics)**

**Key Ingredients**

Cultural mapping - A cultural mapping is an assessment of the resources of a place. This is best done by using quantitative and qualitative methods.

Strategy building - This process is necessarily community-based and aimed at long term development

**A cultural resource is anything that contributes to the culture of a particular place or people.**

**It may be something tangible - a heritage building, or it may be intangible - a 'feeling of place'.**

Cultural resources include the **arts** as traditionally defined, and also a much wider range of **human and infrastructure resources**.

**Historical, artistic, archaeological and anthropological heritage** (folk traditions)

But also:

**local festivals** and rituals, local dialects;

the diversity and quality of **leisure**;

cultural, and **entertainment** facilities;

the cultures of **youth, ethnic minorities** and communities of interest;

and the repertoire of **local products and skills** in the crafts,

manufacturing and service sectors.

The **attractiveness and accessibility of streets, public spaces and the built form** are also important resources for a place

Finally **the external image of a place** as perceived by visitors as well as internal perceptions are resources.

## Cultural  Mapping

Cultural mapping involves the identification and recording of an area's distinctive cultural resources for the purposes of social, economic and cultural capital development.

Through cultural mapping, communities and their interest groups can audit their cultural practices and resources, as well as other intangibles such as their perceptions about place and the value of local social networks.

The identified resources can provide the foundation for cultural tourism planning and eco-tourism strategies, urban planning strategies and cultural industries development.

# Cultural Planning - **The advantages**

Through Cultural Planning, **Regeneration and Cultural Policy Strategies** can become:

more **interdisciplinary** and **intercultural**, by collaboration between policy makers across different disciplines and skills.

more **critical** and **challenging** through the acknowledgement of the actual cultural dynamics (and conflicts) that characterise any particular place or locality.

more **culturally and historically sensitive** by being more aware of the history, economic realities and cultural representations of a particular locality.

In the UK Cultural Planning, a tool for efficient delivery of service.
For example:
 **1999** Cultural Strategies Guidelines quote among the benefits of adopting a Cultural Planning approach:

To bring **cultural activities centre stage** in the business of the local authority

To act as a **framework for performance review**

To  **link with Central Government agendas** and with the strategies of national and regional agencies

• Strategic relationships are about achieving goals in common.

• They work best when all partners can see tangible benefits of the partnership.

• Local government is well placed to promote a strategic approach to cultural planning.

• Local government already works in collaboration with other local authorities, other spheres of government, community organisations and the private sector.

# Merging Culture and Community Plans

Now...
The **merging** in England of Cultural and Community Strategies

DCMS, LEADING THE GOOD LIFE, 2004

Designed to be pragmatic, practical
Emphasises 'bottom-up' input
Founded on 'joined-up' nature of cultural and community activity

This document offers opportunities to:
- **Make the case for culture**
- **Get the community into planning**
- **Build partnerships for culture**
- **Secure strong leadership**

# Role of Local Government

Cultural Services' role in the **delivery** of government's priorities:

*A Cultural Opportunity:*
**DCMS and LGA 12 Pathfinder projects 2005-07**

Recognise the role of culture to the following 'Shared Priorities':

– Raising standards across our schools
– Improving the quality of life for children, young people and families at risk
– Promoting healthier communities and narrowing health inequalities
– Creating safer and stronger communities
– Transforming our local environments
– Meeting local transport needs more effectively
– Promoting the economic vitality of localities

A modernisation agenda

March 2003Corporate plan: *'Local government and the arts: a vision for partnership'*. A new national framework for regional offices to use in building closer partnerships with local authorities. Four priorities:
• **the creative economy**
• **healthy communities**
• **vital neighbourhoods**
• **engaging young people**
*'A commitment to cultural diversity and social inclusion underpins not only the priorities set out in this document but also the whole partnership between the LGA and ACE and between local councils and AC regional offices'.*

March 2004, '**Ambitions into Action',** same priorities as 2003 plus 'live up to our values'

## Towards Cultural Planning

The opportunities in Scotland

**The Cultural Commission Report**
**Cultural Planning** a key feature (Section 8) of the report
Recommendation to set up **Cultural Planning Partnerships**

The creation of the **National Cultural Planning Steering Group**

**The Culture Minister's** response to the Cultural Commission Report (January 2006) recommends that local authorities adopt a 'cultural planning' approach. (see: the Planning for Culture section in the report available at www.scotland.gov.uk)

The **Regeneration Statement**
http://www.scotland.gov.uk/Publications/2006/02/24092959/4 the reference to cultural planning is in the section 3 entitled 'growing vibrant communities'.

# The debate in Scotland

• Cultural Planning is too broad in scope and some organisations see their role threatened by this approach

• Another layer of bureaucracy? (at present a proliferation of organisations and funding structures with duplication of tasks)

• What is the role of Local Authorities in this scenario?

• Why Cultural Planning Partnerships when Community Planning Partnerships are already there?

• Should Cultural Strategies be the first step in the development of cross-sector work?

What examples are there at city or regional level that reflect the original model of Cultural Planning?

In Scotland, at city level there is a *potentially* interesting example of implementation.

**The Dundee Partnership** an umbrella organisation representing all major stakeholders in the city and co-ordinated by the City Council credited with delivering, or enabling the following developments **Dundee Contemporary Arts, Dundee Rep, Sensation, The Space and now the Cultural Quarter**.

Good cross sector work with culture at the centre and a focus on local needs

Started as an economic development partnership, subsequently subsumed into the community planning process.

**The past image:**
**Poor health**
**Lack of confidence**
**A 'depressed' city**
**Isolated culturally, economically and geographically**
**High dependency**
**Under achievement**
**Apathy**
**'High maintenance' (Executive)**

**Dundee?... Where?**
**Ah, the Dundee cake!**
**A 'basket case'!**

**2006 The reality after Mapping**
Key resources
Business: Bio-tech start-ups, IT, digital media, computer games, arts and creative industries.

Culture: DCA, the Rep, the Space, Festivals.

Education: Two universities and Dundee College.

Regeneration: DCA, Welcome building, the Waterfront, the cultural quarter, the expansion of the university.

The Dundee Partnership, Go Dundee Network, Cultural Pathfinder

**2006**
**The reality…**

**A city in transition**
**Ambitious**
**A bit of an 'upstart' mentality (which is good!)**
**Determined to make the most of its resources**
**Comfortable with change**
**Internal networks beginning to work well**
**Presence of visionary individuals**
**'Learning by doing' mentality (not bureaucratic)**

# Kronoberg County

**January 2005 -** Two weeks after **Storm Gudrun**

Workshop with the 'Cultural Strategy' group and Open Forum (including some politicians)

State of Play:

— A Cultural Strategy for the County (led by the County Development Department) in draft form (effectively an Arts Strategy)

— The need for a new Tourism Strategy (especially after The Storm)

— Regional Development Board compiling a strategy document

— Little co-operation between municipalities

— Invest in Smaland Agency repositioning the County on the competitiveness map

## Cultural Mapping in Kronoberg

## Key guiding principles and outcomes

**Listen to people**

(e.g. audio-guide by young people with the Interactive Institute, or networks of young Internet SMEs )

**Challenge assumptions** (e.g. '*culture has no place here, we are entrepreneurs'*, or landscape and heritage, more than just guide books)

**Think more creatively about the County's resources** (e.g. links between story-telling, literature, animation; blogging and story telling contemporary style and links with diversity)

**Connect initiatives** (Cultural Strategy Partnership and representation on the Regional Development Board, the new role of the university)

**Turn weakness into strength**  (The Storm Centre, the peopling of Kronoberg)

## Extreme Weather? The Storm Centre

A **new building** situated somewhere outside one of  Kronoberg towns, with a strong interaction with the forest.

Bold in its architectural features, built by using entirely sustainable materials and local glass and wood products.

Aimed at both attracting visitors and educating young people (and other users) to weather patterns and extremes, but also a place for recording personal experiences of the storm.